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## The Making and Analysis of For Justin

Adam Schwartz  
*University of New Orleans*

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The Making and Analysis of *For Justin*

A Thesis

Submitted to the Graduate Faculty of the  
University of New Orleans  
In partial fulfillment of the  
Requirements for the degree of

Master of Fine Arts  
in  
Film, Theatre, and Communication Arts  
Film Production

by

Adam Schwartz

B.A. University of Alabama, 2005

December, 2008



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and thank my brother Brandon whose understanding and support is greatly appreciated. And of course, I would like to thank my twin brother, Justin, who will always be a dear part of me for life. This film is dedicated to and for him.

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## **Abstract**

This paper thoroughly examines the production of the thesis film, *For Justin*. Each area of the film's production is discussed and analyzed, including the writing, directing, production design, cinematography, editing, sound, and workflow. My decisions in these areas will be discussed at length and ultimately the final film will be analyzed in order to determine whether I achieved my goal of challenging myself to create a heartfelt, touching film with high production values for my twin brother, Justin.

Keywords: twin, short film, MFA, thesis, Adam Schwartz, acceptance

# Chapter 1

## *Introduction*

Film is a powerful medium for storytelling. It has the potential to make people think and feel unlike any other storytelling device to date through its use of simultaneous visual and auditory stimulation. Film is also a powerful tool for delivering messages to mass audiences. As a filmmaker, I believe it is important to be able to communicate your message to your audience regardless of the genre, be it comedy, drama, adventure, etc. Furthermore, I believe that strong filmmakers can effectively convey their message in any genre. For my thesis film, I chose to do a more dramatic piece because it is largely unlike any other film I have made. Up to this point in my filmmaking career I have mostly made comedies. I wanted to challenge myself as a filmmaker and tackle something more personal and emotionally deep as opposed to something that merely exists to generate laughs. In this paper, I will discuss the decisions made during the process of making my thesis film *For Justin* and analyze the process as well as the final product, showing that by challenging myself, I was able to grow as a filmmaker and successfully create a touching story that goes deeper than any of my previous works.

As stated earlier, *For Justin* is unlike any other film I have attempted to make in terms of tone and story. My first film, *The Trittico* (2001) was largely an exercise in parody. The film revolves around a plot by two out-of-work British sportscasters to recover a mystical forest creature from the evil German army. The film is shallow and rife with stereotypes. While there is little depth in this film, I discovered the powerful nature of parody for delivering a message.

Another of my early works, *Bleeding Crimson* (2002), served to parody the serious mindset of University of Alabama football fans following the hasty departure of the head coach at the time, Dennis Franchione. The film depicted a student, sulking in his dorm room with

cryptic, depressed voiceover. These images were intercut with flashbacks of the student and a girl together and happy at an earlier time. The intentionally pretentious art film style of the film finally reveals that he was lamenting the loss of his dear coach and the good times he and his girlfriend had attending football functions. While deeper than *The Tritico*, the story ultimately comes down to a punch line.

Although I intended that these films offer some kind of social commentary, each remained a comedy at heart, which I suspect I may have been using to hide behind emotionally. It is much safer to create something silly and get shallow laughs than it is to expose yourself emotionally. The only serious film I had directed prior to *For Justin* was “NOLA” in *Watermarks* (2006) – a story of a single woman’s return to post-Katrina New Orleans, but even then, I did not write the original screenplay so the inspiration for the initial concept was relatively alien to me. I merely was telling someone else’s story with little of my own emotional attachment.

It is for these reasons that I wanted to step outside of my comfort zone and attempt to tell a dramatic story from concept to completion. I wanted to challenge myself as a filmmaker and as a storyteller. Once I had decided on the direction I wanted to go, I had to come up with a story that would itself be challenging.

I toyed around with several concepts before coming up with the concept for *For Justin*. Over the years, I have made little films for particular people in my life such as my parents or my girlfriend, to celebrate special occasions like birthdays or anniversaries and I remembered that my brother commented to my mother one time that I had never made a film for him. Although this remark was made in jest, I decided that my thesis film would give me an opportunity make a film for my brother. Growing up, I often felt that his academic achievements were more



favorably compared to mine, and I sought to distance myself from him. In hindsight, I realize that I hurt his feelings and chastised him on multiple occasions for not being “cool” like I was. I decided that my thesis film would be the perfect opportunity to say some things to my brother that I had never told him by creating a story that mirrored our own experiences growing up and paying it off with a sweet, touching ending.

Creating a film that is close to your heart is challenging because of the level of detachment one needs to be able to look at a story objectively and make decisions to help the overall product. However, the film would also be challenging for a myriad of other reasons. I needed to craft the story so that my brother, Justin, would fully understand its implications, but the story should not be so specific that it alienated the larger audience. After considering several story options, I decided to tell the story from the point of view of Joe, the twin more like myself, and chronicle his attempts to help his brother Justin, named after my own twin brother, get a date by trying to make Justin more like himself. I decided that the theme of acceptance was appropriate not only because I wanted to show my brother that I love and respect him for who he is, but also because it is a theme that would appeal to a broader audience.

Another challenge presented by this film was I would have to write the story from scratch. I do not consider myself to be a strong screenwriter. I have written short comedies in the past but I have never written a fully fleshed out dramatic story. I wanted to write a screenplay that avoided on-the-nose dialogue and melodrama. I also did not want to ignore my background as a comedy filmmaker entirely so the script would need to have a balance between drama and comedy. Finding the right mix between the two would be difficult and if done wrong could result in a confusion of tone.

Once I wrote the screenplay, I knew that one of the biggest challenges was going to be casting twin actors. I felt that having actual twins in my film would enhance the authenticity and overall production value of the film. This film would then depend on my ability to direct them appropriately so that they convey the particular emotions well and play the scenes naturally. Moreover, I wanted the scenes to rely more on reactions than on dialogue. Finally, I wanted the film to feel as natural as possible so that people would feel that they were looking into real life and not a staged play.

This natural approach extends to production design and cinematography as well. I felt it was important to find authentic locations for each scene, not only to further enhance the production values, but to enhance the believability of each scene as well. Also, I did not want to have to rely on building sets because my budget would not allow for constructing believable sets on a soundstage. I wanted the costumes to reflect the personalities of the characters. Likewise, I felt that the cinematography should look natural. High-key even lighting would help to sell the natural, lighthearted feel as opposed to low-key lighting, which tends to create a sense of alienation felt by the viewer and is most commonly used in film noir or horror films. I hoped through these means to establish an emotional connection between the story and the audience.

Since the film focuses on emotions and characters rather than action, I felt it was not necessary to rely on flashy editing. Rather, I wanted the editing to support the continuity and emotion within each scene. Pacing is as important in dramatic stories as it is in comedies. However, where in comedies the pacing is usually quick to support the humor, in a dramatic film it should enable the audience to stay connected to the emotional content of the scenes. The sound design in *For Justin* created another challenge because the original dialogue tracks were poorly recorded and had to be replaced with ADR and foley. I had to ensure that all of the sound

elements were there so that audiences could continue to invest in the story and not the poor sound design.

Just as poor sound quality can distance an audience from an emotional connection to the story, poor visual quality can do the same. I opted to use the Panasonic HVX200 high definition video camera because it produces a much greater level of video quality than standard video. However, this decision would significantly affect how I handled production design because the HD image is more unforgiving as far as flaws in the set and in make-up. This also affected my production workflow as well since I was dealing with P2 cards instead of tape. Additionally, Steinberg Nuendo, Soundtrack Pro, Color, and Final Cut Pro significantly affected areas of my production workflow.

This thesis project is about challenging myself as a filmmaker to successfully convey a serious message not only to my brother but also to a general film audience. In order to determine whether I have succeeded, I will discuss in detail each element of production as well as analyze the process, providing my thoughts and observations about each in hindsight. Additionally, I will discuss the screenings and audience reactions to each stage of post-production. Finally, I will conclude by discussing whether or not the overall film works as intended and whether or not I am indeed a stronger filmmaker as a result of this process.

## Chapter 2

### *Writing*

Writing a fictional story based on your own life is not an easy task. When I sat down to write *For Justin*, I felt constrained by real life events and it was difficult to think objectively and craft a story that derived from real experiences, but that was not a real event in itself. I had to convey my message in such a way that not only my brother would recognize, but also in a way that the general audience would understand.

Since the film was primarily influenced by real-life experiences, I had a solid grasp of the characters, concept, and conflict. However, I wanted to be able to translate these experiences and characters into an on-screen story. I started by watching a few “twin” films to get an idea of how other people have portrayed this type of relationship on screen. I wanted to find films that did not tell a typical twin brother story in the sense that the twins look and act alike and always do the same things together. I first looked at *Adaptation* (2002), directed by Spike Jonze. In this film, we see two twin brothers who are nothing alike coming together in a unique way in the end – one is more carefree and lives “in the moment” and the other is neurotic and depressed. I found it interesting that in order for the Charlie Kaufman character to make his screenplay work (and subsequently the rest of the film), he had to put the characters in an extreme situation so that their feelings would be revealed. While I did not want to throw my protagonists in *For Justin* in the woods with people trying to murder them, I did want to construct a situation where it would be necessary for Joe and Justin to reveal their true feelings; in other words, a situation where the conflict is forced to erupt and ultimately resolve itself. This was the genesis for my party date scenario. This way, I wanted Joe to “make over” Justin in preparation for the party only to

realize that he has attempted to force Justin to abandon his very nature for the sake of becoming more like Joe and getting the girl.

Another film that I viewed in preparation for writing my screenplay was *Stuck on You* (2003), directed by the Farrelly brothers. This film too centered on twin brothers with differing personalities who share an exceptionally unique relationship in that they have been conjoined for all of their lives. The film was a typical Farrelly brothers' style comedy, however, so it did not have too much of an influence on my story development. However, one thing stuck out: the twins did not realize how special their relationship was until they were separated and no longer together. I felt this notion was similar to my own relationship to my brother and I wanted to express it in some way in my film. My characters, Joe and Justin, drifted apart due to their differences and Joe resented his brother for his constant over-achievement. I wanted to show that only after Joe hurts Justin and drives him away farther (after a brief period of togetherness and working towards the same goal) does he realize how special his brother really is to him.

Unlike the three-act structure analyzed by Syd Field in Screenplay, I think my film breaks down into four-acts (the first act in the Field paradigm actually breaking down into two). I did not go into writing with a strict sense of acts in the Syd Field sense, as I felt that for a short film, this would confine me too much. Rather than follow the strict three-act structure outlined by Syd Field in writing the script for *For Justin*, I took my direction from the looser dramatic structure espoused by Aristotle in The Poetics. While Aristotle does discuss the need for a beginning, middle, and an end, his discussion of dramatic structure does not prescribe specific page lengths and what Field refers to as "turning points." As I mentioned above, I think my script breaks down into four acts.

The first act begins with voice over narration spoken by Joe. Since Joe is the narrator, I consider him to be the story's main protagonist. Joe is an unreliable narrator, however, which is important because I wanted the audience to see Justin through Joe's biased eyes. In this act, Justin is only introduced to the audience through Joe alone so the viewer gets an idea of Justin but the Justin that Joe knows. Photographs of the twins growing up accompany the voiceover in the script; however, in the film, Joe's voiceover is accompanied by home video footage of young twins playing together to provide the audience with a glimpse of how things used to be. Joe and Justin were close in the past and were alike and did do things together. This contrasts with Joe's voiceover, which depicts a different situation now. I felt that having voiceover was necessary in this film to establish the story in a short period of time so the film would remain concise. I wanted to avoid the mistakes made in one of my more recent films, *Johnny Moz and the Go Construct* (2007), which ended up being 25 minutes long and very slow in parts.

The first act continues with Joe in the bookstore. I chose to set the scene in a bookstore because it is a place that both Joe and Justin would go to, albeit for different reasons. Joe is alone and browsing through a book about how to get rich quick. This gives us a sense of what kind of person Joe is. He is a slacker and likes to find the easy way out of things. Joe is introduced to Sara, who, as mentioned in the opening voiceover, is Justin's medical school crush. He is charming in his own way and makes her laugh, which shows that he is capable of talking to girls and prides himself on that fact. It is in this act that the story is set in motion with Joe inviting Sara to the party that he concocted on the spot. The first act also serves to introduce some elements into the story that come back at a later time such as the introduction of the Fireside Chickens band concert that Sara is considering attending. Music becomes a key element in Joe's plan, only to turn on him in the end. We get a sense of Joe's intentions through the

ending voiceover in the scene and the voiceover serves as a lightly humorous segue into the second act. Keeping with the light-hearted tone of the film, I decided that this would be a good place for some humor, so I have Joe thinking that he is the only way that Justin will be able to get “up close and personal” with a girl only to find in the next scene that Justin is as close as anyone can get and more personal than even Joe could imagine – in his gynocology rotation in medical school.

I consider Joe’s inviting Sara to the party to be the “inciting incident,” despite the fact that she has not fully committed to attending. For Joe, this is where the story is set in motion because he made a choice and an action that determined the course of events for the rest of the film. His action in this act is *to set up* the event, which differs from his action in the second act, which is *to convince* Justin to agree to his plan, thus the reason for having two distinct introductory acts. While I do not consider Justin the main protagonist in the sense that the story is from Joe’s point of view, he is also a protagonist in that he also must make a choice.

The second act begins in the hospital with Justin and continues through the dinner table scene. In this act, we are introduced to Justin in his element; medical school, and we see that he is quite competent. I chose to make Justin a medical student for two reasons: First because my brother is in medical school, and second because it provides a stark contrast between Justin’s and Joe’s success. Justin is confident and in control in the hospital. I chose to introduce the twins separately so that we can get a sense of who they are individually before we see them finally interact with each other. This act also introduces Joe and Justin’s parents, who serve as a source of pressure on Justin. In contrast to Justin’s confidence in the hospital room, he is a pushover for his mom and Joe. I also wanted to contrast the two different lives that they live. For example,

we find out in this act that Joe lives at home while Justin does not – a statement about their current status.

I knew I had to develop the two characters so that they easily contrast with each other; however, since this film was about my brother, for my brother, I felt I had to find a good balance so that the portrayal of Justin is not over-the-top or offensive to my real brother. The big difference, which becomes apparent when we first see the two brothers together at the dinner table scene, is their attitudes. I made Joe more carefree while Justin is more uptight. Their personalities conflict in the dinner table scene first when they are discussing their day (Joe talks more about some show he saw on television while Justin attempts to discuss his medical school adventures). Their personalities continue to conflict when Joe reveals his plans for the party to Justin.

Since Justin is very resistant to Joe's plans, I had to introduce another source of pressure so it does not seem unreasonable that Justin finally agrees to Joe's plans. The parents serve as that source of added pressure. I used the scene where Justin talks on the phone to his mom to demonstrate the influence that the parents (the mom in particular) have over Justin in a non-plot related circumstance (such as coming over for dinner). That way, in the dinner table scene, their influence does not simply come out of nowhere.

The second act ends when Justin makes the choice to go along with Joe's plan and lets Joe help him. This is Justin's "inciting incident." I chose not to have Sara commit to the party when Joe invited her in the bookstore because I wanted to put Justin in a situation where he had to make the decision. By having Sara call Justin personally and commit to the gathering that he himself just found out about, I put him in an awkward situation where all he could do was say yes, because in the end he really does want to get to know Sara better (this is also evident in his



dialogue at the table after Joe tells him of the party – Justin expresses interest, only to immediately back down again). His lack of confidence, combined with being faced with an imminent “girl” situation forces him to have to go along with Joe’s plan. Again, since this is really Joe’s story, this is not the inciting incident of the film; however, it is significant enough to consider a separate act because of the difference between Joe making a choice and Justin making a choice.

In the script, the third act begins in the clothing store, where Joe is helping Justin try on clothes. However, due to scheduling conflicts, we lost the shooting day where we were going to film the clothing store scene. Since we still had the parking lot, I decided to rewrite the script to include the key store action in the parking lot. That essence being: Joe convinces Justin that those clothes work for him (while poking fun at him) and Justin gains some confidence when an attractive girl compliments him (or in the rewrite, smiles at him). I believe that the new parking lot scene accomplished this goal although I think the clothing store might have added to the production value.

Act two comprises a bulk of the film continuing through the interior car scene and the party scene until Joe and Justin’s confrontation in the bedroom. In the interior car scene the conflict about music plays out. Joe says Justin should listen to bands like the “Fireside Chickens” (introduced in the first act) so that he can have something to talk to Sara about. Justin prefers tango music and reluctantly agrees to let Joe change the radio station. In the script, Joe changes the channel to a rock station and Justin dismisses the music and changes it back to tango. In the editing, it seemed the second half of the scene was unnecessary, since we know Justin is familiar with rock music since he had already told us that he has heard the Fireside Chickens and we know Justin is reluctant to change. Therefore, I thought it worked better to

have Joe simply convince Justin (by referencing sex) and have Justin turn off the radio as a sign that he has reluctantly given in to Joe's wishes.

In the party scene, I wanted to develop the conflict between Joe and Justin slowly so that when the conflict comes to a head, it does not seem misplaced or sudden. Justin, coming off of his newfound confidence earned in the parking lot, has seemingly switched roles with Joe, becoming the more jovial of the two. Joe's focus here is to have Justin follow everything he planned for him, so much so that any deviation makes Joe increasingly uptight. Since Sara and Rachel are present throughout the scene, Joe and Justin cannot openly reveal their feelings (more so Joe who wants to avoid looking lame), which presented an interesting challenge. I wanted to escalate the conflict without being obvious about it. Since the theme is acceptance, I wanted to show that despite Joe's efforts to change Justin, Justin remains true to himself, so I had to use elements that would bring out who Justin really is.

Rachel is the type of girl that Justin would not like to be with. She smokes, drinks heavily, likes stupid movies, and basically shows no class. Justin, being the clean, quiet type, objects to the smoking and the obnoxious behavior, although not outright. Additionally, since she is Joe's date, Joe defends her, which adds to the conflict.

Sara, on the other hand, turns out nothing like Joe had initially thought. Joe based his superficial impressions of Sara on one brief conversation and was mistaken. Sara turns out to be more like Justin, and, therefore, adds to his confidence. As Justin's confidence escalates he feels freer to be himself, making suggestions based on what he'd like to do. This conflicts with Joe's view that Justin is a socially incompetent loser.

I reintroduced the tango music to pay off all of the previous discussions about music and to finally bring the conflict to a head. Dancing, especially ballroom dancing is viewed as un-cool

by Joe, so when Justin suggests that they dance, Joe feels he has to stop it or else the girls will be turned off and the night a failure, for both of them. Joe finally has to pull Justin aside to get his point across and in doing so, the true nature of his feelings are revealed: He does not want to be embarrassed by Justin. He wants to look good in front of the girls. Justin, finally free of the hold Joe had on him, does not give in to Joe's wishes this time. Feelings hurt, Justin returns to the living room, leaving Joe alone to think about what just happened.

The bedroom scene represents the climax of the film, as the confrontation finally plays itself out. Again, since this is a movie for my brother, there were things I wanted to convey to him, however, I also wanted to avoid sounding melodramatic. I did not want to shift the tone so dramatically, so I kept the conversation short and minimal. It would be essential that the acting reflect the non-melodramatic feel that I was looking for to avoid completely and suddenly shifting the tone. Like the previous acts, this act ends with a shift in narrative direction. Joe no longer wants to change Justin to get the girl; he realizes he has to accept Justin as he is.

The fourth and final act of the film deals with Joe's newfound acceptance of Justin. Justin leaves with Sara and Joe is left alone with a nearly passed out Rachel in Justin's house. This is the resolution of the film, and the film's message is clear both through the visuals and through the voice over narration. The voice over narration was important to me because it represented my direct address to my real life brother. The last line, "One day, maybe I'll find a way to tell him [how I feel about him], but he'll probably never ever really know" alludes to the fact that I have been thinking about this for a time and have finally found a way to tell my brother how I think about him through this film. Joe remains in character during the voiceover, so that audiences unaware of my personal situation will gather that Joe is merely speaking about his brother in the film and bringing the story to a close with his final thoughts. Since I wanted to

avoid being too melodramatic, I accompanied the voice over with visuals such as Joe shaking off a drunken Rachel and Justin happily walking Sara to the car. My goal was to have the film end on a positive, uplifting note so it would be more touching and not sad. Based on the audience reactions at the screening, I believe that this ending accomplished my goal.

### *Directing*

Perhaps one of the most difficult parts of the entire production was casting. My casting needs were very specific in that I wanted to cast male Caucasian twin actors in their mid-twenties. Finding twins was a long process and after several casting calls and still not being able to find what I was looking for I had to try some unconventional methods. Faculty members Philip Karnell and David Hoover were kind enough to pass on some information about a set of twins (called the “Harrah’s twins” by us because of where they worked), one of which graduated from the theatre program at the University of New Orleans. After contacting and visiting them at their workplace, we arranged an audition for them. Additionally, I had gone on social networking website Facebook and did a search for twins in the area. Several came up and I sent each a message describing what I was doing and asking them for their help. One set, Randy and Rusty Perrone, replied and showed interest so I arranged for them to audition as well.

After the audition, I was faced with a difficult decision. The “Harrah’s twins” were superior actors but their availability was so limited that our shooting schedule would be extremely tough. Randy and Rusty were not actors, which was evident by their audition; however, they were much more available. They also looked the part more so than the “Harrah’s twins.” Since I was set on having actual twins in my film I went with Randy and Rusty. During their audition, I tried to find out more about their personalities and it became evident that both of

them fit their respective part that I gave them. Randy was more easygoing, so he fit the part of Joe, while Rusty was a bit more rigid and serious, fitting the role of Justin.

The previous casting calls were sufficient for casting the rest of the speaking roles in the film. The part of the mom was an important one because of that character's persuasive role in the film. I wanted to find someone with a sweet disposition who could be firm at the same time. When Susan Wentz auditioned I immediately knew she was right for the role. The girls, Sara and Rachel, were also relatively easy to cast, as a number of fitting candidates auditioned. I chose Lauren Baiamonte for the role of Sara (despite her being significantly younger than Rusty) because she auditioned very well and I wanted to find someone who fit the "girl next door" image. Her height was also a plus, as I wanted to cast a girl opposite the Justin character who would be taller than him to give him an added insecurity to overcome. Nancy Schmitt auditioned for the role of Rachel and she was able to portray the required wide range of party girl personality from sober to drunk. I wanted someone who would not play drunk over the top or be too trashy and I felt that Nancy created the right balance.

After casting, I knew that working with non-actors would be a challenge. One of the reasons I wanted to cast twins and not actors who would be playing twins is because I felt they would bring to the project an extraordinary amount of chemistry, as they had actually grown up together. I found that I could rely on this chemistry to convey what I wanted. Being a twin myself, I was able to discuss with them situations that were relatable and they could relate to those experiences. Additionally, I instructed them to view films that portrayed a twin/brother relationship. *Adaptation* and *Stuck on You* were recommended in addition to the television show "Two and a Half Men" (2003) since it contained an exaggerated-for-comedy relationship between brothers in a similar situation. However, I knew that since they were non-actors, they

would need extensive rehearsal time in order to perform to the level that I needed. During rehearsals, we rehearsed specific parts of the scenes and I tried to allow them to find themselves in the characters, seeing how they would do things in their own way. I felt I was able to hone their performances during the rehearsals; however, looking back, I feel like we probably could have rehearsed more. Unfortunately, non-actors tend to be unaware of how much time and work it takes to create a good film. When Randy and Rusty signed on to the project, my producer and I sat with them and told them exactly what kind of work to expect and how much time it would take and they agreed. However, once rehearsals were scheduled, one of the twins in particular would schedule conflicting events such as dinner dates during the rehearsal times, forcing me to cut them short and/or cancel them. I knew I could not demand that he attend because I was not paying him. I stressed with him the importance of rehearsing for the sake of having things run more smoothly on the set and he ultimately agreed to attend more rehearsals.

An advantage to the rehearsals for the party scenes was that since we were shooting those scenes at Randy and Rusty's house, we were able to fully block them ahead of time. I used video storyboarding and still pictures to figure out exactly what I wanted to shoot while tweaking the actors' performances. During the rehearsals, I kept the mood very light, as I wanted the actors to feel comfortable around each other and around me. We often told stories and made jokes so that there was a sense of camaraderie among us. That way, the actors would not be shy or embarrassed to perform when the time came.

Because our production schedule was tight, I knew that storyboarding ahead of time would be essential. My director of photography and I were able to determine ahead of time what was absolutely necessary to see on screen and what was not and we were able to schedule the

proper coverage so that the scenes could be successfully shot in the time allotted and also successfully edited together.

On set, I maintained the lighthearted mood established in the rehearsals so that the cast and crew would feel comfortable and enjoy their time working on the film. I would start a scene by blocking a shot, allowing the actors to feel comfortable hitting their marks and performing the physical movements required. I would incorporate the camera into the blocking if needed as well. Then, once the actor and camera movements were set, I would rehearse performance a couple of times, letting the actors explore their characters once more in the environment and get comfortable with the crew watching them perform. If the performance needed tweaking between takes I would approach the actors and discuss with them privately about what needed to be done, instead of shouting out the direction. Occasionally, if it were just a matter of taking a step here and there or not looking in a certain direction or something minute, I would just call it out, but I did not want the actors to feel embarrassed in front of the crew or feel like the crew thought they were doing a poor job because of my corrections.

In some instances, because of the tight shooting schedule, I had a self-imposed limit of four takes per shot, which was an extra challenge I placed on myself to see if I could get the performance right in four takes. I found that this approach forced me to try to get things right the first time. Granted, if the performance or the camera movement was still unsatisfactory, I would sometimes go beyond four takes but in general it added another challenge to my role as a director.

There were, of course, extra hurdles that I had to face when dealing with non-actors on set. Little things that I take for granted when dealing with experienced actors came into play such as the actors looking into the camera, or stopping when they perceive their actions to be

flubbed or inadequate. Additionally, I had a difficult time getting the twins to stay in character regardless of whether or not they were speaking. After explaining things to them further, they got the hang of how the set worked and what was necessary to get a good take and these issues no longer became a problem after the first day of shooting.

Perhaps one of the largest issues faced as a director due to the non-experienced twin actors was their wavering level of commitment to the shoot. Since this was a problem I had experienced in rehearsals, I was not completely unaware of the one twin's hesitancy to commit to the long days of shooting. However, one day that one twin decided he wanted to go to a party that night – a night we had already scheduled to shoot until the early morning hours. He left the set for an hour and a half and upon his return, had a most unpleasant disposition because he wanted to leave again and party. Not only did I have to keep him in his character's mindset for the shots, I also had to keep the crew's morale up since he was unpleasant to everyone on the crew. By pushing forward, remaining calm, and rearranging the shooting schedule to finish his shots sooner, we managed to get the shots we needed and avoid unpleasant conflicts.

Shooting with the Panasonic HVX200 was valuable because during the breaks, I could transfer the footage to my laptop and see what the shots looked like and even cut shots together during the breaks. This was beneficial for two reasons: First because I could review the footage to see if it indeed worked and would cut together. I could watch the performances on screen and determine whether everything we had shot was usable. For example, in one instance I was able to see in the dinner table scene that one angle would not successfully cut together with another shot. Having the footage readily available to me allowed me to approach my director of photography and my assistant director immediately so we could reshoot that shot while we still had access to the set.



The second reason that the HVX200's P2 workflow was beneficial on set was that I was able to show the actors the takes and commend them on their performance. Not only were they more confident, they were also able to see the professional quality of the shots, which encouraged them to continue. This reinforcement played a part in keeping them committed to the project and made them excited to see the finished product. I could also discuss with them why I made certain decisions about a shot so they could understand what I was aiming for in a particular scene.

### *Production Design*

My main goal in the production design was to make the film as natural looking as possible. I also needed to shoot in real locations because my budget would not allow the creation of sets. This was especially true with the bookstore and hospital locations. Since there are many elements that contribute to the authentic look of a bookstore and a hospital, having actual locations made it unnecessary to purchase these elements because they were already in place, while at the same time adding to the production value of the film. By having real locations that did not require too much in terms of set construction and design, I could be relatively assured that the look of the film would not suffer or detract from the overall impact. Since the film rarely takes place in an environment that strictly belongs to the protagonists (except for the party scene, which takes place at Justin's house), I wanted to use props and wardrobe to reflect the personalities of the characters.

The bookstore scene uses props and wardrobe to reveal several things about Joe. When we first see Joe, he is scanning through a book on how to make money fast. This tells us that Joe has ambition but is not willing to work hard to achieve it. This trait is also evidenced when Sara

mentions the Fireside Chickens show. Joe uses that information as his entire argument for what type of music Justin should listen to instead of considering other alternatives. Additionally, Joe also picks up a comic book calendar, revealing more about his immature nature. I intended for these two elements to be subtle, however, it has been argued that these elements may have been too subtle to be noticed. In retrospect, I do not disagree with these arguments as I feel I could have featured them more prominently. However, I feel that enough information is presented to give the audience an idea as to his intentions in the bookstore, such as the money-centric design of the book and Joe's smirking reaction after he picks up the calendar. It is clear that Joe is not at the bookstore for any serious reason.

Joe's wardrobe in the bookstore is reflected throughout the film. His clothes are stylish and in fashion. He is never seen wearing a t-shirt and his hair is generally fixed up. He is always wearing a shirt with a collar, whether it is a fully button up shirt or a collared Polo shirt. Joe is always concerned with how he looks and it shows by the way he dresses.

Since Justin is more uptight and less concerned with his looks than Joe, his wardrobe had to reflect that. When we first see Justin, he is wearing scrubs in the hospital – a stark contrast to the more GQ look that we saw with Joe. Furthermore, as Justin is leaving the hospital, we see him wearing civilian clothes, carrying his scrubs. He wears a t-shirt tucked into generic looking blue jeans. Unlike Joe, Justin does not concern himself with looking fashionable, just presentable. The significance of Justin changing clothes before leaving the hospital is that he does not wish to draw attention to himself. Typically if a person sees someone wearing scrubs, they identify that person as “doctor” or “nurse” and Justin is uncomfortable with that association. He merely wants to blend in unlike Joe who wishes to stand out.

As far as the overall look of the hospital, I wanted it to look sterile and orderly, much like Joe's perception of Justin's personality. However, the only hospital we had access to was a pediatrician's office, which was originally adorned with large, colorful pictures and paintings that would be child-friendly. Fortunately, the location was scouted well in advance of shooting and we got permission to take down the decorations and design the office to our liking. In our attempts to make the hospital look sterile we removed things from the walls. When we framed the close-up of the doctor, for example, he was just standing in front of a white wall, making the shot look bland and uninteresting. The production designer then had the idea to use a nearby IV stand and bag to place behind the doctor to make the frame look more interesting. Despite the fact that an IV would not be used to treat bacterial vaginosis, I believe that having it in the shot was beneficial in maintaining the authenticity of the hospital while at the same time filling out the emptiness of the frame.

There were several challenges that arose when shooting the parents' house location. I wanted the location to resemble a middle-upper class family household. Since most of the people I know are students, it was difficult to find a place to shoot that was not an apartment. However, one of my crewmembers owned a very nice house and was generous enough to let us shoot there. Unfortunately, there were large wedding pictures adorning the walls of the dining room and other photographs that I did not want in the shot, since the photographs did not resemble the actors in any way. To avoid having bare walls, my production designer gathered generic pictures of scenery and decorated the walls with them, giving the space a more lived-in look.

Dinner table scenes often present a number of challenges. From a production design standpoint, we had to pay close attention to the continuity of everything on the table. My art

department was very thorough in keeping track of all of the elements on the table and resetting what needed to be reset after each take. Overall, I wanted the dinner table scene to feel homey and warm and the earth tones on the walls and the furniture portrayed this sentiment well. I was fortunate to have access to a space that allowed me to achieve this feel with few additional props.

After Justin agrees to go along with Joe's plan, I wanted his wardrobe to reflect that he had accepted change to a degree while remaining true to himself. Additionally, I wanted to reflect Joe's desire to make Justin more like himself. In the parking lot scene, Justin is seen wearing a blue button-up shirt and nicer blue jeans, similar to how Joe was dressed in the bookstore. However, Justin's shirt remains tucked in as a reflection to his own personal style, which he has not totally abandoned. Additionally, Justin's aviator sunglasses remind the viewer that Justin is not entirely in touch with the latest fashion trends.

The exterior parking lot scene was shot on the University of New Orleans campus, as it was the only location we had ready access to on such short notice. As mentioned earlier, this was originally intended as a scene in the clothing store but my actor cancelled the clothing store shooting day two days prior. In order to sell the fact that they had just been shopping, I had Justin carry a shopping bag and complain about his recent purchase. Despite remarks that the location in no way resembles a mall, I do not believe that the absence of an authentic mall location detracts from the story or the essence of that scene.

For the party scene, I wanted a location that did not typically resemble a student's apartment. Since Justin is in medical school and is more successful than Joe (who lives at home), I wanted to give him a nice place that he kept clean and orderly. Since Justin does not like to draw attention to himself, he would not put up personal decorations or things that make it uniquely his. Ultimately, I wanted Justin's apartment to look nice but not have a personal touch.

In other words, it should reflect function over form. Fortunately, the lead actors, Randy and Rusty, allowed us to shoot at their home, which provided such an environment. The art department removed anything that distracted from the set and left the basics. While I would have preferred to have a subtler color, I felt the red walls were unusual enough to reflect Justin's unusual and out-of-touch style.

Since the party is the culmination of Joe's work to transform his brother into someone more like him, their wardrobe had to reflect that. Joe and Justin wear very similar outfits that resemble the outfit that Joe was wearing at the start of the film. Despite the similarities, Justin still maintains his individuality by tucking in his shirt.

The girls' costumes also had to not only reflect their own personalities but also reflect what Joe and Justin look for in their respective girls. Joe brings Rachel, a fun-loving party girl. Rachel's wardrobe reflects her attitude with the short skirt and studded belt. Sara, on the other hand, is more down to earth and the girl-next-door type. Her more conservative outfit reflects her personality.

Like the dinner table scene, the party scene had food that needed to be monitored constantly. Naturally, since repeated alcohol consumption on set would be a health/safety hazard, we had to find an adequate tequila substitute. Fortunately, apple juice served as a suitable replacement. Because the scene was shot from various angles, we had to make sure that we bought enough margarita mix, ice, and apple juice (tequila substitute) so that we could properly refill the blender and make more margaritas if the current ones melted or we needed a refill for any reason. Spillage also became an issue, especially on the lighter colored clothes as one of the actors managed to get a little of the margarita onto their shirt. It was discovered that taking a vacuum cleaner to the shirt effectively dries and erases the spot quickly.

Throughout pre-production and production I relied heavily on the art department crewmembers to accomplish their tasks, as I had enough confidence in their abilities that I believed if they knew what I wanted, they could accomplish it with ease. I would communicate my vision to the production designer and allow her and her team to design and acquire the necessary props or set pieces. Whenever they found something they thought we might potentially use, they would bring it to my attention and I would look it over before approving it. Since there were DVD covers and book covers to be made, I also enlisted the help of a graphic designer for those tasks.

Since we were shooting on the HVX200, the high definition image is very unforgiving with regards to facial detail. While this is beneficial from a directing standpoint, the make-up crew had the extra challenge of dealing with shiny faces and skin blemishes. For this reason, we scheduled make-up tests with the actors and the camera to determine how much make-up we would need and how best to apply it.

### *Cinematography*

Since our shooting schedule was tight, my director of photography and I planned shot lists and storyboarded the scenes well in advance of production so we would have an idea of how much coverage we would be able to get. As I mentioned, I chose to shoot on the Panasonic HVX200 DVCPRO HD camera because of its superior image quality compared to the other MiniDV cameras available. I wanted the film to project high production values. One of the downsides to shooting with the HVX200 is the lack of lens selection. While the zoom lens is adequate, should you want to have the very shallow depth of field that can be achieved easily by long film camera lenses, you would need to back the camera up and zoom in quite a bit. My

director of photography and camera operator attempted to compensate by opening the iris as much as possible and using the ND filters when shooting exteriors, however, there was simply not enough room in the interiors to fully achieve this look. While this look is not universally preferred, I believe my film would have benefited from it due to the fact that there are many close-ups for which I wished to separate the figure from the background aesthetically because of the heightened emotional impact that would bring.

I scouted locations with my director of photography. We used photographs to create the look of the film and determine how it would look when edited together. It was also important that we consider the previous scene and the following scene to figure out the necessary transitional shots. I knew that because I was working with non-actors, the more coverage I could get of each scene the better my chances were of being able to edit the footage together to form an emotionally cohesive story. My director of photography and I factored that in to our storyboarding during the location scouts and determined the appropriate areas of the scene that needed to be covered and this was integrated into a very tight but manageable shooting schedule.

My overall goal for the cinematography was to use the camera to merely steer the audience to what I wanted them to see at a particular time. Otherwise, I wanted the camera to remain objective and unobtrusive. In order to achieve this, I opted to have the camera steadied for the entire film, be it on the tripod, on a dolly, or on a Steadicam. I did not want any handheld or jerky movements that might distract the audience from the action. There was, however, a conscious effort to separate Joe and Justin from one another even if they were in the same room. They are rarely seen in the same shot together, and if they are another figure or an object often splits them. The reason for splitting them up was to further emphasize that they live in different worlds. The first shot that they are seen next to each other is in the parking lot scene, when they

begin to come together; however that is short lived. The party scene separates them again almost entirely after Sara enters and afterwards.

I also used framing to establish Joe and Justin's power positions. In the beginning of the dinner scene, for example, Justin is seen in a full single clean frame while he disgusts Joe talking about his medical school adventures while Joe is seen in a dirty single with Justin cornering Joe into the left side of the frame. Since Justin is dominating that conversation and grossing Joe out at the same time, he is in control. However, as Joe and Justin's conversation turns towards the party, Joe begins to reveal his plan, upsetting Justin. The reversal of the situation is reflected in the cinematography as well. Joe is now seen in a clean close single while Joe now corners Justin into the right side of the frame in the reverse.

It is often stated that comedy works best in a wide shot because the audience is less likely to connect with the characters emotionally. Because *For Justin* is a more serious film, I wanted to use a lot of close-ups and medium close-ups of the characters so that the audience could look into their eyes and see what they are thinking and feeling. Of course, I did not want the entire film to be close-ups or the nature of the shot would lose its affect as the audience grew accustomed to it. Also, I did not want the shots to be so close that the audience is defamiliarized with the characters. When extreme close-ups are used, the viewer sees a familiar object in a way that they would not ordinarily view it. The closeness of the object combined with the minute details only visible in an extreme close-up make that object less familiar to the audience. Additionally, I wanted to include long shots to underscore the light, comedic elements of the film. For example, in the party scene when Justin attempts to ask Sara a question and Joe abruptly starts the blender. Close-ups are used to show the dismay and awkwardness on Justin and Sara's faces, but the scene then cuts to wide shots so that the moment can play out comically



instead of emotionally. Since this moment received chuckles from the audience during the test screening, I think that this moment worked as intended.

Often, in the party scene, the tight shooting schedule forced me to compromise some of the aesthetics of the shots. Since changing camera angles was time consuming and lights would have to be re-positioned, I opted to simply zoom in from the same camera location as the wider two-shot for close-ups instead of angle the camera differently. This resulted in a more side profile shot rather than a three-quarters profile. However, I believe that these shots do not detract from the film or the emotional state of the characters because the actors' faces are visible enough for the audience to read them. Additionally, I believe that this method of shooting allowed the spatial geography of the complex scene to be preserved.

As far as lighting is concerned, I wanted the overall look of the film to feel even. I opted to go for high-key lighting to prevent the film from being interpreted as dark or overly dramatic. Kinoflos were used to create and shape the softly lit look of the film in the interior scenes. In the exterior scenes, shiny boards were used to fill in the low-light areas of the face to preserve the evenly lit look. Since this film was a step outside of my comfort zone, I took extra precautions to make sure that no element of production stood out from the other and cinematography was no exception in this case. By creating an evenly lit look, I could maintain the natural style mentioned earlier.

Despite going for an evenly lit look overall; I wanted each scene to express itself differently in terms of tone. For example, the hospital scene feels sterile because of its cool white look while the dinner table scene feels inviting and warm because of the warm, yellowish tone. The party scene, despite the red walls, feels slightly sterile because of an overall cool,

bluish tone. I went for that particular feel for the party scene because it is meant to be slightly awkward for everyone involved.

### *Editing*

Walter Murch, in his book *In the Blink of an Eye* lists the “rule of six” – a hierarchical method in which cuts should be made. The top two are emotion and story. Murch says that above all, cuts must be made to preserve both of these two things, emotion being the foremost aspect that should be consistent. I knew that in order for me to be able to cut in this manner successfully, I had to put myself emotionally in the frame of mind of the characters. Since this is a personal story, I thought that this would not be a difficult process, however, because of the conditions during production, this process was harder than anticipated. As stated earlier, one of my actors was very unpleasant on set, provoking feelings of anger and resentment from me as well as my crewmembers. Upon reviewing the footage in post-production, I found myself often in the wrong state of mind. Each time I looked at the unpleasant actor, those emotions still fresh from the set would return. Instead of sympathizing with the character, I was resenting the actor. I was not in the right state of mind emotionally to begin cutting the film. My grasp of the story was solid, but, like Murch details in his book, the cuts would not survive on that alone. As a result, I had to distance myself from the footage and from the actors to regain the proper motivation and mindset to edit the film.

Once in the proper mindset, I carefully reviewed the footage to put together a mental picture of how I wanted the scenes to play out. Since I knew I would be cutting and re-cutting the film, my first cut remained as true to the shooting script and the original editing plan as possible. One of the challenges to editing was being able to pull out as much performance and

emotion as possible from what was on screen. In several cases, this involved creating moments that did not actually happen on set. Since my main actors were inexperienced, they had a tendency to perform best when their lines were being spoken. This presented a problem when trying to maintain emotional consistency, as they would sometimes break emotional character if they did not speak for an extended period of time. Additionally, full emotional beats did not always develop as a result of the actors' needs to wrap shooting quickly. Taking into consideration the rushed nature of some of the scenes, I searched for appropriate reaction shots from wherever I could pull them in order to create a more developed dramatic beat. Most of this "artificial beat" creation came during the party scene. For example, when Justin begins dancing the tango. I wanted to show Joe's increasing unease with the situation through his looks as well as Justin's increasing frustration with Joe's actions. On set, this sequence happened relatively quickly. In the editing, I found it necessary to play out some of the tension in order to further emphasize the emotional state of the protagonists. In this moment, when Joe suggests to Justin after they watch another movie, Joe and Justin seem locked in a staring match, neither wishing to say something to incite conflict, but each with an opposing point of view. I then used a particular reaction shot of Sara that conveys her discomfort with the situation, attempting to diffuse the conflict by bailing Justin out. If the scene remained as it was performed on set, it would have appeared flat and unemotional.

During my years in graduate school I learned the importance of cutting the film down so that nothing unnecessary is left. Many times, this involves making unpleasant decisions. Sometimes, lines of dialogue must be cut and other times, entire sections of scenes or entire scenes must be cut. After showing the rough cuts to friends and family and hearing their feedback, I went back through the film and cut out several unnecessary bits that made the film

drag. For example, the car interior scene was shortened severely. The scene originally consisted of a section where Joe successfully changes the radio station, trying to introduce Justin to different types of rock music. They have a heated discussion and Justin stubbornly switches the radio back to tango music. In viewing the scene, I found this section to be repetitive and unnecessary. I then reworked the scene and cut it so that once Joe makes his point about doing “bidness” (sex) with Sara, Justin reluctantly turns his music off and gives in by telling Joe to put his seatbelt on. I feel like this is a much more effective ending to the scene because we still get the point that Justin prefers tango but is willing to listen the advice of his brother.

Another more drastic change that was made in the editing room takes place at the beginning of the party scene. In the original script, there was no voice over narration and the scene began with a lengthy introduction between Joe, Rachel, and Justin in which Rachel compliments Justin several times only to have Joe take credit, stealing the spotlight away from Justin. Rachel then excuses herself to the bathroom and Joe and Justin have a private conversation about the number of people attending. After the first cut the scene seemed to drag severely and the opening portion did not seem to stand on a solid foundation. The cuts edited together strangely and the acting was sub-par. Instead of cutting this section, I decided to stick with the voice over motif and write a short segment detailing Joe’s thoughts about the party. Visually, a loose montage of the scene would exist and lead up to where Sara enters. Since Sara compliments Justin and Joe takes the credit, I felt that Rachel’s compliments were unnecessary, as that point is made during Sara’s entrance. I now feel that the shortened version flows more smoothly and still conveys the appropriate information intended in the original, longer scene.

Because of the strict shooting schedule, it was not possible for crewmembers or me to keep an eye on continuity all of the time. As a result, several continuity errors arose. While

most could be worked around, one in particular presented a large problem in the editing process. For the interior car scene, coverage was limited to reverse two-shots from either side of the car. In one angle, both of Randy's (Joe) arms were at his sides. From the other angle, however, one of his arms was propped up on the sill of the car door. Simply cutting back and forth between the two would have revealed this glaring error in continuity and would have most certainly distracted the audience from the events unfolding within the scene. Since no other coverage was available, I had to digitally zoom in on the angle where Randy's arm was propped up so that his arm was no longer in the frame. This resulted in what appears to be a close up of Rusty (Justin). Because the film was shot using a high definition video camera, the resolution was high enough so the digital zoom would not have detrimental effects on the image quality. The shot would then be used as little as possible. Despite this, I intentionally left in an untouched shot of Randy's arm on the door at the end of the scene when Justin turns the radio off because we can see the entirety of his actions. Based on reactions to this film from the screening, audiences do not notice the error or the cosmetic correction.

One issue that came up during postproduction was what to show during the introductory voice over section. The original script had photographs of the twins at various stages in their lives and the original plan was to use the actors (along with child twin actors) to stage various photographs that would correspond with the voiceover that existed at the time. These photographs were to be shot after principal photography had wrapped. Unfortunately, because one of my main actors was unpleasant to work with and because there was some difficulty finding child actors, this idea had to be scrapped. Instead, I decided to use actual home video footage of my brother and me when we were children throughout the narration. This would give the audience a glimpse of what life used to be like for the protagonists, to contrast with the

distant relationship they share presently. As such, the voiceover had to be rewritten to correspond with the sentiments expressed by the home video footage. Additionally, this allowed me to shorten what was originally a very long sequence of narration. As a result, the introduction is simpler and more concise. The home video footage gives the audience a personal look into the protagonists (and the filmmaker as well) so that when the film starts, hopefully the audience has already made an emotional connection with them.

### *Sound*

In my opinion, one of the most overlooked elements of student filmmaking is sound, be it production sound mixing or postproduction sound design. Poor sound can easily distract the audience from becoming involved with the story and connecting with the characters in it. Since *For Justin* is a touching, emotional film, I wanted the sound design to be as seamless as possible while working simultaneously to enrich the content of the film. I wanted the sound design to reflect the much-grounded reality of the film.

For several reasons, much of the sound recorded on set turned out to be unusable. During the first two days of shooting, the boom operator made an error by attempting to mix the levels himself instead of calibrating his levels with the sound mixer and letting the sound mixer do the mixing work. As a result, all of the sound ended up being over modulated, resulting in a crunchy, distorted sound. That situation was resolved after the second day of shooting but another issue emerged when the sound mixer attempted to mix four different input channels to the same track. This resulted in a myriad of problems including high levels of ambience, unwanted noise such as clothing rustle from one character overlapping the dialogue of another, etc. The resulting soundtrack was noisy and mostly unusable. This meant that I had to arrange

Automated Dialogue Replacement (ADR) sessions for each of the actors in the film. ADR requires each actor to stand in a sound booth and re-record his or her dialogue in a clean, noise-free environment for use in the final soundtrack.

In order to successfully record ADR, the actor must be able to re-enter his emotional and sometimes physical state that they were in during the actual filming of the scene. Since my leading actors were inexperienced and required extra coaching and direction on set, I knew that getting them to record good ADR lines would be challenging. Without direction, the actors would concentrate more on matching their lips than on actually performing their lines. Fortunately, after working through a few lines with each of the twins, they both grew used to the process and were able for the most part to successfully re-create their dialogue.

Another challenge in recording ADR for this film was re-recording the dialogue during the dinner table scene, in which the actors are all eating. Occasionally, some of the original lines were spoken while the actors had food in their mouths. I knew I had to re-create this sound so that the sound would not come across as awkward or mismatched because in the video it is obvious the character's mouth is full. To solve this problem, I had the actor chew gum during the ADR recordings of these lines so that it would sound like they were eating.

Since the majority of the dialogue had to be replaced in post-production, the majority of the ambience also had to be replaced. Since I was not confident in my own abilities to use the program Steinberg Nuendo to design the sound for the film, I hired a sound designer with experience to create the soundscape and I served as a supervisor. The sound design for many of the scenes had to be built from scratch, which provided me with an opportunity to insert additional sound elements to create appropriate soundscapes for each scene. In the rough cut, many of the scenes come across as quiet and flat, due to the lack of ambience. For example, the

ambience in the bookstore while we were shooting was basically silent. With the addition of “walla,” or crowd murmur, the bookstore seems more populated. Combining this with proper equalization of the dialogue to reflect the way speech would sound in a bookstore environment completes the illusion that the sound was indeed produced on-set.

Post audio work also allows sound effects to be added to fill in missing elements. For example, in the car interior scene, Rusty (Justin) did not actually start the car, nor was any music playing. In the rough cut, this scene looks staged and awkward because of the missing sound elements. Adding the car starting sound effect and the music completes the scene and the music also serves to add cohesiveness to the scene, as it is a diegetic element that remains constant throughout.

One very important element of the sound design that greatly contributes to the tone of the film is music. Since I wanted to go for a touching, lighthearted feel, I wanted the music to reflect that tone and establish it early on. Fortunately, my lead actor Randy Perrone (Joe) is a musician and was willing to lend his talents to the soundtrack. Since we had already developed a working relationship during production, musical collaboration was easy. I knew that music at the end of the film was crucial in getting across the appropriate feel and I had several options. I did not want to pick something that sounded overly sad or dramatic because that would be too much of a tone shift and could come across as cheesy or melodramatic. On the other hand, I did not want a song that was so upbeat that it sent mixed messages to the audience about the emotional tone of the film. I instinctively chose Randy’s song “Edge of the World.” I knew that it would be appropriately touching without sounding overly sad or sentimental and without ruining the otherwise light tone of the film.



Having had undesirable sound on previous films, I did not underestimate the importance of taking the time to successfully create the soundscape for this film. Many hours were logged during this process and ultimately more hours were spent designing the sound than actually shooting the picture of the film. While this was mostly due to the fact that the original audio was unusable, I wanted to ensure that the film's sound track would not detract from the audience's emotional experience of the film. Having compared the rough soundtrack to the finished one, I am confident that the hard work paid off. I spoke to several people after the final public screening that had seen and heard the rough version and they agreed, remarking that it came together as a more polished work.

### *Technology and Workflow*

The workflow for *For Justin* was heavily influenced by the various software and hardware that was readily accessible to me both personally and as a student. During preproduction, I used the free screenwriting program Celtx to type the script. Celtx is similar to costly programs such as Final Draft in the sense that it allowed me to organize the script in the proper screenplay format. Additionally, the program contains sections that allowed me to break down each character and write notes about the story in plain text documents. While Celtx does not offer as many features and functions as Final Draft, it allowed me to accomplish what I needed. The script was then exported as a PDF file so that it could be easily read and transferred to several computers as well as e-mailed to the cast and crew.

Microsoft Excel allowed me to organize information such as cast/crew information, budget, etc. in an equally accessible and editable format. Since I brought another producer on board, it was necessary to be able to share files at any time and to be able to edit them on

multiple workstations. My producer and I discussed using Movie Magic software to work out the breakdowns and budget, however, we agreed that since neither of us had the program at our own homes, and since PDF files cannot be edited, that Excel would be an easier option.

My producer was also in charge of handling the talent release forms, insurance, and other necessary logistical elements. Since she already had access to these items, I did not need to generate them using computer software or download them from the Internet. My producer assembled all of these items into a binder that she carried with her. I did, however, use Microsoft Word to create shot-lists that would then be distributed to the crew and storyboard templates that would later be used to hand-draw in the frame.

Academically, I chose to shoot on the HVX200 camera so that I could have a chance to learn about the high definition workflow, primarily using solid-state media like the P2 cards. Since many films are making the digital transition, I wanted to get hands-on experience as a graduate student with the new technology. The HVX200 camera records MXF files onto the P2 cards. The size of these files depends on the shooting rate and resolution. Having tested the different options and integrated each into my post-production workflow, I chose to shoot using the 720p (progressive) at 24 frames per second native. At that rate, we could shoot approximately 40 minutes of footage onto a 16GB P2 card. Since the camera package only included two P2 cards, I had to periodically download the cards to my laptop computer as they filled up. Since the cards rarely filled up during the shooting day, I could easily download them after the shoot, so the production was not held up. On a couple of occasions, however, it would be necessary to download the cards during the breaks on set. Since I chose to edit using Apple's Final Cut Pro HD, I used this program to download and import the clips off of the P2 card. This allowed me to be able to view the clips on set and review the footage as needed. Since digital

data can be easily corrupted or erased, I purchased an additional external hard drive (in addition to the one I stored the media on) so that I could back up the clips in case my primary hard drive failed.

A similar workflow existed for production audio. Since all audio clips were stored as files on a compact flash card, I could easily connect the Fostex FR-2 digital audio recorder to my laptop computer and download the audio .wav files. The .wav files would then be imported into Final Cut Pro, where separate video and audio bins were created for each scene.

After production, I used Final Cut Pro to synchronize the video files with the recorded audio files and edit the film. Once picture lock was reached, the audio was exported as an OMF 2.0 file so that it could be imported into Steinberg Nuendo while maintaining the individual audio clips and their relative locations on the timeline. The video was exported from Final Cut Pro as a MOV file. The MOV file then had to be imported into Avid, where it was then exported at a 15:1 resolution. Since the original MOV file was high resolution, Nuendo would have a difficult time processing it in real-time, so the lower resolution file was created. The new 15:1 MOV file was then imported into Nuendo, where the post-production audio work was done.

Color correction was done at the same time the post audio was being worked on. For this process, I collaborated with my director of photography and we used Apple's Color program. Since Final Cut Pro is meant to integrate seamlessly with other Apple Pro applications, this process was simple. The timeline in my Final Cut Pro project was sent to Color, where my director of photography performed the color correction work. Then, the corrected Color sequence was sent back to Final Cut Pro, where a new color-corrected sequence was created. Once the post-audio work was completed in Nuendo, a stereo .wav file was exported and then imported back into Final Cut Pro, where it was joined with the color-corrected video.

The finished film was exported in several ways. For the DVD, I used Apple Compressor to export the video as a standard-definition MPEG-2 file and the audio as a Dolby Digital AC3 file. The DVD itself was created using Apple's DVD Studio Pro application. I used an open-source photo editing application called the GIMP to design the DVD menus, saving each as a JPEG file. In DVD Studio Pro, once the final DVD was assembled, I created a build folder. Using the build folder, I can format as many DVDs of the film as I want.

For the screening, I exported the film as a high-definition QuickTime file and imported it into the Avid station in the Robert E. Nims Center. This QuickTime file also exists on an external hard drive and serves as a back up of the film that can be exported to various tape mediums as well including MiniDV, BetacamSP, and Panasonic DVCPro tapes.

## Chapter 3

### *Additional Influences on Story*

While the story relied on a variety of influences, my family, particularly my relationship with my twin brother, Justin, is perhaps the largest. This influence can be broken down into three categories: concept, conflict, and character.

The concept of my film was based on an experience that I had a few years ago that dealt with my twin brother, Justin. Being a twin, and being the twin who was not widely recognized academically like my brother was, I struggled to develop my own individuality. I sacrificed schoolwork for hanging out with friends and as such, I became the more popular twin. Justin did not have many friends, as he was shy and always concentrating on his studies. Many times, when I would go out with friends, Justin would want to be included but was too shy to ask me, so he would tell my parents, who would then try to get me to take him along. I would refuse, often angrily, because I wanted to live my own life, but I did not realize that I was hurting my brother's feelings and that nothing bad would happen if I did bring him along. One day, a few years ago, I was looking through some old books at my parents' house when I stumbled upon a journal that Justin had kept when we were younger. Upon looking through it, I found a particular entry that talked about a birthday party we had had in which we invited many friends over to swim in our pool. In his journal, Justin remarked how popular I was with our friends and how I would make them laugh and how I seemed to be having a good time. But what surprised me was that instead of him being jealous of my popularity, he sincerely noted how happy he was for me and how happy it made him to see me having fun, despite his being less popular at our party. Until then, I had no idea that he might accept me even though I got the most attention. Thinking back on all the times I was mean to him or shunned him because he was different (and

partially due to jealousy of his superior academic abilities), I began to feel regrets. I wanted to apologize, but I did not know how. It was then when I first came up with the concept of making a film that would serve as an apology to him, telling him that he should be proud of who he is and that I accept him for being himself. I wanted the theme to be acceptance, but this particular story would not translate well into a short film, so I attempted to re-create the emotions that I felt upon reading Justin's journal using a different situation. The concept of a twin brother learning to accept the other despite his differences remains and was heavily influenced by my experiences growing up.

My own family members, including my brother, Justin, and myself as the protagonists, largely influence the main characters. In the film, Justin is very similar to Justin in real life. They are both relatively uptight and very set in their ways. They both enjoy listening to classical music and even dancing the tango. They both are in medical school. Even the part in the film where Justin reels upon smelling cigarette smoke is based on a real life experience. Much of his reactions in the film are based on how my own brother would react to certain events. In fact, a scene from my film was inadvertently re-created after the fact when I got into my brother's car and classical music began to play. I instinctively reached to change the radio station and he swatted my hand away and told me not to touch his radio. My brother, having already seen the film, smiled after doing so, realizing that this was a scene from my film.

The character of Joe is based on a combination of my younger brother, Brandon and me. While I was never a heavy partier, I needed to give Joe a characteristic that made him stand apart from Justin. My younger brother, Brandon, is more of a partier and currently lives in a condo with Justin, so I observed their living relationship and integrated characteristics of Brandon's personality with those of Joe. Additionally, Brandon also lived at our parents' house at the time

the script was written; so I incorporated that aspect of Joe's situation to further distinguish the different success levels of Joe and Justin. Joe also shares a lot of my own personality. I used my brother and me as inspiration for the Joe character because I wanted my twin brother, Justin, to be able to be able to make the personal connection.

One aspect of the characters of the parents in the film is based on my real-life parents: namely, that my parents are constantly trying to get Justin to engage socially with people, which is something he normally does not do. Again, my reason for modeling the characters so closely after my real family is because I wanted my twin brother to identify with the characters.

The conflict in *For Justin* exists not only between the two brothers externally, but also in Joe's mind. On one level, Justin resists Joe's attempts to turn him into a more socially acceptable person. On another level, the conflict exists in Joe's mind, as he believes he is constantly competing with his brother. This internal conflict erupts during the party when Joe feels he is beginning to lose control. The two conflicts clash at the climax: Justin's ultimate resistance to Joe's plan and Joe's utter loss of control over the situation. Like the resolution in the film, I had hoped that the film itself would help to resolve a real-life conflict. The title, *For Justin* operates on two different levels, much like the conflict in the film. On the one hand, *For Justin* describes Joe's main action in the film – he is setting up the party for his brother. On the other, *For Justin* also describes the film as a gift or a message.

## Chapter 4

### *Analysis*

From the project's inception, I wanted to create a film that dealt with the theme of acceptance. In crafting the film, it was important to me that the film not be so specific that only my twin brother would understand its message. I wanted to create a film that moved other audience members as well. I knew that the only way I would be able to gauge the effectiveness of the film is to screen it in its various stages. During the rough cut phase, the film was screened to various trusted sources of criticism and feedback. These screenings were invaluable in determining what worked in the film as far as pacing, emotional continuity, sound, etc. In each case, (if I needed to) I would inquire about its emotional impact. By the time the film was completed, I was ready to screen it for a broader audience, many who had not even seen the raw footage. This larger audience included my family, and most importantly, my twin brother, who, up until that point had no knowledge of the film's existence.

My brother's reaction to the film would be the most important to me. While, normally I would consider any strong emotional reaction to a film as a good reaction in the case of this film, I hoped to elicit a very specific emotional response from my brother. For example, if he was angered by the film or felt offended by its contents, I would consider the film to be a failure in that my goal of creating a touching, sentimental "apology" film for my brother was not met. As stated earlier, I saw this film as a method for delivering a specific message and one crucial element in determining this film's success is whether or not that message was delivered.

I wanted the screening to be a surprise to my brother so that he would not have time to get used to the idea that I was making a film for him. I also did not want to give him a lot of time to build up expectations for the film. Since the rest of my family knew about the film



already, I had them observe Justin's reaction to the film at the screening. The first thing they noted is that he laughed or was clearly amused by the funny parts in the film. It is important that since the film was about him, whether or not he was amused probably had more to do with his identification with the on-screen character rather than the story itself. For example, he laughed when the on-screen Justin correctly described the treatment for bacterial vaginosis, simply because he knew that I had gotten that detail right. While I have no doubt that this influenced his reactions in some cases, I believe that his other reactions would not have been so consistent with the various story elements if he were not invested in the story of the film itself.

While I was relieved that he found the humorous parts of the film amusing, his reaction to the end of the film truly determined its success. At the film's climax, my brother grew solemn and at the end even shed a tear. It was clear by this reaction and by the hug that he gave me following the screening that the film had touched him and he had clearly received my message. Since the screening was a surprise for him, it can be argued that he enjoyed it because it was a surprise and that he was swept up in the moment. Fortunately, even in subsequent viewings he still very much appreciated the film.

However, as I have said, even though the film was made for my brother, it was not meant to be exclusively for him. I hoped that other audiences would enjoy it as well. Therefore, the story had to make sense to people who do not know my brother or me and had to move them emotionally in some way. Though much of the feedback that I received from the public screenings was positive, one of the largest criticisms was that Joe and Justin were not different, which diluted the conflict to some degree. Similarly, another person remarked that I "played it too safely" with the characterizations of Joe and Justin. Although one of my goals was to not offend Justin, since the film was also about me, I also did not wish to make myself seem better or

worse than I actually am. In trying to balance these characteristics, I agree that I probably did “play it safe” with the characters because I had a conscious goal to not offend to any of the people that the characters are based on. I also wanted to avoid making characters that were outlandish, like, for example, the main characters of Charlie and Alan in the television show “Two and a Half Men.” I mentioned earlier that I instructed my actors to watch that show to get a sense of how those characters interacted, the purpose was to let them see the kinds of extreme behavior that I wanted them to avoid. If the characters were so different that they resembled caricatures, my film would become more of a comedy, drastically shifting the tone away from my intent. Moreover, I think it is easier to pull an actor back from overacting than trying to get more out of a flat performance. While, perhaps, I did play it safe in creating the characters of Joe and Justin, I do feel that their characters are still quite different from one another, and the fact that they are not as different as Joe believes them to be is a statement about his character, and a reminder that he is indeed an unreliable narrator. There are those who feel like Joe and Justin should be polar opposites in order for the film to work, and I agree that having them be more different would strengthen the overall conflict between them. If this were another film with other characters, I might certainly exaggerate the different personalities of the characters a little more so that the distinction between them was clearer. However, I would still probably be cautious about creating characters that were too comedic or too stereotypical.

Aristotle, in *Poetics*, says about tragedies, “It is therefore necessary for the story that is in beautiful shape to be single...changing not into good fortune from bad but the opposite way, from good fortune to bad, not through badness of character but on account of a great missing the mark” (36). I believe my film fits this concept well, seeing as how Joe goes from good fortune to bad not because he is a bad person with exaggerated characteristics, but because he “misses

the mark.” Acting out of good will, he sets a party up for his brother, only to discover that his actions have caused more harm to his brother than help. Granted, Joe’s plan ultimately gets Justin the girl, but not directly because of Joe’s actions. Joe is a tragic character not because of one single tragic flaw, but because of what Aristotle calls “hamartia.” This is not a tragic flaw in a character that is otherwise virtuous, but rather a great “missing of the mark.” In his introduction to *Poetics*, Joe Sachs says, “There is no tragedy, Aristotle states, unless a characteristically good central figure is aiming at something exceptionally high. For there to be a hamartia, there must first be a mark to be missed” (8). Again, I believe that this story and Joe’s character fit this description well. Should Joe’s character be too exaggerated or too different, he would then be viewed as a bad character, or have vices that resemble a “tragic flaw.” It is for this reason that I believe that the characterizations of Joe and Justin work for this film. They are not entirely different, but different enough that the conflict exists and rightly so. Joe sets out to do his brother a favor, but because of his distinct personality, he misses the mark and learns a valuable lesson.

In many of my other films I have had characters with extreme or exaggerated personalities both individually and respective to other characters in the film. These characterizations were always for the sake of comedy. I did not make this film with the ultimate goal of getting laughs. I wanted to create a more serious film with emotional impact and deeper meaning. That is not to say that I shied away from comedy altogether, as this film has comic relief throughout, but that was not my overarching intent. At its core, it is a heartfelt message to my brother and that message was very well received. Judging from the overall positive feedback from other audience members who saw the final film, I would consider it a success in that respect too. I set out to challenge myself and create a serious film with an emotional message.

Looking back, I feel I have met the challenge that I set out for myself. The film is not perfect, but since I have reached my goals, I am satisfied with the outcome.

## Chapter 5

### *Conclusion*

I learned many things over the course of making this film. First, I came to realize the importance of having experienced actors both from a directing standpoint and from a logistical standpoint. On the shooting days where I did have experienced actors on set, it was easier to talk with and work with them. Since Randy and Rusty had no acting experience, I had to find new ways to talk to them about acting, some effective, some not. Logistically, experienced actors, particularly film actors, know full well the level of commitment required for filmmaking. They understand that being on a movie set involves patience, a lot of waiting, and long days. They also know the importance of doing multiple takes and getting coverage. They can also offer valuable input on their performance. Randy and Rusty never fully grasped the concept. As a result, their commitment levels diminished when they realized how much time things took on the set. This led to one of them becoming ornery and belligerent and an overall irritation for everyone on the crew. I have no doubt that his attitude diminished the quality of the film and of the performance of the other actors and the crew. Because my casting needs were so specific, I chose to work with Randy and Rusty. I am not dissatisfied with my decision, nor do I regret it, as the film turned out well in my opinion. However, in the future, I will no doubt avoid casting non-actors.

On a larger scale, I was forced to work with non-actors because I intentionally limited myself to casting twins. As I mentioned earlier, being the writer/director of this film was difficult because of my struggle to distance myself from the material since the story was so personal. As a result, my thinking and creativity were hindered from the project's conception. I was determined to use twins as the vehicle for conveying my theme of acceptance no matter the

cost, so I cast Randy and Rusty as the leads despite their inexperience. While working with non-actors was a learning experience in itself from a directing standpoint, I also learned that a twin brother relationship might not have been the most effective vehicle for conveying the acceptance theme in this case because of the harsh restrictions I placed on myself at the onset of the project. Because I wanted twins, I had to cast inexperienced actors and as a result, the performances suffered. If I had chosen to broaden my thinking outside of the twin concept, I could have cast more experienced actors and gotten better performances, which would have, in turn, enhanced the story. Having a collaborator that is not related to me or to my personal situation would have been beneficial in that they can view the story from a fresh perspective and help figure out the best way of conveying the acceptance theme without compromising the acting and while still having an emotional impact on my brother. Again, I do not regret the decision I made for this particular film because of the learning experience it provided me and because I do not consider the film as it is to be a failure, but in the future, I will be more mindful of what my story is about and not be clouded by my own attachment to the story so that I can choose the best vehicle for conveying my theme.

Additionally, I learned that it is also important to be able to detach yourself from the project when dealing with others' criticism. Often, I would resist a suggestion that I should change or eliminate a certain scene or because I felt there was a purpose for every line and every shot. Sometimes, however, I would see that the bit in question was in fact slowing the film down, or irrelevant but would still be hesitant to cut it. Because non-linear editing makes it possible to non-destructively edit the project, I would sometimes discover that the feedback was indeed accurate. On a project that is so personal, it is easy to take criticism personally, rather than objectively, which leads to a tendency to resist making changes.

Another thing that I learned is the importance of having good production sound. While I was already aware of the importance of good production sound prior to this film, this film has greatly strengthened my opinion on the matter. A large amount of the post-production sound work could have been avoided had the quality of the on-set sound been better. The quality of the original performances would have been preserved and the amount of time spent doing ADR could have been significantly reduced. Having to do extensive postproduction sound work also reinforced my determination in the future to properly sound design a film. Because I worked side-by-side with my sound designer (mostly to ensure that nothing got left out), I became more aware of the subtleties of sound and how even the smallest sound effect like clothes rustling or a footstep can make a soundscape more complete.

Going into preproduction, I was very selective about my crew. For this production, I did not merely want to work with friends because it would be a fun time. I wanted to have a professionally run set with crewmembers that would conduct themselves professionally. While I like to keep things relaxed on the set, I wanted the crewmembers to take the film seriously and perform their tasks diligently. Fortunately, I can say that I feel I achieved this goal for the most part. However, there were a few crewmembers that proved to be unreliable or did not take the film seriously. Because of the few unreliable crewmembers, I developed a greater respect for those who were reliable and trustworthy. I learned more about what characteristics I like in crewmembers and what characteristics I do not like. Having someone on set that does not take their job seriously or the shoot seriously can have a drastic impact on other crewmembers' as well as the actors' performances.

Looking back on the other films that I have done, I have no doubt that I have become a stronger filmmaker as a result of challenging myself. Stepping outside of my comfort zone

raised new questions and issues that I was forced to think about for the first time. I believe that my overall character improved as well, as I had to get through many difficult situations. I have a greater respect for the process and the art form. This film has given me the courage to continue challenging myself with new ideas and other genres. While not all of my future projects will be successful, I can safely say that they will make me a stronger filmmaker and storyteller as a result. I will not abandon comedy because I love to make people laugh, but I have learned that a film can be more than just a comedy.

As of this paper's writing, *For Justin* has been submitted to several festivals around the country. Unfortunately, it is too early to know whether or not it has been accepted because the notification dates are several months away, however, updates will be posted on the film's website at [www.forjustinfilm.com](http://www.forjustinfilm.com). I am anxious to see how the film holds up with an audience that is totally unfamiliar with my brother and me. It is my hope that audiences can enjoy and appreciate it for its message of acceptance.



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# Appendices

## *Appendix A: Shooting Script*

For Justin  
by  
Adam Schwartz

2008

Adam Schwartz  
[REDACTED]  
ajschwar@uno.edu

OPENING VOICEOVER

The film opens with a voice over from the main character, JOE. We see pictures of young twins over the years. The pictures and video continue to correspond with the V.O.

JOE (V.O.)

People ask me all the time what it's like to be a twin. They say "oh it must be so fun!" and "do you guys ever play tricks on other people?" Try getting called by the wrong name all the time and always being compared especially if you're nothing alike. Take me and Justin for instance. He was blessed with the smart genes, excelling in every school subject. I wasn't so lucky. I got called the "dumb one" since my grades weren't as good as his. But, I compensated. I wanted to be the social one and have more friends. Yeah, Justin was social some, but everytime he would go out with me, he would manage to make some lame joke or awkward conversation. As a result we didn't really hang out much. Well the years went by and we went to separate colleges. I went to a state school. Justin of course went on to a prestigious university and then on to medical school. He's getting along quite well there, but one thing eludes him: Sara, a girl in his class that he's got a thing for but has no idea what to do about it. This is my area of expertise. For once, he needs my help and now is my time to shine.

INT. BOOKSTORE

JOE is standing in the self-help section of the bookstore. He is holding several books and thumbs through one entitled "1001 Short Cuts for the Budding Businessman" After a moment, he closes the book and begins to head towards the check-out counter. As he makes his way, he stops to inspect a comic-book calendar.

(CONTINUED)

SARA  
Hey, Justin!

Joe looks up to find SARA, 24, standing in the other aisle. She approaches him.

JOE  
Oh, hey - actually, I'm Joe. I'm  
Justin's twin brother.

SARA  
Oh!

JOE  
Just when you thought things  
couldn't get any better huh?

Sara laughs.

SARA  
I'm Sara, nice to meet you.

JOE  
Oh, so you're Sara.

SARA  
Oh?

JOE  
Well, Justin mentions you  
occasionally when he's not going on  
and on about unraveling someones  
intestines and then...raveling them  
again...or whatever you guys do.

Sara feigns amusement.

SARA  
Well, I've gotta run - it was nice  
meeting you!

JOE  
Yeah, nice meeting you too.

Sara begins to walk away. Joe watches her leave for a moment and then turns to go to the check-out counter. An idea strikes him and he turns back around.

JOE  
Hey Sara!

Sara turns to face Joe.

(CONTINUED)

JOE

Justin and I are having some people over to his place for margaritas and movies on Saturday if you're not doing anything.

SARA

Ooh, well...I may be going to the Fireside Chickens show Saturday night.

JOE

Really? How'd you get tickets? I tried but they were sold out.

SARA

Some friends of mine have an extra one so I might go.

JOE

Well, do you have Justin's number?

SARA

I'm sure it's on the class contact sheet.

JOE

Well, if you think you would like to come Saturday, just give Justin a call.

SARA

Alright, cool. See you later.

JOE

See ya.

Sara walks away again. Joe smiles sheepishly to himself.

JOE (V.O.)

Yes sir, now was my time to shine, and finally show my brother how to get up close and personal with the ladies.

INT. HOSPITAL EXAM ROOM

A WOMAN sits on an examination table with her legs propped up in stirrups. Med students crowd around her as the INSTRUCTOR points out various things about her anatomy. JUSTIN watches intently.

(CONTINUED)

INSTRUCTOR

Now, based on her history and symptoms, what would be an appropriate diagnosis?

Justin raises his hand.

JUSTIN

Well, since both the microscopic K-Oh-H test and the culture tests are negative we can rule out Candid-eye-uh-sus. So that leaves us with bacterial vaginosis.

INSTRUCTOR

Good guess, Justin. And how would you treat it?

JUSTIN

I'd prescribe five hundred milligrams of metro-nid-a-zole, P-O, B-I-D times seven days or two grams P-O in a single dose.

INSTRUCTOR

Very good.

As the instructor continues, Justin scientifically studies the anatomy and studiously writes on his clipboard.

INT. HOSPITAL RECEPTION AREA

Justin has changed into his "street clothes" and holds his folded up scrubs in his hand. He places a clipboard and some folders behind the desk with the receptionist. His phone rings. He takes his phone out of its holster, looks at who is calling and nonchalantly answers.

JUSTIN

Hello?

INT. KITCHEN

Joe and Justin's MOM is on the other line with Justin as she cooks food.

MOM

Hey! You just get out?

(CONTINUED)

CONTINUED

JUSTIN  
Yeah.

MOM  
How was your day?

JUSTIN  
Same as usual I guess.

Joe walks in and opens the refrigerator. He pulls out some yogurt and gets a spoon.

MOM  
You have any dinner plans?

Joe perks up when he hears his mom on the phone.

JOE  
Is that Justin?

Joe's mom hushes him silently.

JUSTIN  
Well, Greg wanted to get some food at Mick's but I have a lot of studying to do.

MOM  
(slightly frustrated)  
Oh you could have gone out and gotten something real quick.

JUSTIN  
We're all going out after the practical Monday. I'll be more relaxed then anyway.

JOE  
Is he coming here for dinner?

MOM  
Joe says you should come here for dinner.

INT. HOSPITAL RECEPTION AREA

JUSTIN  
I have a lot of studying to do.

MOM  
(over the phone)  
You can come here for an hour or two. It's not going to kill you.

(CONTINUED)

JOE  
(yelling so that Justin can  
hear)  
Come here for dinner!

MOM  
Hear that?

Justin sighs.

JUSTIN  
Alright. But just for an  
hour...Bye.

He hangs up the phone and continues on his way.

INT. KITCHEN - NIGHT

Joe, Justin, and his parents are sitting at the dinner  
table. Joe has loaded up his plate with food while Justin  
eats conservatively.

JOE  
...so halfway through the episode,  
the red team came up with this  
hideous plan to dress everyone up  
as oranges.

MOM  
Did it work?

JOE  
Yeah, but everyone was laughing at  
them. I think I would kick major  
ass on that show.

JUSTIN  
If you think that's hard to watch  
try being about a foot away from a  
birthing vagina.

Mom laughs. Joe slumps in his seat, disgusted.

DAD  
Did you have to catch another baby  
again today?

JUSTIN  
Two. And we saw a woman with a  
major herpes outbreak.

Joe slams his fork down.

(CONTINUED)



CONTINUED:

MOM

Was Sara there during your rotation?

Joe looks up.

JUSTIN

No, she's doing pediatrics right now.

JOE

Hey Justin, you should have people over to your place Saturday night for some drinks and movies.

MOM

That's a good idea.

JUSTIN

I can't. I have that practical coming up.

JOE

You study too much. What if Sara came?

Justin glares at Joe.

JUSTIN

Sara wouldn't come. She's got the same practical anyway.

JOE

What if I said there was a 60% chance that she would go.

JUSTIN

How would you know?

Joe stares at Justin.

JUSTIN

What did you do?

Joe's parents stare at Joe, intrigued.

JOE

Well...I might have ran into her at the bookstore today.

JUSTIN

You did? Did you talk to her?

(CONTINUED)

JOE

I told her that you were having  
this thing on Saturday.

JUSTIN

What?? You told her I was having a  
"thing"?? What kind of thing?

JOE

Margaritas and movies.

JUSTIN

She said she might go? I can't  
have people over this weekend, it's  
a terrible weekend! Why did you do  
that?

JOE

I'm just trying to help you  
out. You can spare a few hours on  
Saturday night to entertain Sara  
can't you?

MOM

Yeah, you can do that.

Justin sighs.

JUSTIN

Why did you do that? This weekend  
isn't good...

Justin's cell phone rings. He looks at it and sees that  
it's Sara. He shoots a look at Joe. Joe's eyes widen and  
he smirks.

JOE

What are you going to tell Sara?

Justin gets up from the table to answer the phone.

JUSTIN

(on phone)

Hello? Hey Sara! How are  
you? Haha that's cool. Yeah, he  
was actually just telling me that.

He laughs nervously. Joe mocks Justin's laugh and his  
parents laugh at Joe.

JUSTIN

The thing on Saturday? Well, I  
don't think-- Oh you can?

(CONTINUED)

He looks over to Joe, who has been listening from the table. Joe is smiling. Justin gives Joe the big eyes.

JUSTIN

Well that's great. Umm...seven  
o'clock I guess. Yeah,  
sure! Alright, see you  
tomorrow. Bye Sara.

He hangs up the phone and slowly turns towards Joe.

JOE

It's gonna be awesome!

JUSTIN

I hate you for this.

JOE

Soon you're gonna love me. We've  
got to get you ready for this  
weekend!

Justin looks down at his t-shirt and jeans, which are perfectly acceptable.

JUSTIN

What?

MOM

You want to impress her don't you?

Justin looks at his family members, and finally back at Joe. Joe smiles.

INT. CLOTHING STORE

Joe stands by the door to the dressing room. Across the store are two attractive girls shopping together. He smiles at them. Justin comes out of the dressing room wearing clothes that look similar to the ones Joe is wearing, but somehow do not look fitting for Justin's style.

JUSTIN

Alright.

Joe slowly turns and looks at Justin.

JOE

See, now you look pimp.

(CONTINUED)

JUSTIN

Great.

Justin adjusts his new clothes. He's uncomfortable.

JUSTIN

What's wrong with what I wear?

JOE

There's nothing wrong with what you wear, it's just a little...square.

As he talks, he adjusts things about what Justin is wearing with his hands. After the last sentence, he marvels at the rhyme he came up with as if he were to make it a slogan.

JUSTIN

And these clothes work for you?

JOE

Well, of course it's not just the clothes, it's the personality too. So at least now you've got the clothes going for you.

He laughs and jabs at Justin.

JUSTIN

(sarcastically)  
Yeah you've got it all.

JOE

Now for the field test.

Joe waves over to the two attractive girls.

JUSTIN

What are you doing??

The two girls turn to Joe.

JOE

Sorry to bother you, I was just wondering what you thought of my brother's shirt here.

Justin shifts and forces a smile.

GIRL #1

Yeah, that's pretty nice.

(CONTINUED)

GIRL #2  
Looks good!

Justin is surprised, then pleased. Joe is grinning at the girls.

JOE  
Do I have good taste or  
what? Thank you!

INT. CAR - DAY

Joe and Justin get back into his car in the mall parking lot. Justin is still beaming from the compliments. Justin cranks the car and classical music begins to play. Joe reaches to change the radio station. Justin swats his hand away.

JUSTIN  
Don't change my station. Put your  
seatbelt on.

JOE  
It's tango!

JUSTIN  
I like it.

Justin begins miming a tango movement.

JOE  
Stop that. No one tangos  
anymore. Hey, have you ever heard  
of the band Fireside Chickens?

JUSTIN  
Yeah. I wasn't impressed.

JOE  
It's a band Sara likes. Maybe you  
should listen to that type of stuff  
so you guys can talk about  
something.

JUSTIN  
Why can't we talk about med school?

JOE  
Something besides med school! You  
can't talk business with a girl and  
expect her to want to "do bidness"  
with you...

(CONTINUED)

Justin shakes his head. Joe tunes the radio to a rock station. Rock music begins to play.

JOE  
See, this isn't bad.

JUSTIN  
It's so repetitive and not dynamic at all.

JOE  
Just enjoy it. This band is the Jonsheets.

JUSTIN  
I know who this is.

Justin switches it back and begins miming the tango again.

JUSTIN  
Put on your seatbelt.

Frustrated and annoyed, Joe puts on his seatbelt.

INT. APARTMENT LIVING ROOM - NIGHT

The living room is very well kept and neat. A blender sits on the counter. The decorations are sparse. A doorbell rings. Justin emerges from his room wearing the clothes that Joe bought him. He answers the door. Joe is with his date RACHEL, a girl around Joe's age dressed in revealing clothes. Joe has margarita mix and some DVDs in his hand.

JOE  
What's up! This is Rachel.

JUSTIN  
Hey, come on in. Hey Rachel how's it going?

RACHEL  
Good, how are you?

JUSTIN  
Well, aside from looking at people's insides all day I'm doing alright.

Rachel laughs. Joe notices that Justin has made Rachel laugh and rolls his eyes.

(CONTINUED)

JOE

You're gonna see my insides in a minute if you keep talking about that crap.

Rachel laughs at Joe. Justin shakes his head.

RACHEL

I like that shirt. It looks good on you.

JUSTIN

Oh, thanks!

JOE

Yeah, I had to pick that out for him.

RACHEL

Well, good job there Joe. I'm going to go to the bathroom, ok?

JUSTIN

It's right back there.

Rachel exits to the bathroom. Justin hastily goes to Joe.

JUSTIN

Who else is coming?

JOE

No one.

JUSTIN

What?? So it's like a double date??

JOE

Sorta. Yeah.

JUSTIN

Great.

JOE

Calm down. It'll be fine.

The doorbell rings again. Joe grins at Justin as if to say "Showtime!" Justin goes to answer the door while Joe pours the margarita ingredients into the blender.

Justin opens the door and Sara is there dressed cutely but conservatively.

(CONTINUED)

JUSTIN

Hey Sara! Come on in!

SARA

Hey! Wow, look at you! Pretty snazzy!

JUSTIN

Thanks!

JOE

See, I knew that shirt was a winner.

Justin gives a sharp look at Joe. Joe goes back to the margaritas. Justin turns to Sara.

JUSTIN

So how are things over in pediater--

Joe turns on the blender. The noise buries what Justin is saying. He has to stop and wait. The awkwardness continues as the blender continues to go. Justin looks over at Joe impatiently. Finally Joe stops blending.

JUSTIN

Are you done?

Joe looks over at Justin and as he does gives the blender another quick touch blend.

JOE

Margaritas are ready!

RACHEL

Great!

Rachel is the first to arrive where Joe is pouring the drinks. He hands her a drink and then hands everyone else one. Rachel takes a sip.

RACHEL

Mmm....this is a really good one!

JOE

It's what I like to call my special "joegarita."

Rachel laughs as she takes more generous sips of her drink.

JUSTIN

So that's what they call it when someone just follows the instructions on the mix?

(CONTINUED)



Sara laughs. Joe glares at Justin.

JOE  
Come on let's pick out a movie to watch.

Joe and Rachel go off and look at the movies. Sara and Justin sit down on the couch next to each other.

SARA  
So how goes the studying?

JUSTIN  
It's going...Hey, I heard you were thinking about going to the Fireside Chickens concert.

SARA  
Yeah, I thought about it.

JUSTIN  
Well if you want, I can put on their CD. I have it here.

SARA  
That's alright. I'm not a big fan anyway. I just think their singer is kinda hot. I don't even really know what they sing.

She laughs. Justin laughs with her.

JUSTIN  
Oh really? Yeah, I'm actually not a big fan either--

Joe and Rachel have picked out a movie. Rachel goes to pour herself another drink.

JOE  
Ok, how does "Vampire School" sound?

JUSTIN  
Vampire School??

JOE  
Yeah, it's supposed to be really funny in a cheesy stupid kind of way.

(CONTINUED)

RACHEL  
They meant for it to be a horror  
film but its so bad that it's  
funny.

Justin looks at Sara. She shrugs.

JUSTIN  
Alright...

RACHEL  
Oh! Do you guys mind if I go smoke  
a cigarette real quick before we  
watch?

Justin's eyes get big.

JOE  
Naw that's cool go ahead.

RACHEL  
Thanks! I'll be right back.

She goes outside, drink in hand. Justin gives the big eyes  
to Joe.

JOE  
What?

Justin gestures in Rachel's direction.

JOE  
Oh come on. Lots of people smoke.

JUSTIN  
That doesn't mean I should have to  
smell it all night.

SARA  
What was it that Dr. Kline said  
about second hand smoke the other  
day?

Justin thinks a moment and laughs to himself.

JUSTIN  
(imitating Dr. Kline)  
"Second hand smoke might not kill  
us all, but it will certainly mess  
up your bronchial wall."

Sara laughs.

(CONTINUED)

JOE

Oh my god.

Justin just looks at him. Rachel comes back in and heads over to get another drink.

RACHEL

Sorry guys!

She pours herself another margarita and brings the pitcher over to the couch area. Justin cringes at the smoke smell. Joe coughs slightly at the smell also.

JOE

Alright, here we go!

INT. APARTMENT LIVING ROOM - NIGHT

The film is over. Rachel is laughing and quoting some of her favorite parts. The pitcher of margaritas is mostly empty and still near Rachel's empty glass. Joe gets up to remove the DVD from the player and turns on the Fireside Chickens music.

JOE

Pretty good eh?

RACHEL

Oh my gosh that was so funny!

SARA

What'd you think Justin?

JUSTIN

Well, it was alright. That's more than I can say about this music, though.

JOE

This music rocks, right Sara?

Sara shrugs.

JOE

Ok, who want's to watch Vampire School Two?

RACHEL

You got Vampire School two too?? Awesome!

Justin and Sara exchange glances.

(CONTINUED)

JUSTIN

Can't we do something else? I'm not really in the mood for another Vampire School movie.

JOE

Not in the mood?? What are you talking about?

JUSTIN

Yeah, why don't we do something else, or at least change the music.

SARA

That sounds good.

Justin goes to the stereo, stops the music, and takes out the CD. Joe reacts quizzically.

JUSTIN

See, the problem with this rock music is you can't dance to it.

Justin switches the music to tango. He gets up and starts doing a solo dance.

JUSTIN

See?

The girls laugh, slightly impressed.

SARA

I've always wanted to learn tango!

JUSTIN

I've been learning for a few weeks now. Here, I can show you.

JOE

No one wants to do the tango in the middle of an apartment. Why don't we watch another movie, like we planned.

SARA

I'm kinda intrigued by the tango.

RACHEL

Me too!

JUSTIN

I think you're just too cool to dance.

(CONTINUED)

CONTINUED. 19.

Justin does a dancing move. Sara and Rachel giggle. Joe walks over to Justin and discretely grabs his arm.

JOE  
Alright, but before we get into this, can I see you for a sec? Excuse us, ladies.

Joe takes Justin into the other room.

INT. JUSTIN'S ROOM

JOE  
What are you doing?

JUSTIN  
I just thought maybe we could do something I wanted to do. The girls want to try the tango.

JOE  
Have you seen yourself dance? It's not exactly smooth.

JUSTIN  
Oh, I'm sorry. Am I embarrassing you?

JOE  
Do you want my help or not? I think I know what's best.

JUSTIN  
Do you?

Joe is taken aback.

JUSTIN  
You know, I was actually starting to feel better about myself but ever since we've been here, all you've tried to do is shoot me down.

JOE  
Well if you listen to me, Sara will be all over you in no time.

JUSTIN  
Sara's in there right now and she wants to hang out with me. She wants to do what I want to do and  
(MORE)

(CONTINUED)

CONTINUED 20.

JUSTIN (cont'd)  
you're trying to hold me back  
because I might embarrass  
you. You're only looking out for  
yourself and you always have.

Justin walks out of the room back into the living room.

INT. APARTMENT LIVING ROOM - NIGHT

Justin walks back in followed by Joe.

RACHEL  
Joe! Are we gonna watch the movie?

Justin looks at Joe, then turns to Sara.

JUSTIN  
Sara, if you don't want to stay and  
watch Vampire School with Joe and  
Rachel, I know this Latin dance  
club that's just down the street if  
you're interested in going. We can  
just make the free lesson.

SARA  
That sounds great!

JUSTIN  
Alright, cool! Get ready to tango!

Justin mimes a tango move. Sara laughs. They walk to the door. Justin turns to Joe.

JUSTIN  
The spare key is on top of the door  
frame. Lock up when you leave.

They exit. Joe stands staring at the door for a moment before going to sit back down next to Rachel, who is nearly passed out on the couch.

JOE (V.O.)  
I guess you could say the night was  
a success. Justin was off having a  
blast with Sara and I had the place  
to myself with Rachel. So why was  
I not jumping for joy?

21.  
EXT. PARKING LOT - NIGHT

Justin and Sara are getting into the car. Justin is awkward but cute as they make their way down.

JOE (V.O.)  
It's funny how we can become so wrapped up in our own insecurities that we do whatever it takes to overcome them. In my case, I was using my own brother to feel better about myself. What I didn't realize was that I was hurting him and bringing him down.

INT. APARTMENT LIVING ROOM

Joe goes to Rachel on the couch. Rachel drunkenly tries to put the moves on Joe but he shrugs her off.

JOE (V.O.)  
Justin didn't need my help. He just needed me to accept him for who he is. I developed a new respect for my brother that night. He's the only person I know who is truly himself and for that, I admire him.

EXT. PARKING LOT - NIGHT

Justin and Sara enter the car and drive away.

JOE (V.O.)  
One day, maybe I'll find a way to tell him. But he'll probably never ever really know.

FADE OUT

*Appendix B: Script Addendum – Parking Lot Scene*

EXT. PARKING LOT - DAY

Joe and Justin are walking towards their car. Justin is carrying a couple of bags of clothes as well as wearing a new, hipper shirt. He seems uncomfortable.

JUSTIN  
Forty dollars for one pair of jeans?? They're not even that comfortable.

JOE  
Hey, it was fifteen percent off wasn't it? You gotta pay the price if you wanna look good.

JUSTIN  
I washed this shirt twice and it still itches. What's wrong with what I wear?

JOE  
There's nothing wrong with what you wear, it's just a little square.

Joe and Justin approach the car and their respective sides.

JUSTIN  
And these clothes work for you?

JOE  
Well of course it's not just the clothes, it's the personality too. So now at least you've got the clothes going for you.

Joe smirks at his own joke.

JUSTIN  
(sarcastically)  
Yeah, you've got it all.

Just then, an attractive GIRL walks in front of the car. She looks at Justin and his clothes and smiles. Justin makes sure she is looking at him and then smiles back. Joe notices and grins as he checks out the girl.

JOE  
See! Now you look pimp.

Justin smiles. They enter the car.



1 JOE!

**ACTOR RELEASE FORM**

I, RANDALL PERRONE (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

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I agree that I will not assert or maintain against Adam Schwartz, your 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. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

Performer: RANDALL W. PERRONE

Address: [REDACTED]

[REDACTED]

Telephone: [REDACTED]

Signature: [Handwritten Signature]

RANDALL W. PERRONE

7 Justin

**ACTOR RELEASE FORM**

I, Russell Perrone (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

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I hereby certify and represent that I am over 18 years of age. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

Performer: Russell Joseph Perrone

Address: [REDACTED]

[REDACTED]

Telephone: [REDACTED]

Signature: Russell Perrone

Russell J. Perrone

**ACTOR RELEASE FORM**

I, Lauren Baismonte (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

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I hereby certify and represent that I am over 18 years of age. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

Performer: Lauren Baismonte

Address: [REDACTED]

Telephone: [REDACTED]

Signature: Lauren Baismonte

Please LIST here  
how you'd like your

Lauren Baismonte  
NAME IN CREDITS

**ACTOR RELEASE FORM**

I, Nancy Schmitt (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

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I hereby certify and represent that I am over 18 years of age. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

Performer: Nancy Schmitt

Address: [REDACTED]

Telephone: [REDACTED]

Signature: Schmitt

1 M. S. M. 1

**ACTOR RELEASE FORM**

I, SUSAN WENTZ (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

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I hereby certify and represent that I am over 18 years of age. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

Performer: SUSAN WENTZ  
Address: [REDACTED]  
[REDACTED]  
Telephone: [REDACTED]  
Signature: Susan Wentz

'DAD'

**ACTOR RELEASE FORM**

I, DAVID HOOVER (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

"For Justin" (herein known as the "Picture"). I hereby grant to Adam Schwartz, its 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 you 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 all recordings including instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

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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 and necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand Adam Schwartz may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appoint representative(s) and NOT Adam Schwartz.

Upon completion of my duties as the "Performer," and the successful completion of the Picture, in consideration of my time and dedication, I will receive a full copy of the motion picture for uses of resume attachments and future job interviews. Also, I will receive the ability to place this experience on my resume for further job interviews and will receive references, to the best of its ability, from the Adam Schwartz (owners of the Picture).

I hereby certify and represent that I am over 18 years of age. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

Performer: David Hoover

Address: [REDACTED]

Telephone: [REDACTED]

Signature: [REDACTED]

David W. Hoover

DOCTOR

**ACTOR RELEASE FORM**

I, LARRY MATSON (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

"For Justin" (herein known as the "Picture"). I hereby grant to Adam Schwartz, its 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 you 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 all recordings including 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 Adam Schwartz, your 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 and necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand Adam Schwartz may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appoint representative(s) and NOT Adam Schwartz.

Upon completion of my duties as the "Performer," and the successful completion of the Picture, in consideration of my time and dedication, I will receive a full copy of the motion picture for uses of resume attachments and future job interviews. Also, I will receive the ability to place this experience on my resume for further job interviews and will receive references, to the best of its ability, from the Adam Schwartz (owners of the Picture).

I hereby certify and represent that I am over 18 years of age. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

Performer: LARRY MATSON

Address: [REDACTED]

Telephone: [REDACTED]

Signature: Larry J. Matson

### ACTOR RELEASE FORM

I, \_\_\_\_\_ (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

"For Justin" (herein known as the "Picture"). I hereby grant to Adam Schwartz, its 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 you 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 all recordings including 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 Adam Schwartz, your 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 further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appoint representative(s) and NOT Adam Schwartz.

Upon completion of my duties as the "Performer," and the successful completion of the Picture, in consideration of my time and dedication, I will receive a full copy of the motion picture for uses of resume attachments and future job interviews. Also, I will receive the ability to place this experience on my resume for further job interviews and will receive references, to the best of its ability, from the Adam Schwartz (owners of the Picture).

I hereby certify and represent that I am over 18 years of age. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

Performer: Kellie Gleason

Address: [REDACTED]

Telephone: [REDACTED]

Signature: Kellie Gleason

Kellie Gleason



1 Reaptianists'

**ACTOR RELEASE FORM**

I, Gabrielle C. Grant (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

"For Justin" (herein known as the "Picture"). I hereby grant to Adam Schwartz, its 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 you 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 all recordings including 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 Adam Schwartz, your 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 further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appoint representative(s) and NOT Adam Schwartz.

Upon completion of my duties as the "Performer," and the successful completion of the Picture, in consideration of my time and dedication, I will receive a full copy of the motion picture for uses of resume attachments and future job interviews. Also, I will receive the ability to place this experience on my resume for further job interviews and will receive references, to the best of its ability, from the Adam Schwartz (owners of the Picture).

I hereby certify and represent that I am over 18 years of age. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

Performer: Gabrielle C. Grant

Address: [REDACTED]

Telephone: [REDACTED]

Signature: Gabrielle C. Grant

Extra-med Rom  
Scene

**ACTOR RELEASE FORM**

I, Rachel Redmann (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

"For Justin" (herein known as the "Picture"). I hereby grant to Adam Schwartz, its 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 you 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 all recordings including 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 Adam Schwartz, your 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 and necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand Adam Schwartz may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appoint representative(s) and NOT Adam Schwartz.

Upon completion of my duties as the "Performer," and the successful completion of the Picture, in consideration of my time and dedication, I will receive a full copy of the motion picture for uses of resume attachments and future job interviews. Also, I will receive the ability to place this experience on my resume for further job interviews and will receive references, to the best of its ability, from the Adam Schwartz (owners of the Picture).

I hereby certify and represent that I am over 18 years of age. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

Performer: Rachel Redmann

Address: [REDACTED]

[REDACTED]

Telephone: [REDACTED]

Signature: Rachel Redmann

Extra-med Km  
Scene

**ACTOR RELEASE FORM**

I, Miko Epstein (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

"For Justin" (herein known as the "Picture"). I hereby grant to Adam Schwartz, its 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 you 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 all recordings including 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 Adam Schwartz, your 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 and necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand Adam Schwartz may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appoint representative(s) and NOT Adam Schwartz.

Upon completion of my duties as the "Performer," and the successful completion of the Picture, in consideration of my time and dedication, I will receive a full copy of the motion picture for uses of resume attachments and future job interviews. Also, I will receive the ability to place this experience on my resume for further job interviews and will receive references, to the best of its ability, from the Adam Schwartz (owners of the Picture).

I hereby certify and represent that I am over 18 years of age. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

Performer: Miko Epstein

Address: [REDACTED]

[REDACTED]

Telephone: [REDACTED]

Signature: Michael Epstein

Extra - meet  
Rm  
Scene

**ACTOR RELEASE FORM**

I, Shawn R. Grant (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

"For Justin" (herein known as the "Picture"). I hereby grant to Adam Schwartz, its 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 you 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 all recordings including 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 Adam Schwartz, your 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 and necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand Adam Schwartz may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appoint representative(s) and NOT Adam Schwartz.

Upon completion of my duties as the "Performer," and the successful completion of the Picture, in consideration of my time and dedication, I will receive a full copy of the motion picture for uses of resume attachments and future job interviews. Also, I will receive the ability to place this experience on my resume for further job interviews and will receive references, to the best of its ability, from the Adam Schwartz (owners of the Picture).

I hereby certify and represent that I am over 18 years of age. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

Performer: Shawn R. Grant

Address: [REDACTED]

Telephone: [REDACTED]

Signature: Shawn R. Grant

Extra-med RM  
SCM

**ACTOR RELEASE FORM**

I, Sheri Berger (herein known as "Performer") hereby grant to Adam Schwartz (herein known as "Producer") the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

"For Justin" (herein known as the "Picture"). I hereby grant to Adam Schwartz, its 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 you 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 all recordings including 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 Adam Schwartz, your 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 and necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand Adam Schwartz may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appoint representative(s) and NOT Adam Schwartz.

Upon completion of my duties as the "Performer," and the successful completion of the Picture, in consideration of my time and dedication, I will receive a full copy of the motion picture for uses of resume attachments and future job interviews. Also, I will receive the ability to place this experience on my resume for further job interviews and will receive references, to the best of its ability, from the Adam Schwartz (owners of the Picture).

I hereby certify and represent that I am over 18 years of age. I also certify and represent that I have read the foregoing, fully understand the meaning and effect thereof, and have been allowed to ask questions.

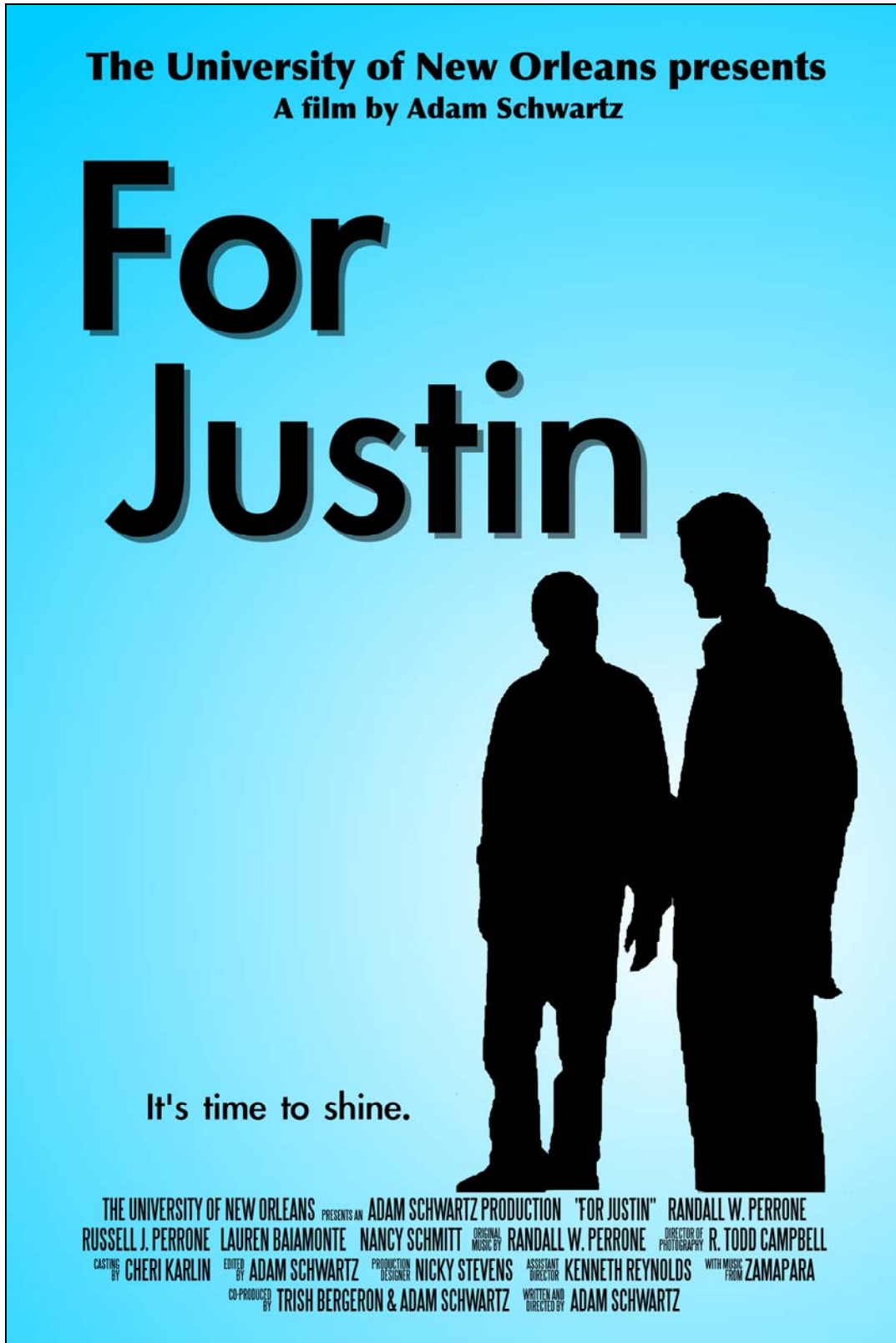
Performer: Sheri Berger

Address: [REDACTED]

[REDACTED]

Telephone: [REDACTED]

Signature: Sheri M. Berger



*Appendix E: Production Stills*





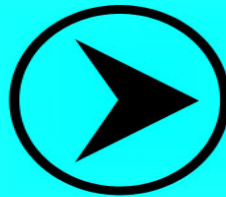






# For Justin

a film by Adam Schwartz



Click to play

\*Click on the video to play. Requires QuickTime Player.

\*\*Video may take a minute to begin playback.

## **Vita**

Adam Joseph Schwartz was born in Baltimore, MD on June 11, 1983. He graduated from the prestigious Jefferson County International Baccalaureate high school in Irondale, Alabama. The following August, he enrolled into the University of Alabama in Tuscaloosa, Alabama where he would receive his Bachelor of Arts in Psychology as well as minors in Telecommunications and Film and the Blount Undergraduate Initiative. He next entered the University of New Orleans in August 2005 to pursue his candidacy for Master of Fine Arts in Film Production. Following the devastation of New Orleans by Hurricane Katrina, he enrolled for one semester at the Savannah College of Art and Design as a temporary transient student. He returned to the University of New Orleans in January 2006 to complete his Master of Fine Arts. He graduates in December 2008.