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## The Hunt for Outer Space

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The Hunt for Outer Space

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, Theater, and Communication Arts  
Film Production

by

Henderson Jones

B.A. University of New Mexico, 2000

May, 2007



“A good beginning is a horrible success.”  
*Yi-Ping Jiang*



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## **ABSTRACT**

This thesis documents the pre-production, production and post-production of the making of “The Hunt for Outer Space,” a film written, produced, directed, filmed and edited by Henderson Jones.

“The Hunt for Outer Space” is ostensibly a story about the search for philosophical truth and the meaning of our existence during our short stay here on earth. We follow Johnny Rocket and his pal, Half-Pint, in their attempt to capture a UFO in the hope of winning a cash prize of fifty-million dollars that would rescue them from their extreme poverty. The drama unfolds as Johnny continuously wrecks their homemade rocket ship causing Half-Pint to question their friendship and their futile attempt for success. Will Johnny and Half-Pint ever manage to grab the brass ring? The answer to this question remains open during this telling of the tale because it is an on-going story to be franchised for future media.

## **KEYWORDS**

The Hunt for Outer Space  
Henderson Jones  
Super 8  
UFO  
Rocket Ship  
Animation  
CGI  
Prop Making

## INTRODUCTION

The purpose of this thesis is not to critique the story or film *The Hunt for Outer Space*, but rather to explain the means and challenges that were faced in getting an idea for a feature length film spawned many years ago into a finished product which would be able to be sold for profit.

The sole reason I chose the University of New Orleans for my graduate studies is because I was guaranteed the freedom to make any type of film I could imagine for my thesis, including an ambitious feature length film. My graduate committee recommended that I shoot the feature length film on video to avoid the hefty cost of processing and transferring 16mm film as well as the price of the stock itself. Since I wanted to learn more about cinematography and filmmaking than video production, I managed to convince my Major Professor, Steve Hank, to appeal to the other members of the committee to allow me to shoot on Super 8mm film. Shooting on this format would cost significantly less than 16mm and would still provide me the privilege of further developing my cinematography skills. Four-hundred rolls of Super 8 film later, I was faced with getting the film digitized into a computer for non-linear editing. In addition to this tedious task, I was obligated to learn professional animation and composition software to insure seamless integration of Super 8 with computer generated images (CGI) of Johnny's rocket ship, which I designed and created in the real world and then duplicated and made fly in a virtual digital-world.

This thesis is meant to serve as a guide to bridge traditional Super 8 filmmaking techniques with contemporary digital techniques. Many alternatives and variations of Super 8 Film production were studied during the conception of this project through to the end of its implementation and although this production book outlines a particular course taken, others will

be touched upon when appropriate as guide posts to what is possible with Super 8 filmmaking today. The route taken to make *The Hunt for Outer Space*, while not the only method for making a Super 8 feature, may be the most cost effective one.

To compensate for the limitation of today's technology, the feature film is being edited into chapters so they may be streamed or downloaded from the internet in a reasonable amount of time with the current broadband speeds. For the fulfillment and purpose of this thesis, the internet link to the rendering of *The Hunt for Outer Space: Chapter 1* is included for viewing (Appendix T).

## CHAPTER 1: DEVELOPMENT

### Developing the Script

*The Hunt for Outer Space* was originally intended to be a children's movie entitled *Hunting Jellyfish in Outer Space*. The idea was to have kid characters making their own rocket ships and flying into outer space to hunt down jellyfish creatures. Somewhere the story took on a much darker tone and although many of the same elements were put into the finished film, much of the plot came about out of pure necessity. The initial conceptual look and feel of the film was to be a happy-go-lucky adventure intended for a young audience where colorful images danced across a cartoon-like atmosphere. Ultimately, this idea changed considerably to a darker black and white silent film intended for an older audience

The final script was written in a few months from ideas noted over the previous three or four years. While a script is never actually complete there finally comes a time when it has to be considered "good enough" and production must go forward. *The Hunt for Outer Space* was no exception to this rule. A handful of people disliked the script, but fortunately the majority of readers thought it to be outrageously bazaar and consequently appealing. Bazaar was not necessarily the first intention I had when writing the story. The original concept was to be more happy-go-lucky. However, while writing the script, much profanity and bedroom scenes found their way into the story. Because I wanted children to be able to see the work when it was finished, all of the script's original sexual content and most of the profanity was ultimately cut while filming.

The rocket ships were always a key element to the film. The intention was to make a movie where live action and computer generated images (CGI) could be integrated seamlessly in



a final composite. To accomplish this, I chose to make the film in black and white because it is easier to model and animate photo realistic black and white images than color. CGI was strategically placed throughout the film to add production value all the while keeping this expensive, tedious process to a minimum.

I wanted to stick as much to the original script as possible. As any creator knows, giving life to art is only possible through guiding and directing its growth and knowing how and when to let go of any preconceived notions and allowing the work to find its own course. I felt that the final product of *The Hunt for Outer Space*, while retaining much of the original concept and script, also fulfilled my original goal of creating a feature length film.

### The Budget

The financing for the film was obtained primarily by student loans and personal savings. The original budget was estimated to be \$17, 644 cash and \$27,248 in-kind. Ultimately the budget ran over \$50,000 cash and about \$83, 615 in-kind (Appendix A). The reason for the increased cost was due to the increase in the shooting ratio and the purchase of production equipment.

The shooting ratio was originally planned to be about 3:1 with money allocated for 128 rolls of Super 8 film running at two-and-a-half minutes each. In the end, because of the project became more ambitious, up to 400 rolls were required that resulted in a shooting ratio of 10:1. Much of the equipment used on the film was bought by the production adding to the increase in overhead. In the end, much of that equipment had to be sold to complete the film.

### The Crew

The film community in New Orleans provided numerous people, including several students, who worked on *The Hunt for Outer Space* simply out of their enthusiasm for film production (Appendix O). Over a two-year period while in school I created a database of potential cast and crew. It was difficult to keep people around during a two-semester shoot. Without the help of a dedicated small core of crew members this project would have never been completed.

I believe those who worked on my set got an excellent film education because I was able to teach them all aspects of filmmaking. Many of my crew members went on to get industry jobs and a few even ventured out to make their own feature length films. In addition, they were also able to learn from my mistakes which were at my expense and not theirs. Many of my crew members will have long lasting and fruitful careers in the industry and I hope they get the opportunity to inspire and pass along knowledge to others as I have tried to do.

### Locations

One of the greatest aspects of filming in New Orleans is the abundance of beautiful locations and the support given to independent and student filmmaking by the local community. Off campus, the production was only held up once for about five minutes at Marconi Meadows in City Park when a park ranger graciously asked the production to have a crew member get a permit (Appendix M).

In another situation the production was scheduled to start filming at a friend's garage and at the last minute his landlord informed him that the garage was to be remodeled. This is one of those instances when a potential problem in a production can lead to a better solution than

originally planned. Not wanting to fall behind schedule on the first day of filming, I was able to secure the university's film studio at the Nims Center. The director of the Nims Center, Roger Benischek, had seen the rocket ship prop for the film and was impressed enough to give the production access to the studio for more than a month. The new location ended up not only providing a high production value that is rare for a student film, but it provided it at no cost.

Ironically, the most challenging location to secure for the production was the parking lot on the UNO campus behind The Cove. The script called for a homeless camp with up to a hundred extras and it was near impossible to secure an appropriate place without costing a great amount of money for rent and insurance. The obvious choice was to find a place on campus where the production could shoot for free.

Don Pekarek of Student Affairs in the office of the University Relations and Campus Relations ordered the production to get written approval from several administrators to shoot on specific dates even though these dates were on weekends. Also required were numerous meetings with the campus police chief to negotiate security for the shooting, either by paying the campus security officers themselves or by hiring outside security. Additional requirements were made for a fire permit for the smoke bombs intended to provide smoke from trash cans in the scene, portable toilets, liability insurance, and finally catering that had to be provided by Aramarc, the campus caterer.

After the production obtained all the required signatures (Appendix L), it became evident from the reaction of the administrators that these extraordinary demands were not expected to be fulfilled, but were instead primarily intended to discourage the production from shooting the scene on campus. The production and I were fortunate enough to have the support of Dr. Kevin Graves, the department chair at the time, who thought it ridiculous and absurd to interfere with a

production that was essentially the same as a class exercise, regardless of its location. With the help of Dr. Graves, I was able to persuade the police chief to allow the shoot go forward. The liability insurance was unjustified because the majority of the cast and crew were students at the university who paid tuition. The portable toilet issue was solved by getting permission from the Cove to allow the production to use their restrooms, which they welcomed because it meant business for them in their snack shop. Aramarc catering said that “no one would be watching” if food was brought from off campus. However, they were able to serve a hundred people delicious gumbo and spaghetti not only for less money than anyone else, but even less than we could make the meals ourselves. As for the fire permit, I went downtown to the fire station and met with the fire chief and demonstrated one of the smoke bomb emitters that was to be used. After witnessing the demonstration, the chief smiled and said, “Just go make your movie.” In the end, I was successfully able to meet all of the demands made of me from the administration and the shoot was underway.

### Casting

The auditions held for the film were the largest to date for a student film where about 100 people auditioned (Appendix N). On average, a normal turnout for auditions in the department is around ten people. The sole reason for the enormous turnout is because I personally attended acting classes around the city for many months and created a database of potential actors. This strategy paid off with an exceptionally large pool of actors at my finger tips and I was able to get in touch with them simply by sending out a mass email.

Originally the shooting was to last a few months and ended up lasting about eight. The production was very fortunate to find the leads of the film that were paid some money up front with a promise to be paid more when the film was completed. I hoped that this strategy would help keep them involved in the production. Thankfully, it worked. If the film is ultimately sold and makes a profit, the leads will also benefit from a percentage of the profits, another incentive to keep them aboard (Appendix C).

I rehearsed the actors as much as possible before shooting because of the enormous amount of other responsibilities I would have during the production. The actors were excellent and needed very little guidance. They easily memorized their lines and their friendly attitude was refreshing and made the long work days tolerable.

### The Internet

The internet is perhaps the most powerful tool any filmmaker can use during a production in this day and age. Not only is the internet an excellent resource for research, but the majority of this film's props and much of the equipment was bought online and delivered directly to my residence. This saved valuable time as well as money.

One website in particular, Ebay, played an integral part on this production. Many of the costumes were purchased on Ebay as well as most of the small items dealing with UFO and alien themes (Appendix E). Virtually anything can be found on Ebay and if not there, you are just a few clicks away from finding what you need somewhere else on the world wide web.

A few of the scenes called for dead rats and the actor who played the priest, Doc Whitney, was going to get real dead rats from some of the grain farms. Although I thought this would be great for the film, health issues were a major concern. After spending a little time on

the internet, I found a place that sold artificial rats that looked exceptionally real. I ordered them for a reasonable price and received them the next morning from FedEx and we were able to use them later that day while filming.

Most of the rocket ship materials were bought at a local hardware store, but the windshield dome of the rocket ship was also found online (Appendix F). It is actually a surveillance camera cover which was a little pricy at a \$100 but exactly what I wanted for the ship. It is unlikely that I would have found this item locally.

Many other good deals were found online for the production. A crucial deal was on film processing. With the help of the internet, I was able to find a place in Minnesota called Film and Video Services that processed B&W Super 8 film for just \$7.50 a roll. I asked if I could get a discount since I would be processing so many rolls and they happily gave me a deal of \$7.00 a roll. On 400 rolls that came out to a savings of \$200. It is also important to mention that every other place that processes this type of film charges anywhere from \$12.00 to \$20.00 per roll. I was ecstatic to find this little film lab through the internet.

The camera purchased for the production was also found online. The Braun Nizo 6080 was bought through Ebay from a guy in Germany. I was able to find another guy online that makes custom leather Barneys for this particular camera and purchased one online for \$100.00. The Film Group, a company specializing in crystal sync sound, was commissioned to adapt this camera to shoot at a constant 24 frames per second. Finally, Du-All camera in New York which I found online was utilized to clean and refurbish the camera to factory specs. None of this would be readily possible without the power of the internet.

In addition, it is possible for filmmakers to now bypass distribution companies and distribute their films themselves via the internet. With the advent of websites such as Myspace

and Youtube, any film can develop a fan base and sale their product both digitally over the web and the old fashioned way of mail order through the web. I plan to utilize this technology and stream chapters of the film online via a custom website as well as iTunes which is a fee based service provided by Apple in which you can have your films distributed (Appendix T). In the future I also plan on selling the DVD of the *The Hunt for Outer Space* in its entirety with additional behind the scenes footage through its website at [www.TheHuntforOuterSpace.com](http://www.TheHuntforOuterSpace.com).

### Costumes

It was important for me to have the film and the characters look timeless. I wanted the characters to be dressed in the same individual costumes throughout the film to help develop each character as is often the case in theatrical plays (Appendix E). Thankfully, this also helped mask the fact that the actors' hair is shorter and longer during different scenes and shots of the film because we shot for several months and their hair would grow and they would cut it. Of course, this hair continuity was a great lesson learned for the future. Ironically, I paid the actors from the start extra money to keep their hair the same length while filming. This was one matter in which they let me down. I hope the average person is not able to tell when viewing the film.

I have always believed that having large crowd scenes in a film adds production value and I opted to have a homeless camp with a hundred or so extras (we ended up with a little over sixty). Costuming a hundred extras was critical when deciding what type of costumes to use. I saw a documentary on Stanley Kubrick and how he was developing a film on Napoleon in which they needed thousands of extras. Because costuming the extras as soldiers would have been too costly, he devised a plan to use relatively inexpensive ponchos with the soldiers' uniforms printed on each one. I adopted this idea when devising this film's costumes and decided to give

the main characters more elegant ponchos with unique designs while giving the background actors more plain ponchos. All of the ponchos for the lead characters were purchased from Ebay for \$10.00 to \$40.00 a piece. For the background actors, I purchased an inexpensive fabric and created the ponchos using two yards of fabric with a hole cut in the center for the head. In this way, I was able to costume a hundred extras for a dollar a piece.



## CHAPTER 2: PRODUCTION

### The Rocket Ship

I built Johnny's Rocket, the main rocket ship in the film, in the parking lot of my apartment over a hot and humid New Orleans summer (Appendix F). The spectacle attracted many onlookers and a few of the neighbors believed it was a bomb being built which lead to the local police becoming interested in the happenings. After a quick investigation of the scene by the policemen in which they found out the rocket ship was a movie prop, they were off to serve and to protect.

The design of the rocket ship had to be simple enough to be replicated in the computer for the flying sequences and yet real enough to be believable when the actors stood next to it (Appendix G). It was important to make the ship as light as possible. A skeleton was made out of light weight wood to be covered with a light weight material. I designed the ship so that the side rocket boosters could be taken off and replaced relatively easily in order for the fuselage to be able to fit through the door of my apartment. During construction, the ship was carried up and down a flight of stairs on a daily basis from its initial construction until eventually it became too enormous for one man to carry. The aluminum shell was attached indoors, which was a welcomed relief from the blazing heat outside during the months of June and July.

### Shooting Schedule

The shooting was scheduled on weekends for a couple of months that turned into quite a few months. Ultimately we completed the live action shooting in eight months. The last five months were especially difficult because the actors and crew had either emotionally or physically

moved on to other projects. In addition, Merrill Capps, who played Johnny Rocket, got another acting gig that paid “real” money and he had to grow his hair long. I was able to shoot the scenes with his hair long simply by keeping his head off camera or filming from a long distance.

Doc Whitney, who played the priest, had predicted that it would be important to finish the film quickly because actors and crew can “die on you.” I agreed that getting the live action filmed should be my top priority. Thankfully, we finished filming before anyone died.

Unfortunately, Wally Sherwood, who was the little person in the film, passed away before the film was completed and I am saddened that he did not get to see the finished movie.

Getting the live action completed was vital to the production. I knew that if I could get that accomplished I could take the time needed to edit and make the animation of the ships better than average because I would no longer be dependent on any of the actors or crew to finish this film. Knowing that the film would be silent, it took a lot of pressure off me because I would not need to do any ADR with the actors. That, in turn, would allow me to move anywhere and not be reliant on anyone but myself to complete it. I did employ a few artists to help out with the animation in post-production, but only one of them, Troy Grzych, was with me while shooting and he is also one of the producers.

Post production was challenging to say the least. A lack of money along with personal issues and simply surviving caused the film to take much longer than ever anticipated.

Ironically, because it took a few years, technology finally caught up with what I was doing in post and I was now able to afford a computer with fast enough processors and large enough media drives to see my vision through to the end. “All in good time” takes on a whole new meaning to me because of this experience. Along with discipline, patience was given to me out

of necessity and is blossoming into wisdom even though I still have a long way to go.

### Homeless Camp Shoot

By far, the homeless camp scene in the film was the most challenging shoot of the entire production. It was originally scheduled for two weekends in February 2004, but thankfully we were able to finish all the scenes in just one weekend. I was able to get about sixty plus background actors the entire weekend. I wanted two times as many but when you are not paying the actors, you are thankful for what you get.

The idea behind the homeless camp was to have dozens of tents and make-shift huts lined up with starving inhabitants to show the severity of the depression in the film. I solicited one of the local Boy Scout troops to bring tents to set up and I had a few takers. Unfortunately, we did not get as many tents as we wanted but I think it still worked out and looked good for a student production.

The crew was tremendous during these shoot dates. I had a team of people calling actors and crew members to get them to the set. We had a call time of 6:00 am and worked sixteen hour days. Everyone was a team player and helped prepare the set in a relatively short amount of time. I brought on Vi Landry as an additional camera person who shot B-roll footage with her own camera while I was setting up and shooting other scenes. I also brought on Ryan Martin who was a tremendous help as an assistant director, keeping the large cast and crew organized during this important shoot.

To make the crowd scenes look larger, I costumed every crew member and used them when necessary. It was fun watching the cast and crew being made up to look like dirty homeless people of the future. I also got into costume and had a cameo appearance during this

scene.

### Storyboards for Animation

Directing an animation scene for film is more time consuming and tedious than live action. You need to know exactly what you want beforehand because doing multiple takes and getting different angles is cumbersome and would take a tremendous amount of animating and rendering time.

For the animation scenes in this particular film, I created an animatic in Final Cut by taking the story boards and edited them in a timeline to the music I knew I was going to use. I used airplane pictures I found on the internet as place holders and also labeled the action for a storyboard artist. I wanted absolute clarity in dealing with all the artists involved and hence, hired a storyboard artist who could draw better than I (Appendix K). This way the final animatic was precise allowing for no confusion in the concepts being conveyed. I was fortunate to find a good storyboard artist in Los Angeles, Josh Hagen, who worked for a reasonable rate and I ended up using a modeler, Massimo Righi, who lives in Italy as well as the final modeler and animator who lives in Africa, Maher Daaloul. The lessons learned from working with the storyboard artist, specifically how to convey my concepts to him, proved invaluable when working with the CGI animators. Keeping an original shot conception from degrading is essential to all filmmakers and I was able to do this with tedious preparation. It was not until post-production that I felt like I was properly delegating tasks the way a professional director would. This was partly because since I was paying for all of the work, I felt more inclined to make certain demands and changes. On the other hand, when filming with unpaid actors and crew, I often

would end up doing many of the duties myself. When you pay people you are more likely to get what you want because you can usually find someone who can do some jobs better than you.

## CHAPTER 3: POST-PRODUCTION

### Film Transfer

To save money, I opted to transfer the film myself which proved to be a horrible task. I purchased a custom made transfer unit called a Video WorkPrinter XP from a company called Movie Stuff for around \$1400. Roger Evans, the company owner was a tremendous help getting my unit configured. Overall, I was pleased with the outcome of the footage but I honestly don't know if I would do it this way again. I did save probably about eight to ten thousand dollars doing it myself, but I think if I had the money, having a transfer house do the transfer would not only have been less of a headache but much quicker. On the other hand, I was able to adjust the light and redo footage if I wanted to at any time. In addition, I could sell the WorkPrinter and recoup some of the cost of the production.

The WorkPrinter is superior to normal transfer chains because the footage is captured frame by frame, meaning no flicker. The projector is hooked to a computer via a modified mouse and every time a frame advances in the gate, the mouse automatically clicks to capture the image. With proprietary software and a camera connected to the computer by a firewire cable, a video clip is built frame by frame which can then be used for editing.

Originally I planned to use a good 3CCD digital camera that cost a few thousand dollars for capturing the footage. I waited to save enough money to purchase one but that day never came and I had to get the footage into the computer one way or another. After some research, I realized that the only advantage that a 3CCD camera has over a 1CCD is when shooting color images. My film was black and white thus did not need the three chips to capture superior color. I opted to buy a Canon Optura, a one mega-pixel camera, off of ebay for about \$300. To my

surprise, the image captured was close to a higher end camera because it was black and white and at a fraction of the cost.

### To Compress or Uncompress

I wanted the highest quality transfer because the original image was Super 8. Because of this, I was originally going to capture the footage uncompressed. Capturing the footage uncompressed equated to about one gigabyte of storage per minute of footage. I would need a terabyte of storage to accommodate this much data so I bought an external four port SATA bay and began installing 320gig hard drives. At the time I could only afford two drives to get started. I was capturing to Quicktime on an Apple G5. It was recommended to me to test the Quicktime codec because Apple spent a lot of time developing it. I did and was amazed to find the image of the Quicktime codec compared to the uncompressed image virtually the same and would be indistinguishable to the average person (Appendix Q). More importantly, one minute of Quicktime codec footage takes up 168 megabytes of storage compared to the uncompressed at one gigabyte per minute. That is less than one-fifth the storage which saved me hundreds of dollars by not having to buy more hard drives.

### Losing Data

During the lengthy process of capturing the film to the computer an unfortunate event occurred. Near the end of the process one of my drives crashed. This resulted in losing the entire film as well as extending the completion many more months. When I unplugged the firewire cable the system gave me an error that indicated I had unplugged the raid drive prematurely (which I did not). I did not think much of it at the time, but later this error cost me a

lot of time. I immediately ordered a 500gb hard drive and saved the few files I could. I took the raid configuration to a data recovery shop that wanted to charge me nearly two thousand dollars to recover the lost data. In addition, I couldn't be sure they could recover enough of the files to make it worth the price. I opted to take the time to re-capture the footage and to do so I purchased two Western Digital Raptor 10,000 rpm drives and put them in a raid configuration thinking this would be the fastest way. The idea was to capture the footage and back it up daily to a larger media drive. To my surprise, the Raptors worked poorly in a raid configuration and they dropped frames while capturing, something that the regular SATA 150 drives did not. Wary of using the regular SATA 150 drives in a raid configuration, I opted to just use a single Raptor to capture the footage. In the end there were still occasional dropped frames but I had to move on and was able to edit around these discrepancies in post.

### Broken Camera

While filming a scene at the Nims Center one evening I had my professional Super8 camera on a "cheap" tripod and had the traumatic experience of watching the camera fall to the cement floor. I believe this was my first heart attack. After examining the camera, I discovered the focus ring was jammed, but to my surprise the optical lenses were neither broken nor scratched. This was an important night of shooting because I was employing a special effects make-up artist and if I didn't get the shots I needed I would have to re-hire him and assemble the cast and crew for another time. Hoping the jammed focus ring was the only problem with the camera, we continued the shoot that night. The ring was jammed at around 26 feet distance so instead of measuring the distance from the camera to the subject and setting the focal distance, I worked backwards and measured 26 feet from the subjects and put my camera there for the rest



of the night on every shot. When I got the film back from the lab I nervously threaded the projector with the footage and watched as every shot was perfectly composed and in focus.

Shooting was once again put on hold while I sent the camera to New York to be fixed. It cost another \$300 for them to fix the ring, but fortunately they said that the optical elements were in good condition. While the camera was in New York I borrowed a top-of-the-line Canon Super8 camera from Helen Hill and got in another day of filming so we would not fall too behind schedule. The camera functioned fine, but the processed image seemed less crisp than the Braun Nizo. Thankfully, the guys at Du-All Camera got the Nizo back quickly and we were able to continue on schedule.

After this incident, I had someone keep a hand on the camera and tripod at all times, even when it was on a really good, heavy-duty tripod.

### Editing

Editing the film was a bigger challenge than I originally thought it would be. While editing I was working to put food on the table and did not have the luxury to work on the film full-time. However, slowly I managed to get it edited and I am now putting the finishing touches on it for the DVD.

Originally I was going to edit it with Avid Express Pro, however, I was dating a girl who had Final Cut on her laptop and fell in love with it (the program, not the girl). It is very similar to After Effects' layout which I am a fan of. Ultimately it was the right decision to get a Final Cut system because in Los Angeles work is more readily available for Final Cut Editors. The reason is not because it is a superior editing system, but rather a much more inexpensive one than Avid. Most companies are now buying their own Final Cut systems for in house use as opposed

to outsourcing because it is less expensive. In addition, with the advent of the internet, there are many more editing jobs available now that video has come of age online. Granted, the pay is not as much as film, but it is still a way to make a living immediately as an editor as opposed to working your way up by starting out as an assistant.

I spent much time configuring the look of this film. I ultimately settled for making it look old-fashioned with a dark gradient border to imitate the look of an old fashioned camera and added a hint of Sepia coloring for a warmer feel rather than the ordinary black and white. I shot at 24fps and rendered it in NTSC 29.97fps via a 3:2 pulldown. Final Cut makes for an easy conversion to PAL if I ever wanted to later on for a European DVD. I desaturated all the footage in the editing process because while capturing it, the image had various shades of yellow tint from the light bulb on the WorkPrinter. In addition to this, the only “color” correction I needed to do was minor corrections with the brightness and contrast to make each shot match its own scene. I am very pleased with the look and feel of the film.

The animation was created in full-color and then also desaturated in the editing process. In the compositing program, Shake, I added film grain, camera shake, and scratches to simulate Super 8. To insure a precise match I had the animator render the shots in 24fps and added the 2:3 pulldown to imitate the live footage as best I could. I learned much about animation and compositing during this project which was one of my main objectives at the beginning of the journey. This was also the one obstacle I had to overcome in finishing the film because I either had to learn how to animate CGI or pay someone very little for much work. “Very little” amounted to about \$2,500 for all the animation which I ended paying and with that, it still took many more months than anticipated.

### This Ain't No Talkie

A separate audio recorder is necessary when shooting with a Super 8 camera equipped to film at a constant speed of 24fps with the crystal sync for double system sound. I opted to purchase a Sony digital mini-disk recorder. Each disk holds an hour of sound using an advanced codec. The recorder is small (4" x 4" x 1") and is ideal if I was to be the soundman and cinematographer, which was the initial concept at the planning stage of the production. However, I was able to find others eager to run sound, which allowed me to concentrate on other aspects of the production. As will be seen, this decision ultimately proved detrimental to the film and perhaps, a blessing in disguise.

Originally, the film was to be a talking picture and there was to be much sound design in post. I knew from the outset that there was going to be a lot of additional dialogue recording (ADR) because of the anticipated poor sound quality (resulting from a number of factors, including the quality of the microphones being used). What I did not count on was losing a full day's recording of sound because of what I consider a poorly designed recorder. One day while filming, one of the many soundmen took the disk out to replace it with a fresh one. To our surprise, all of the day's recording was lost because he did not stop the disk before ejecting it, which is when the machine actually records the data to the disk. Apparently the sound is saved to a computer chip and then transferred to the disk later.

I did not allow the disappointment to disrupt the shoot because at the time I believed we would just ADR that day's sound in post. Unfortunately, this was not the last time this accident occurred. On another occasion the sound was lost when the machine was knocked off the table and the disk ejected by accident.

It is important to note another flaw with the machine that seems to me particularly egregious by the recorder's manufacturer. I purchased digital mini-disk recorder with the intent of recording the dialogue and being able to upload it to a computer for edit. However, since Sony owns many record companies to insure that people don't bootleg music and put it on the internet, the mini-disk recorder does not allow the user to upload sound. You can record to the disk for playback and also download sound from a computer but the uploading feature is disabled. I was shocked to find this out because their advertising did not make it clear. I looked online and found many forums with other angry customers trying to get Sony to enable this feature, without success. In the end I had to transfer the sound by analogue instead of digitally uploading it which, in my opinion, defeats the purpose of having a digital recorder in the first place.

I realized that fixing the sound would be a monumental task, especially since this was a feature length film. If it had been a short film of ten minutes or less, it would have been a small problem, but to redo the sound on a ninety-minute film with poor original quality would be a tremendous, if not impossible, task for one person. I needed an alternative plan or else scrap the entire project that hundreds of people had worked on and that I had already invested tens of thousands of dollars in.

About ten years ago, while an undergrad, I saw a student film that was a silent movie. I was impressed with it because it was actually shot on film and seemed unique. After much thought I decided that making *The Hunt for Outer Space* a silent movie would not only add charm, but might also make it more marketable since it would be relatively simple to replace the original English title cards with ones of any language. Film markets around the world exist in 65 different languages. If I were able to sell the film to just 50% of those markets for just \$3,000 I

would gross \$100,000, which would cover not only the production costs but the cost of my education as well. If the film could be sold for \$5,000 (which seems reasonable) in 50% of the territories, there would be a profit of about \$60,000. Based upon this “delusion of grandeur” I decided to finish the film as a silent movie.

I believe Mel Gibson considered this option when he made *The Passion of the Christ* and *Apocalypto*. The industry is no longer a domestic industry but a universal one. Gibson’s films are produced with ancient or “dead” languages and the subtitles are changed for the different language markets. Not only does this save money in dubbing, but the films have a wider audience.

### Sound of Music

The music for *The Hunt for Outer Space* was to be scored by a composer and recorded with live musicians (Appendix P). I had many composers interested but none were exactly what I was looking for. While the project was delayed for a lack of funds, I decided to investigate the music library at the University of Southern California. I had many questions about copyrights and whether or not the music I was searching for was in the public domain. This was very important to me because I did not want to have to pay for music if the movie did not make money. I didn’t find anything worth using at USC but inadvertently stumbled across a goldmine on a website that has thousands of wax cylinder recordings from the late 1800’s and early 1900’s. Best of all, they were all in the public domain which meant that I would not have to pay any royalties, and if I chose to release a soundtrack from the film on CD I would get 100% of the profits. I also felt that the scratchy sound and era of the music would lend the film a certain character of its own.

### Title Cards

I had many options in designing the title and inter-title cards. I discovered on the internet the title card for D.W. Griffith's *Intolerance*. Wanting to stay true to the silent film era, I used this title card as a stencil for *The Hunt for Outer Space* title and inter-title cards (Appendix J). Using Adobe Illustrator, I designed the cards to reflect the film with art work of Johnny's Rocket and UFO's. I also found a font called *Silentia* online which is a custom made silent film font. I could have used many different fonts for free but opted to pay the \$20 for the authentic silent film font. If the film is ever released in other languages, it would be as simple to replace the title and inter-title cards with cards in other languages.

## CHAPTER 4: CONCLUSION

### Experience

Would I venture out to do a feature again? You can bet on it. The lessons learned from this ambitious project were invaluable and necessary for any serious film director. It is my belief that the more one fails and learns from their mistakes the more they will succeed. This four-year journey involved many ups and downs. I made many mistakes, but to my surprise I did many more things correct. I pissed off a few people but made many more friends and, more importantly, a select group of people with whom I will work with for the remainder of my life.

This film was always intended to be a stepping stone for future projects. I wore virtually every hat there is in film production while making this film and consequently learned many of my strengths as well as limitations. I learned the aspects of filmmaking that I personally enjoy as well as aspects I favored less. Perhaps the most valuable lesson learned is that a director always needs a producer and if you want to produce, hire a director. These two jobs are too vital for anyone to do both simultaneously. I also learned how much of a collaboration filmmaking is. If you're not good with dealing with people, you have two options, one is to quit the industry, and two is to change who you are. It remains to be seen which I will choose.

I believe it was for the good of the story to make a silent film? Silent filmmaking is a lost art and I believe with today's technology, the possibilities are limitless for this antiquated art form. I truly believe that there will be a revival in the production of silent films because the general audience is ready for a change. With the internet, more people are being exposed to independent entertainment than ever before. They are also more willing to accept something new, or in this case something old. In addition, history does repeat itself and just as John

Williams helped revive orchestral music in the 1970's, I believe someone will come along and help revive silent films.

It is also important to note that making silent films is a fraction of the cost of talkies because there is no sound. This allows for a filmmaker to make a film for less money and/or allocate more funds to other areas such as visual special effects. And finally, the universality of silent films is a fact that should not be overlooked. It is very possible for a silent filmmaker to make a living by selling their films independently all while continuing their development of the craft of filmmaking.



## APPENDICES

### Appendix A

#### Preliminary Budget Breakdown

Henderson Jones  
The Hunt for Outer Space

\*Does not include books, tuition, fees and living expenses.

ITEM	AMOUNT	RATE	CASH	IN-KIND	TOTAL
FEES/SALARIES	see attachment A		3,940	\$30,235	\$34,175
LOCATIONS					
Nims Center Studio	6 weeks	\$5,000/week	\$0	\$30,000	\$30,000
ART DEPARTMENT					
Props/Costumes			\$3,438	\$2,000	\$5,438
SUPPLIES					
Film Stock	500 rolls	\$9.90/roll	\$4,950	\$0	\$4,950
Audio (DAT)	20 tapes	\$12/tape	\$240	\$0	\$240
Batteries	100 pieces	\$1.50/each	\$150	\$0	\$150
Office Supplies			\$674	\$0	\$674
Photocopying			\$348	\$0	\$348
EQUIPMENT					
Camera (A)	60 days	\$30/day	\$1800	\$0	\$1,800
Camera (B)	20 days	\$30/day	\$0	\$600	\$600
Accessories	60 days	\$30/day	\$800	\$1,000	\$1,800
(A) Sound Recorder	60 days	\$23/day	\$1380	\$0	\$1,380
(B) Sound Recorder	20 days	\$50/day	\$0	\$1,000	\$1,000
Electrical	see attachment B		\$0	\$3,720	\$3,720
Editing	400 hours	\$20/hour	\$2,000	\$6,000	\$8,000
LAB					
Processing	500 rolls	\$12/roll	\$6,000	\$0	\$6,000
Film Transfer	500 rolls	\$15/roll	\$7,500	\$0	\$7,500
Sound Transfer	20 hours	\$20/hour	\$0	\$400	\$400
Sound Mix	200 hours	\$10/hour	\$1,000	\$1,000	\$2,000
MUSIC					
Copyrights			\$3,960	\$1,980	\$5,940
Orchestra Recording	100 hours	\$50/hour	\$2,000	\$3,000	\$5,000
TITLES/GRAPHICS/ANIMATION					
200 hours		\$25/hour	\$3,500	\$1,500	\$5,000
SHIPPING			\$300	\$0	\$300
TRAVEL					
Food	60 days	\$80/day	\$4,800	\$0	\$4,800
Lodging	N/A		\$0	\$0	\$0
Transportation	60 days	\$28/day	\$500	\$1,180	\$1,680
CONTINGENCIES			\$600	\$0	\$600

TOTALS	\$49,880	\$83,615	\$133,495
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#### ATTACHMENT A

The Hunt for Outerspace

ITEM	TIME	RATE	CASH	IN-KIND
FEES/SALARIES				
WRITER				
Henderson Jones		Contract	\$0	\$2,000
DIRECTOR				
Henderson Jones		Contract	\$0	\$3,000
PRODUCERS				
Henderson Jones (Executive)		Contract	\$0	\$4,000
Troy Grzysch		Contract	\$0	\$1,000
Karen Pritchard (Associate)		Contract	\$0	\$1,000
CINEMATOGRAPHY				
Henderson Jones (D.P.)	60 days	Contract	\$0	\$1,000
Tam Cao (Assistant Camera)	60 days	Contract	\$0	\$1,000
SOUND	60 days	\$40/day	\$0	\$2,400
GAFFER	60 days	\$25/day	\$0	\$1,500
KEY GRIP	60 days	\$25/day	\$0	\$1,500
CREW	60 days	\$100/day	\$0	\$6,000
ACTORS				
Merrill Capps (Johnny)	60 days	Contract	\$250	\$750
Patrick Field (Half-Pint)	60 days	Contract	\$250	\$750
Claudia Baumgarten (Mom)	6 days	Contract	\$150	\$0
April Stewart (Margarita)	6 days	Contact	\$100	\$50
Kyle Jamison (Devin Dire)	6 days	Contract	\$100	\$50
Ana Turner (Lana)	6 days	Contract	\$50	\$100
Dorothy Malone (Josie)	3 days	Contract	\$40	\$35
Troy Strotter (Guard)	days	\$25/day	\$0	\$100
Talent (Extras)	60 days	\$100/day	\$0	\$6,000
MUSIC				
Phillip T. Bradbury (Composer)		Contract	\$500	\$500
Talent (Musicians)	10 days	\$500/day	\$2500	\$2500
TOTALS			\$3,940	\$30,235

#### ATTACHMENT B

The Hunt for Outer Space

ITEM	AMOUNT	RATE	CASH	IN-KIND
ELECTRICAL EQUIPMENT				
Grip Kit	60 days	\$20/day	\$0	\$1200
Tweeny Kit	60 days	\$40/day	\$0	\$2400
Reflector cards (2)	60 days	\$2/day	\$0	\$120
TOTALS			\$0	\$3720

## Appendix B

### Casting Application

#### Casting Application

Number: \_\_\_\_\_

Name: (Last) \_\_\_\_\_, (First) \_\_\_\_\_

Phone Number: \_\_\_\_\_ Email: \_\_\_\_\_

Male or Female: \_\_\_\_\_ Age: \_\_\_\_\_ Hair Color: \_\_\_\_\_ Height: \_\_\_\_\_

Are you willing to accept a non-speaking roll? Yes or No

Do you have your own transportation? Yes or No

Do you have any specific dietary needs (e.g., vegetarian)? Yes or No Please Explain: \_\_\_\_\_

Are you willing to "brown bag it" for days where there are an extraordinary amount of background actors? Yes or No

Do you smoke cigarettes? Yes or No

When are you available?

Monday	_____
Tuesday	_____
Wednesday	_____
Thursday	_____
Friday	_____
Saturday	_____
Sunday	_____

Do you allow Henderson Jones and/or Flagship Pictures to use your name and/or image for the theatrical release and/or distribution, including marketing, of pictures, video, and/or film taken of you? Yes or No

Please sign and date. (If you are under 18, please have your legal guardian sign and date as well.)

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

(Legal Guardian Signature: \_\_\_\_\_ Date: \_\_\_\_\_)

#### Casting Application

Number: \_\_\_\_\_

Name: (Last) \_\_\_\_\_, (First) \_\_\_\_\_

Phone Number: \_\_\_\_\_ Email: \_\_\_\_\_

Male or Female: \_\_\_\_\_ Age: \_\_\_\_\_ Hair Color: \_\_\_\_\_ Height: \_\_\_\_\_

Are you willing to accept a non-speaking roll? Yes or No

Do you have your own transportation? Yes or No

Do you have any specific dietary needs (e.g., vegetarian)? Yes or No Please Explain: \_\_\_\_\_

Are you willing to "brown bag it" for days where there are an extraordinary amount of background actors? Yes or No

Do you smoke cigarettes? Yes or No

When are you available?

Monday	_____
Tuesday	_____
Wednesday	_____
Thursday	_____
Friday	_____
Saturday	_____
Sunday	_____

Do you allow Henderson Jones and/or Flagship Pictures to use your name and/or image for the theatrical release and/or distribution, including marketing, of pictures, video, and/or film taken of you? Yes or No

Please sign and date. (If you are under 18, please have your legal guardian sign and date as well.)

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

(Legal Guardian Signature: \_\_\_\_\_ Date: \_\_\_\_\_)

## Appendix C

### Principal Actors Contracts/Releases

#### **The Hunt for Outer Space** Flagship Pictures

##### **Acting Contract**

This is a contract made between Patrick Field and Henderson Jones for the acting performance of Field as Half-Pint in Jones' motion picture currently entitled, *The Hunt For Outer Space*. Field has already been paid one-hundred dollars (\$100) by Jones for acting in the motion picture and will receive an additional one-hundred-fifty dollars (\$150) upon the completion of the motion picture for a sum total of two-hundred-fifty dollars (\$250) for Field's acting performance in the motion picture currently entitled, *The Hunt For Outer Space*.

In the event that the motion picture currently entitled, *The Hunt for Outer Space* is distributed via home video (vhs and/or dvd), Field will receive five percent (5%) of the total Net Proceeds and will be notified in a timely fashion if and when such proceeds are accumulated and collected. This is in addition to the above mentioned fee of two-hundred-fifty dollars (\$250).

Patrick Field  
Patrick Field

10/30/03  
Date

Henderson Jones  
Henderson Jones

10/30/03  
Date

##### **Release**

For valuable consideration, including the agreement to produce the motion picture currently entitled, *The Hunt For Outer Space*, I hereby irrevocably grant to Henderson Jones and/or Flagship Pictures, its licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now or hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertized or exploited: my appearance in the motion picture, still photographs of me, any images of me created, recorded, or filmed, recordings of my voice taken or made of me by it, any music sung or played by me, and my actual or fictitious name.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

Patrick Field  
Patrick Field


10/30/03  
Date

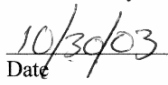
**The Hunt for Outer Space**  
Flagship Pictures

**Acting Contract**

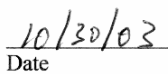
This is a contract made between Merrill Capps and Henderson Jones for the acting performance of Capps as Johnny Rocket in Jones' motion picture currently entitled, *The Hunt For Outer Space*. Capps has already been paid one-hundred dollars (\$100) by Jones for acting in the motion picture and will receive an additional one-hundred-fifty dollars (\$150) upon the completion of the motion picture for a sum total of two-hundred-fifty dollars (\$250) for Capps' acting performance in the motion picture currently entitled, *The Hunt For Outer Space*.

In the event that the motion picture currently entitled, *The Hunt for Outer Space* is distributed via home video (vhs and/or dvd), Capps will receive five percent (5%) of the total Net Proceeds and will be notified in a timely fashion if and when such proceeds are accumulated and collected. This is in addition to the above mentioned fee of two-hundred-fifty dollars (\$250).

  
Merrill Capps

  
Date

  
Henderson Jones

  
Date

**Release**

For valuable consideration, including the agreement to produce the motion picture currently entitled, *The Hunt For Outer Space*, I hereby irrevocably grant to Henderson Jones and/or Flagship Pictures, its licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now or hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertized or exploited: my appearance in the motion picture, still photographs of me, any images of me created, recorded, or filmed, recordings of my voice taken or made of me by it, any music sung or played by me, and my actual or fictitious name.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

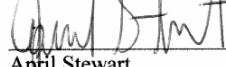
  
Merrill Capps

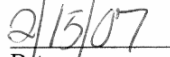
  
Date

**The Hunt for Outer Space**  
Flagship Pictures

**Acting Contract**

This is a contract made between April Stewart and Henderson Jones for the acting performance of Stewart as Margarita in Jones' motion picture currently entitled, *The Hunt For Outer Space*. In the event that the motion picture currently entitled, *The Hunt for Outer Space* is distributed via home video (vhs and/or dvd), Stewart will receive two percent (2%) of the total Net Proceeds and will be notified in a timely fashion if and when such proceeds are accumulated and collected.

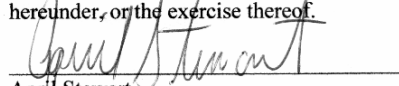
  
\_\_\_\_\_  
April Stewart

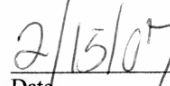
  
\_\_\_\_\_  
Date

**Release**

For valuable consideration, including the agreement to produce the motion picture currently entitled, *The Hunt For Outer Space*, I hereby irrevocably grant to Henderson Jones and/or Flagship Pictures, its licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now or hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertized or exploited: my appearance in the motion picture, still photographs of me, any images of me created, recorded, or filmed, recordings of my voice taken or made of me by it, any music sung or played by me, and my actual or fictitious name.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

  
\_\_\_\_\_  
April Stewart

  
\_\_\_\_\_  
Date

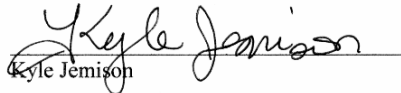


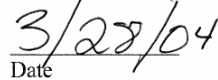
**The Hunt for Outer Space**  
Flagship Pictures

**Acting Contract**

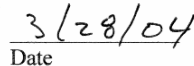
This is a contract made between Kyle Jemison and Henderson Jones for the acting performance of Jemison as Devin Dire in Jones' motion picture currently entitled, *The Hunt For Outer Space*. Jemison has already been paid forty dollars (\$40) by Jones for acting in the motion picture and will receive an additional sixty dollars (\$60) upon the completion of the motion picture for a sum total of one-hundred dollars (\$100) for Jemison's acting performance in the motion picture currently entitled, *The Hunt For Outer Space*.

In the event that the motion picture currently entitled, *The Hunt for Outer Space* is distributed via home video (vhs and/or dvd), Jemison will receive three percent (3%) of the total Net Proceeds and will be notified in a timely fashion if and when such proceeds are accumulated and collected. This is in addition to the above mentioned fee of one-hundred dollars (\$100).

  
\_\_\_\_\_  
Kyle Jemison

  
\_\_\_\_\_  
Date


  
\_\_\_\_\_  
Henderson Jones

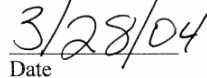
  
\_\_\_\_\_  
Date

**Release**

For valuable consideration, including the agreement to produce the motion picture currently entitled, *The Hunt For Outer Space*, I hereby irrevocably grant to Henderson Jones and/or Flagship Pictures, its licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now or hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertized or exploited: my appearance in the motion picture, still photographs of me, any images of me created, recorded, or filmed, recordings of my voice taken or made of me by it, any music sung or played by me, and my actual or fictitious name.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

  
\_\_\_\_\_  
Kyle Jemison

  
\_\_\_\_\_  
Date

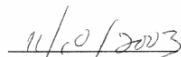
**The Hunt for Outer Space**  
Flagship Pictures

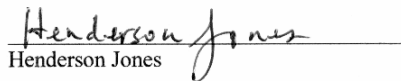
**Acting Contract**

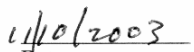
This is a contract made between Claudia Baumgarten and Henderson Jones for the acting performance of Baumgarten as Veronica Hanson in Jones' motion picture currently entitled, *The Hunt For Outer Space*. Baumgarten has already been paid seventy-five dollars (\$75) by Jones for acting in the motion picture and will receive an additional seventy-five (\$75) upon the completion of the motion picture for a sum total of one-hundred-fifty dollars (\$150) for Baumgarten's acting performance in the motion picture currently entitled, *The Hunt For Outer Space*.

In the event that the motion picture currently entitled, *The Hunt for Outer Space* is distributed via home video (vhs and/or dvd), Baumgarten will receive two percent (2%) of the Net Proceeds and will be notified in a timely fashion if and when such proceeds are accumulated and collected. This is in addition to the above mentioned fee of one-hundred-fifty dollars (\$150).

  
Claudia Baumgarten

  
Date 11/10/2003

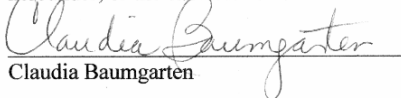
  
Henderson Jones

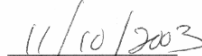
  
Date 11/10/2003

**Release**

For valuable consideration, including the agreement to produce the motion picture currently entitled, *The Hunt For Outer Space*, I hereby irrevocably grant to Henderson Jones and/or Flagship Pictures, its licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now or hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertized or exploited: my appearance in the motion picture, still photographs of me, any images of me created, recorded, or filmed, recordings of my voice taken or made of me by it, any music sung or played by me, and my actual or fictitious name.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

  
Claudia Baumgarten

  
Date 11/10/2003



**The Hunt for Outer Space**  
Flagship Pictures

**Acting Contract**

This is a contract made between Ana Turner and Henderson Jones for the acting performance of Turner as Lana in Jones' motion picture currently entitled, *The Hunt For Outer Space*. Turner has already been paid twenty dollars (\$20) by Jones for acting in the motion picture and will receive an additional thirty dollars (\$30) upon the completion of the motion picture for a sum total of fifty dollars (\$50) for Turner's acting performance in the motion picture currently entitled, *The Hunt For Outer Space*.

In the event that the motion picture currently entitled, *The Hunt for Outer Space* is distributed via home video (vhs and/or dvd), Turner will receive two percent (2%) of the total Net Proceeds and will be notified in a timely fashion if and when such proceeds are accumulated and collected. This is in addition to the above mentioned fee of fifty dollars (\$50).

Ana Turner  
Ana Turner

11-8-03  
Date

Shelly Williams  
Legal Guardian (Print Name)

[Signature]  
Legal Guardian (Signature)

11/8/03  
Date

Henderson Jones  
Henderson Jones

11/8/03  
Date

**Release**

For valuable consideration, including the agreement to produce the motion picture currently entitled, *The Hunt For Outer Space*, I hereby irrevocably grant to Henderson Jones and/or Flagship Pictures, its licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now or hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertized or exploited: my appearance in the motion picture, still photographs of me, any images of me created, recorded, or filmed, recordings of my voice taken or made of me by it, any music sung or played by me, and my actual or fictitious name.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

Ana Turner  
Ana Turner

11-8-03  
Date

Shelly Williams  
Legal Guardian (Print Name)

[Signature]  
Legal Guardian (Signature)

11/8/03  
Date

## Appendix D

### Art/Work for Hire Contracts

#### **The Hunt for Outer Space** Flagship Pictures

##### **Art Contract**

This is a contract made between Troy Grzych and Henderson Jones for the art work created and/or emulated by Grzych for Jones' motion picture currently entitled, *The Hunt For Outer Space*. In the event that the motion picture currently entitled, *The Hunt for Outer Space* is distributed via home video (vhs and/or dvd), Grzych will receive two percent (2%) of the Net Proceeds and will be notified in a timely fashion if and when such proceeds are accumulated and collected.

Troy M. Grzych  
Troy Grzych

5-29-04  
Date

Henderson Jones  
Henderson Jones

5/29/04  
Date

##### **Release**

For valuable consideration, including the agreement to produce the motion picture currently entitled, *The Hunt For Outer Space*, I hereby irrevocably grant to Henderson Jones and/or Flagship Pictures, its licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now or hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertized or exploited: my art work including but not limited to drawings, paintings, graphic images, digital images, digital reproductions, sculptures, and photographs.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

Troy M. Grzych  
Troy Grzych

5-29-04  
Date

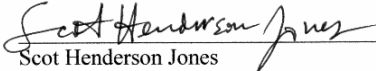
**The Hunt for Outer Soace**  
Produced Scot Henderson Jones

**Art Contract**

This is a contract made between Josh Hagen and Scot Henderson Jones for the art work created and/or emulated by Hagen for the motion picture being produced by Jones currently entitled, *The Hunt for Outer Space*. All Storyboard design and creation is work for hire on an independent contractor basis. Hagen has received an initial payment of \$50 and will receive another \$50 for a total of \$100 from Jones for the design and creation of the Animation Storyboards for the motion picture currently entitled *The Hunt for Outer Space*. Hagen understands that the storyboard, characters, their design, their image, and concept are the property of Jones and can not be used for any other projects and/or films. It is granted that Hagen may use the work created in this assignment to promote his skills and to advance his career by using the work in a demonstration portfolio.

  
Josh Hagen

9/24/06  
Date

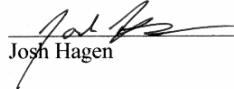
  
Scot Henderson Jones

9/24/06  
Date

**Release**

For valuable consideration, including the agreement to produce the motion picture currently entitled, *The Hunt for Outer Space*, I hereby irrevocably grant to Scot Henderson Jones, his licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now or hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertised or exploited: my art work including but not limited to drawings, paintings, graphic images, digital images, digital reproductions, sculptures, and photographs.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

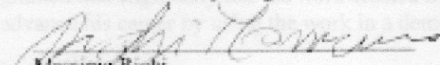
  
Josh Hagen

9/24/06  
Date

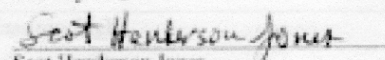
**The Hunt for Outer Space**  
Flagship Pictures

**Art Contract**

This is a contract made between Massimo Righi and Scot Henderson Jones for the modeling, uv mapping, and texturing created and/or emulated by Righi for Jones' motion picture currently entitled, *The Hunt For Outer Space*. All modeling and design is work for hire done on an independent contractor basis. Righi has received an initial payment of \$125.00 USD from Jones and will receive a final payment of an additional \$125.00 USD for a total of \$250.00 USD for the modeling as well as all of the source files including but not limited to Maya source files (e.g., .ma, .mb, .obj, etc), Photoshop files (e.g., .gif, .jpg, .tga, .psd, etc.) and any other program files used to create the two (2) air/space craft currently known as Johnny Rocket's silver rocket ship and Devin Dire's rocket ship. Righi understands that the ships, their design, their image, and concept are the property of Jones and can not be used for any other projects and/or films. It is granted that Righi may use the work created in this assignment to promote his skills and to advance his career by using the work in a demonstration portfolio.

  
Massimo Righi

4/29/06  
Date

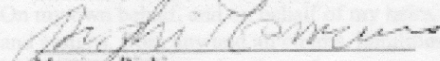
  
Scot Henderson Jones

4/28/06  
Date

**Release**

For valuable consideration, including the agreement to produce the motion picture currently entitled, *The Hunt For Outer Space*, I hereby irrevocably grant to Scot Henderson Jones and/or Flagship Pictures, its licensees, agents, successors and assigns, the right (but not the obligation), in perpetuity throughout the world, in all media, now or hereafter known, to use (in any manner it deems appropriate, and without limitation) in and in connection with the motion picture, by whatever means exhibited, advertised or exploited: the model work I created for this assignment including but not limited to source files, renderings, drawings, paintings, graphic images, digital images, digital reproductions, sculptures, and photographs.

On my own behalf, and on behalf of my heirs, next of kin, executors, administrators, successors and assigns, from any and all claims, liabilities and damages arising out of the rights granted hereunder, or the exercise thereof.

  
Massimo Righi

4/29/06  
Date

**The Hunt for Outer Space**  
Flagship Pictures

**Art Contract**

This is a contract made between Maher Daaloul and Scot Henderson Jones for the modeling and animation of two scenes hereafter referred as "Opening Scene" and "Dog Fight Scene" created and/or emulated by Daaloul for Jones' motion picture currently entitled, *The Hunt For Outer Space*. All modeling, design, and animation is work for hire done on an independent contractor basis. Daaloul has received an initial payment of \$200 USD from Jones and will receive more payments as installments throughout the progress of the production for a total of \$1,000 USD plus a BONUS of \$200 USD if completed by January 25, 2007 for a total of \$1200 USD.

The payment and deadline schedule is as follows:

December 16, 2005 (Saturday): \$200 USD.  
-Initial payment.

December 20, 2005 (Wednesday): \$200 USD.  
-Completion of eight (8) rocket ships and one (1) universal UFO.

January 03, 2007 (Wednesday): \$200 USD.  
-Completion of Opening Scene.

January 17, 2007 (Wednesday): \$200 USD.  
-Completion of Dog Fight Scene.

January 25, 2007 (Thursday): \$400 USD (\$200 last installment plus \$200 BONUS).  
-Last installment after corrections have been completed.  
-In addition, there will be a BONUS of \$200 USD if both scenes are satisfactorily completed by January 25, 2007.

Total: \$1200 USD.

The above sums will be paid to Daaloul for the modeling and animating as well as all of the source files including but not limited to Maya and 3D Studio Max source files (e.g., .ma, .mb, .obj, etc), Photoshop files (e.g., .gif, .jpg, .tga, .psd, etc.) and any other program files used to create the eight (8) rocket ships and one (1) universal UFO and the animation of the scenes. Daaloul understands that the ships, their design, their image, and concept are the property of Jones and can not be used for any other projects and/or films. It is granted that Daaloul may use the work created in this assignment to promote his skills and to advance his career by using the work in a demonstration portfolio.

Maher Daaloul  
Maher Dalloul

12/18/06  
Date

Scot Henderson Jones  
Scot Henderson Jones

12/16/06  
Date

## Appendix E

### Costumes



A) Half-Pint.jpg



B) Johnny Rocket.jpg



C) Margarita.jpg



D) Devin Dire.jpg



E) Lana.jpg



F) Agents.jpg



G) Devin's Guards.JPG

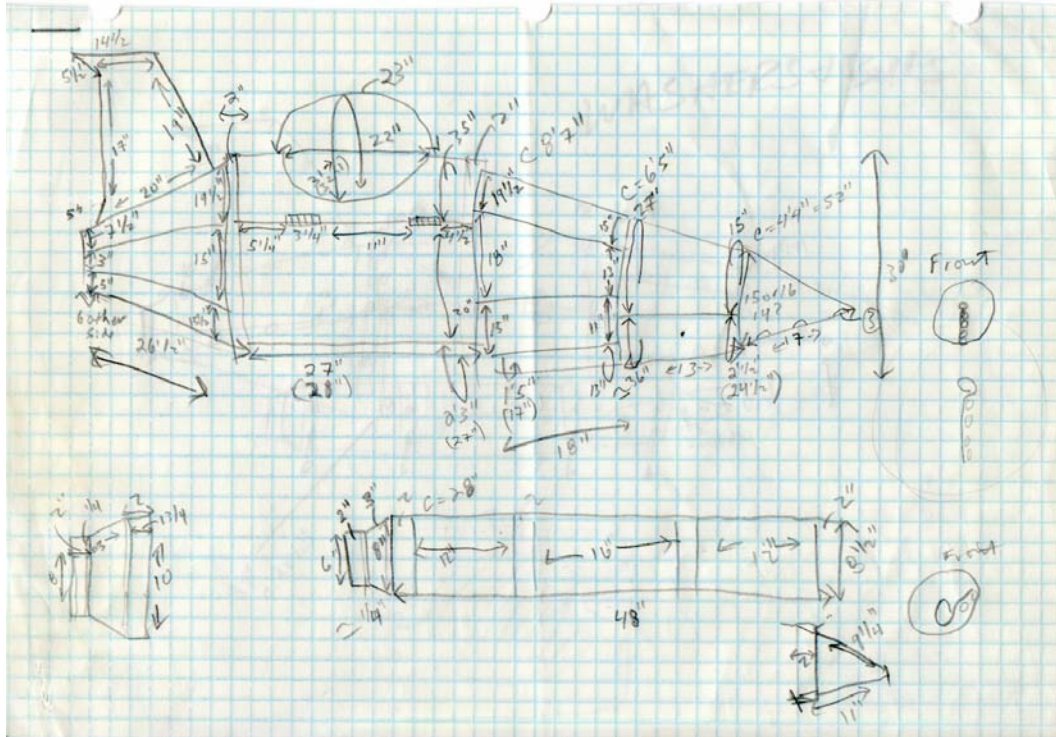


H) Josie.JPG



## Appendix F

### Johnny's Rocket Ship Construction

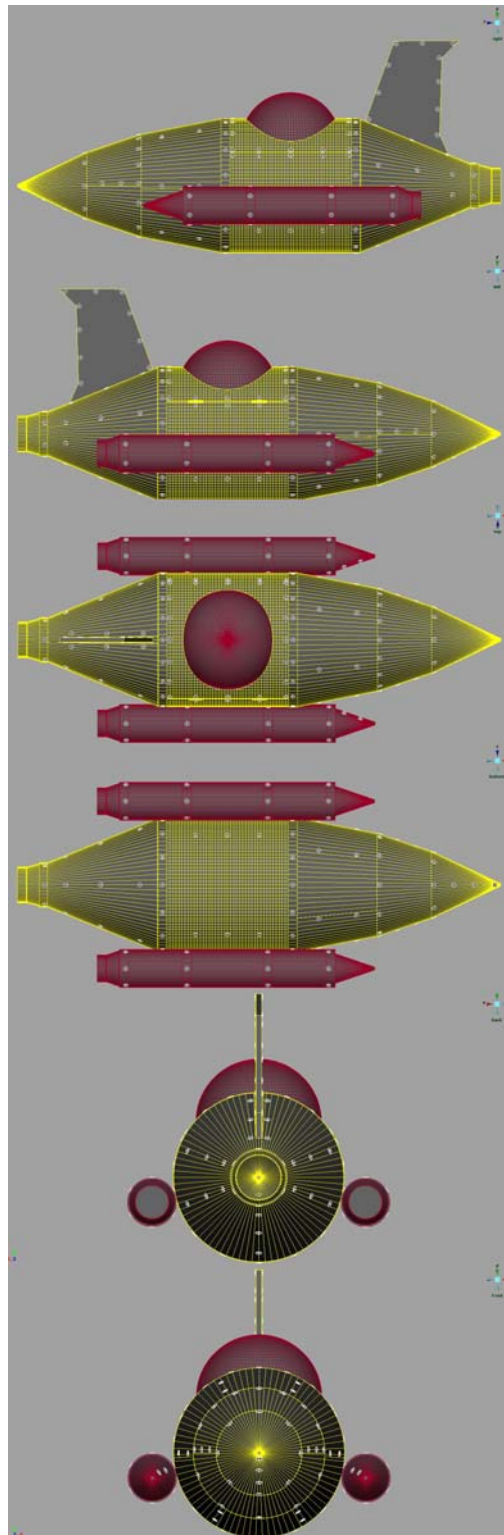


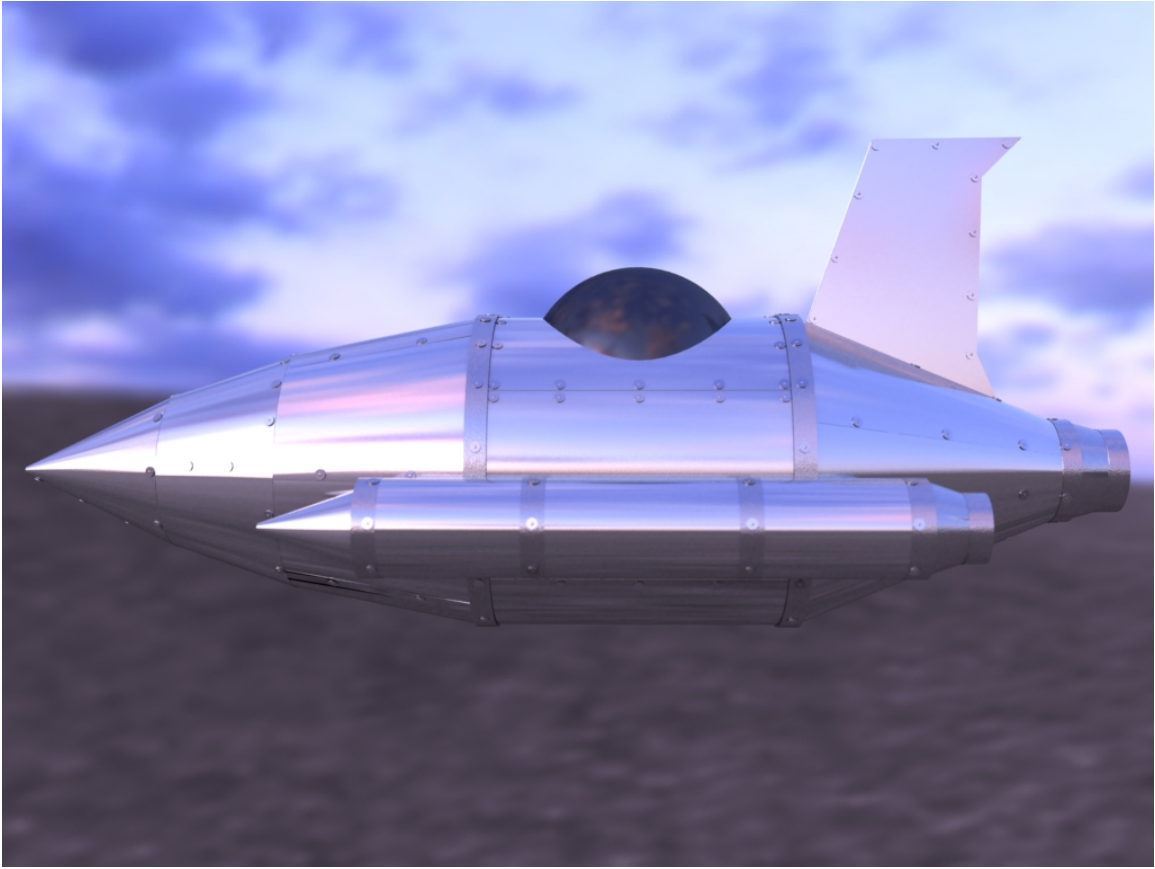




## Appendix G

### Johnny's Rocket Ship CGI



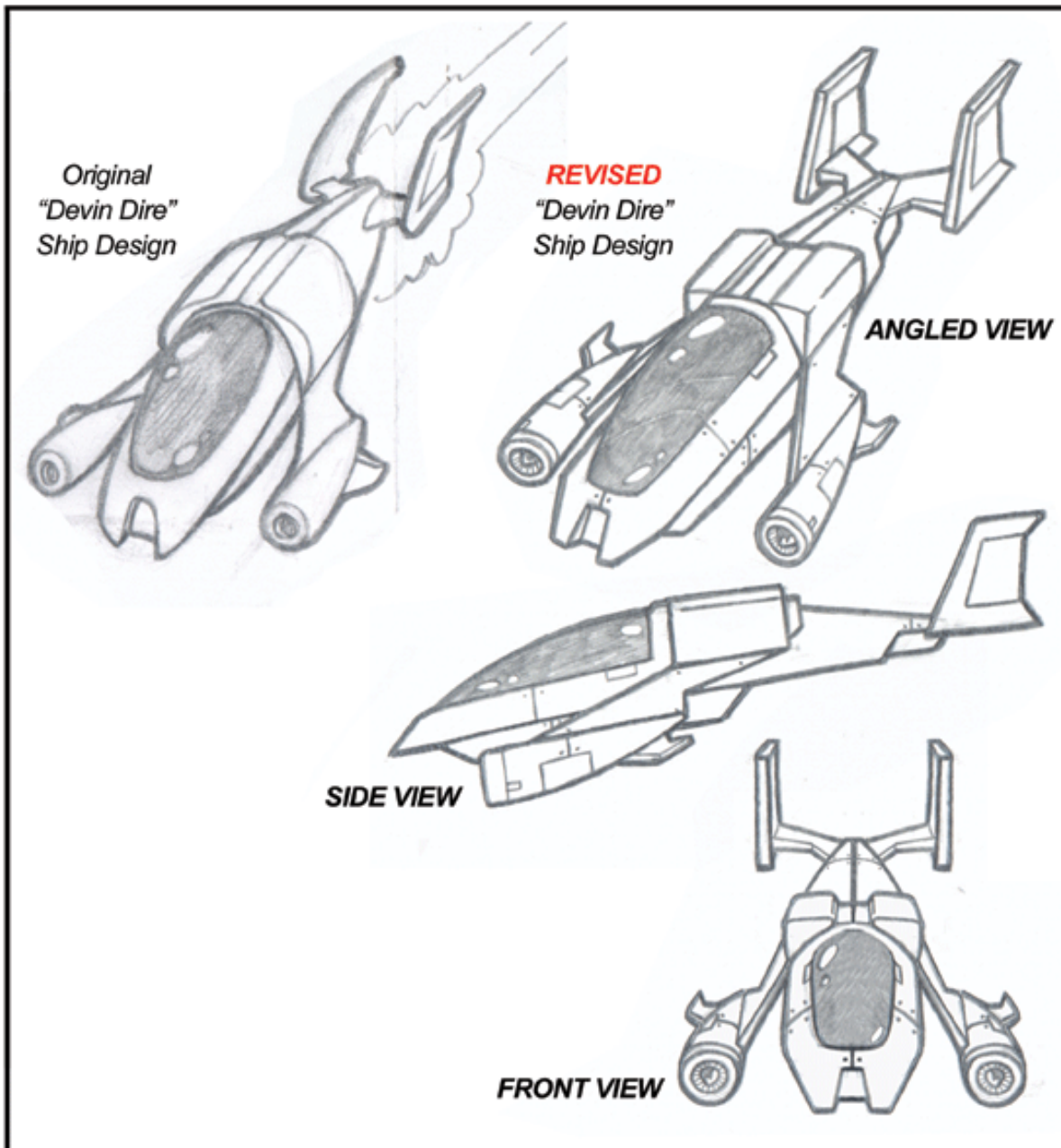


Appendix H

Devin Dire's Ship Design/CGI

**"Hunt For Outer Space" Devin Dire Ship Design**  
(Redo Pencil Sketch Design for Approval)

(04/18/06)

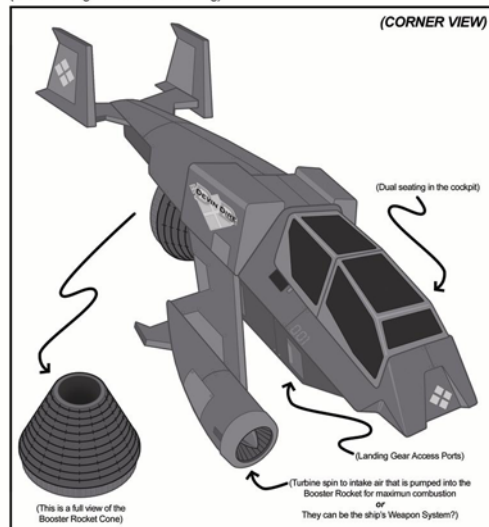


All Artwork & Designs by Troy M. Grzych 2006

e-mail - TMG213B@AOL.com

cell - (504)909-2591

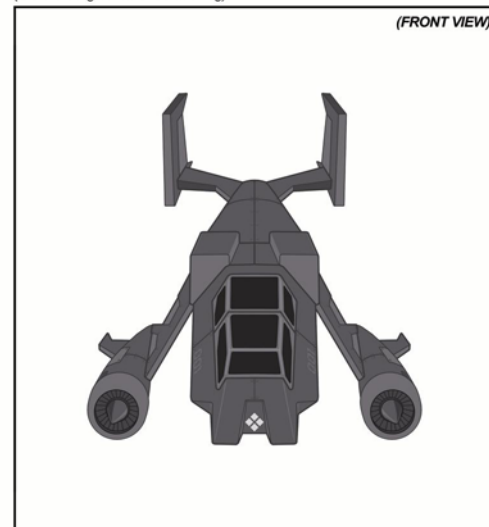
"Hunt For Outer Space" Devin Dire Space Ship Design (05/11/06)  
(FINAL Designs for CGI Rendering)



All Artwork & Designs by Troy M. Grzych 2006  
e-mail - TMG213B@AOL.com  
cell - (504)909-2591

Page 1

"Hunt For Outer Space" Devin Dire Space Ship Design (05/11/06)  
(FINAL Designs for CGI Rendering)

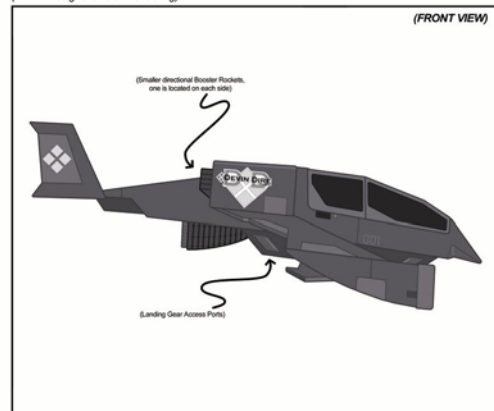


All Artwork & Designs by Troy M. Grzych 2006  
e-mail - TMG213B@AOL.com  
cell - (504)909-2591

Page 2

"Hunt For Outer Space" Devin Dire Space Ship Design  
(FINAL Designs for CGI Rendering)

(05/11/06)

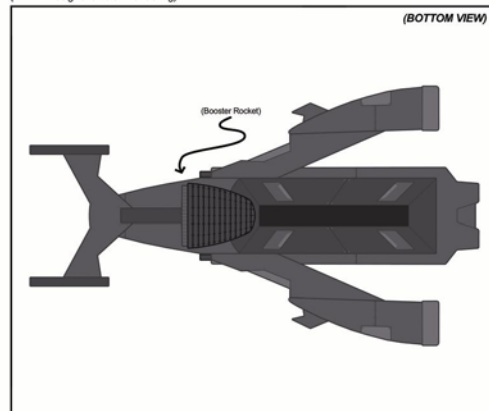


All Artwork & Designs by Troy M. Grzych 2006  
e-mail - TMG213B@AOL.com  
cell - (504)909-2591

Page 3

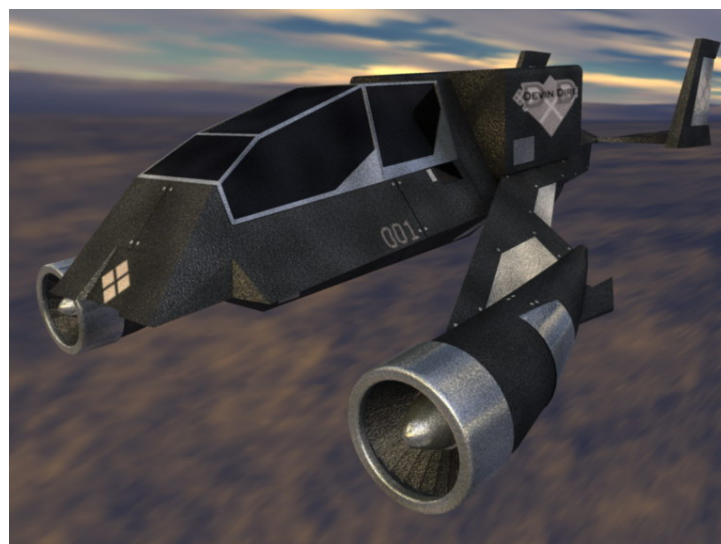
"Hunt For Outer Space" Devin Dire Space Ship Design  
(FINAL Designs for CGI Rendering)

(05/11/06)



All Artwork & Designs by Troy M. Grzych 2006  
e-mail - TMG213B@AOL.com  
cell - (504)909-2591

Page 5

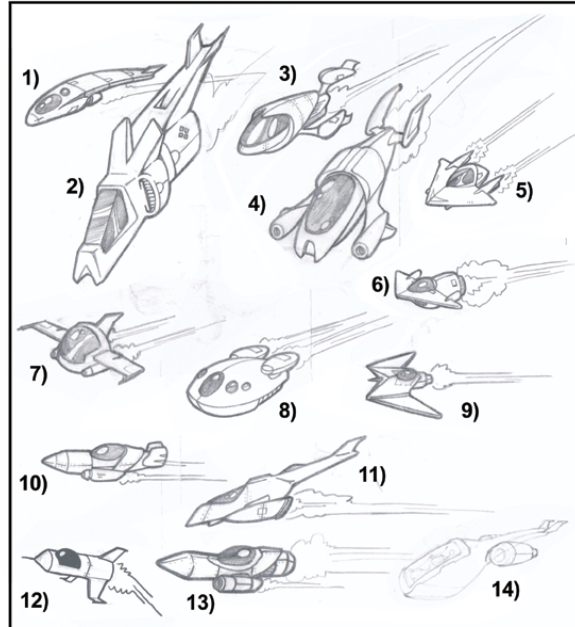




## Appendix I

### Back Ground Ships and UFO Design/CGI

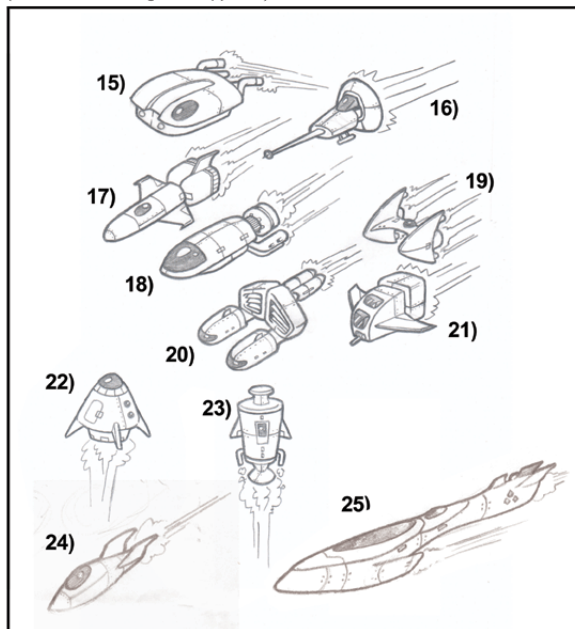
**"Hunt For Outer Space" Various Space Ship Designs** (03/29/06)  
(Pencil Sketch Designs for Approval)



All Artwork & Designs by Troy M. Grzych 2006  
e-mail - TMG213B@AOL.com  
cell - (504)909-2591

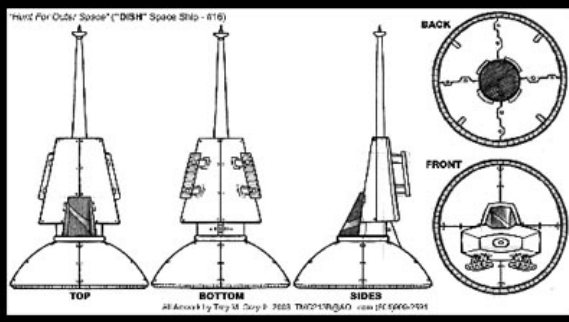
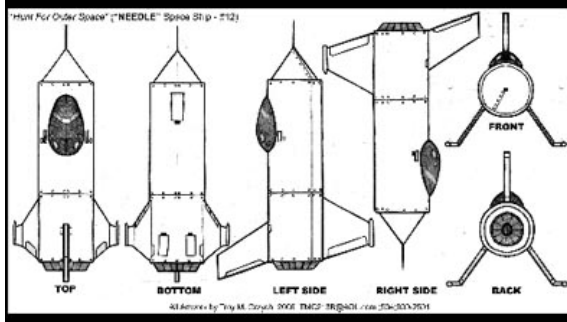
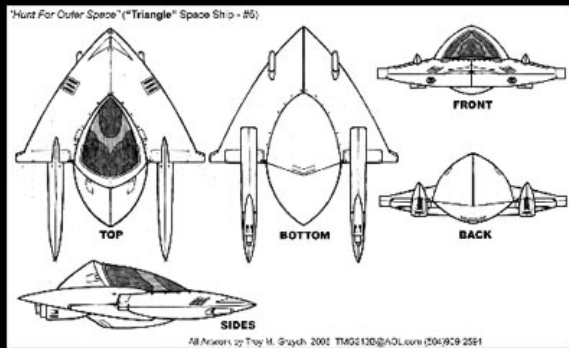
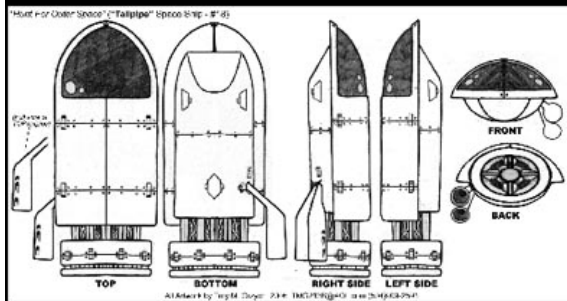
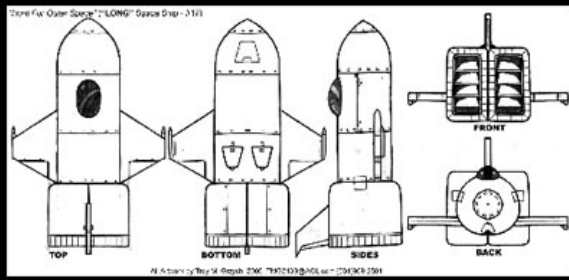
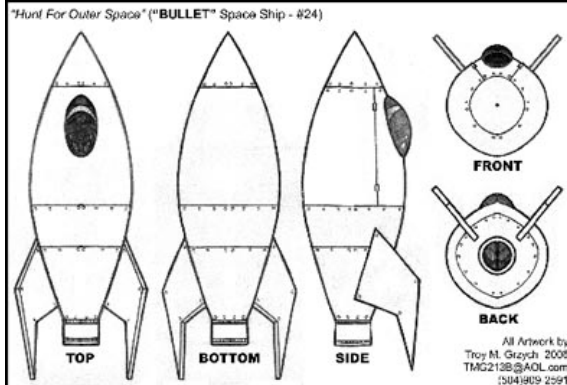
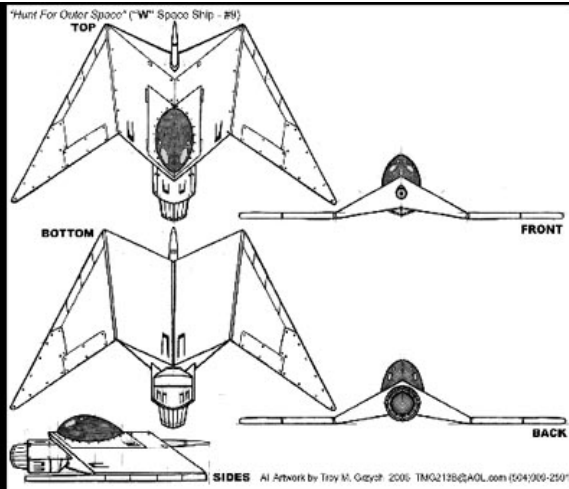
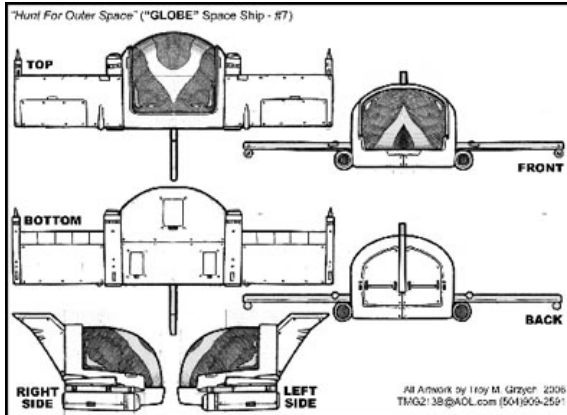
Page 1

**"Hunt For Outer Space" Various Space Ship Designs** (03/29/06)  
(Pencil Sketch Designs for Approval)

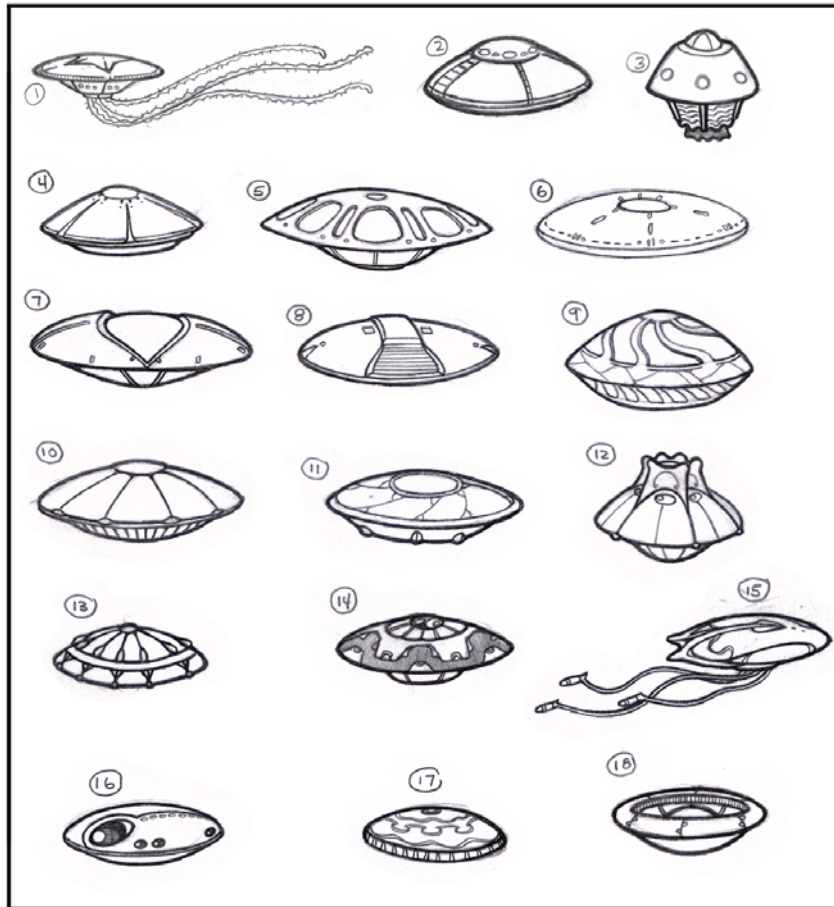


All Artwork & Designs by Troy M. Grzych 2006  
e-mail - TMG213B@AOL.com  
cell - (504)909-2591

Page 2



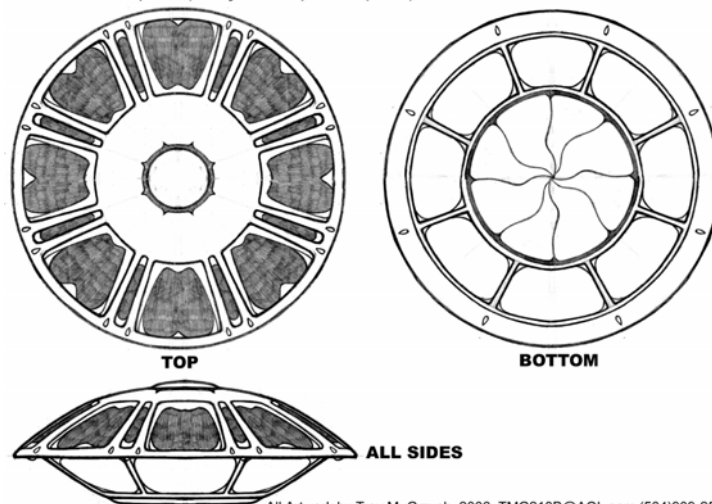
**"The Hunt For Outer Space" Jelly Fish Ship Designs** (10/13/06)  
(Pencil Sketches)



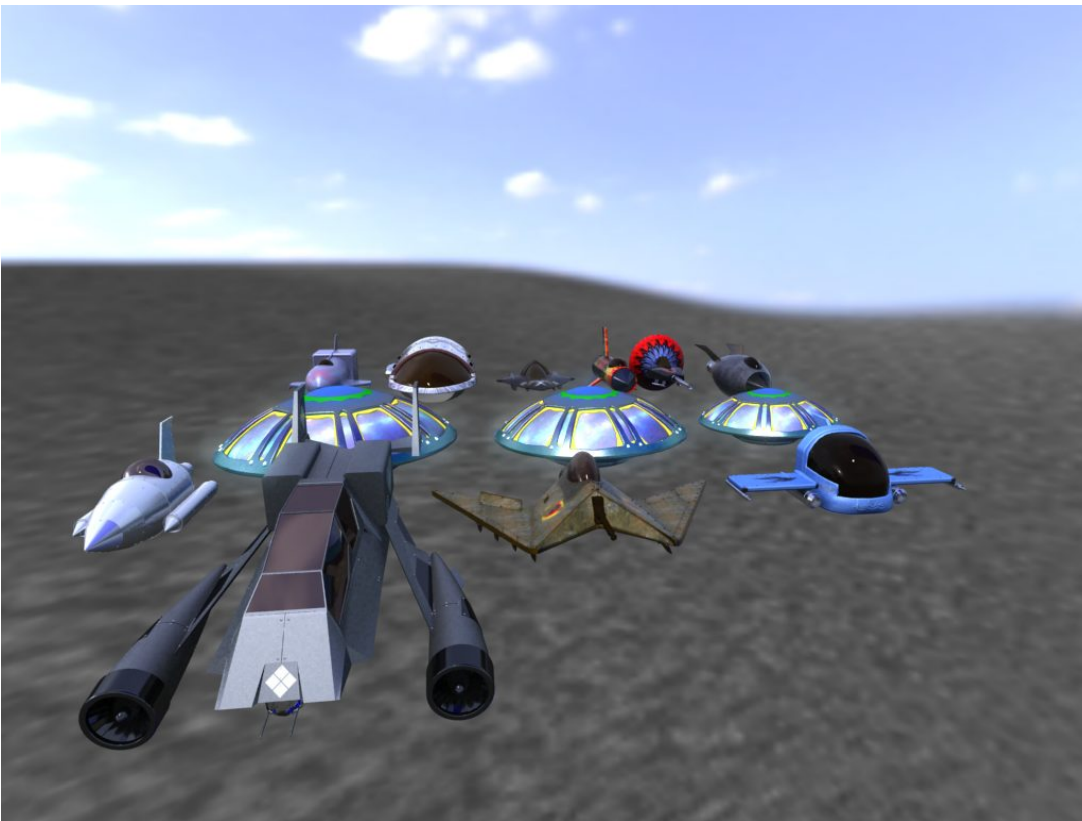
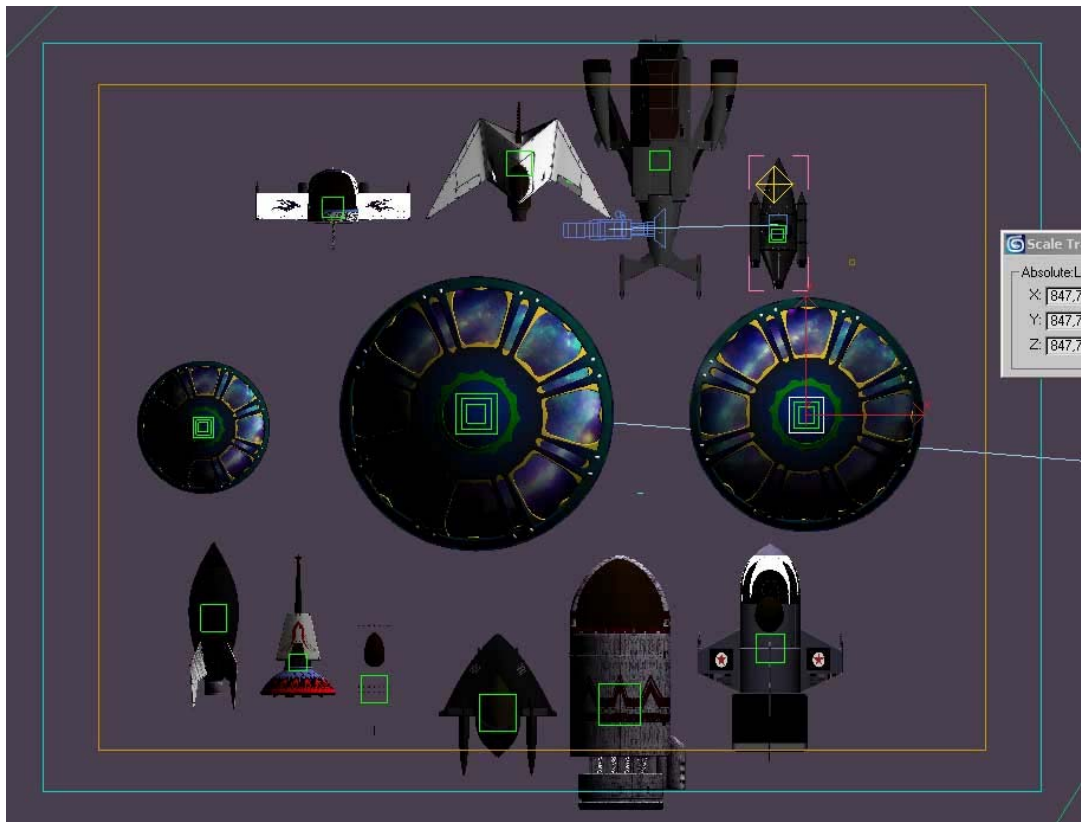
All Artwork & Designs by Troy M. Grzych 2006  
e-mail - TMG213B@AOL.com  
cell - (504)909-2591

Page 1

"Hunt For Outer Space" ("Jelly Fish" Space Ship - #5)



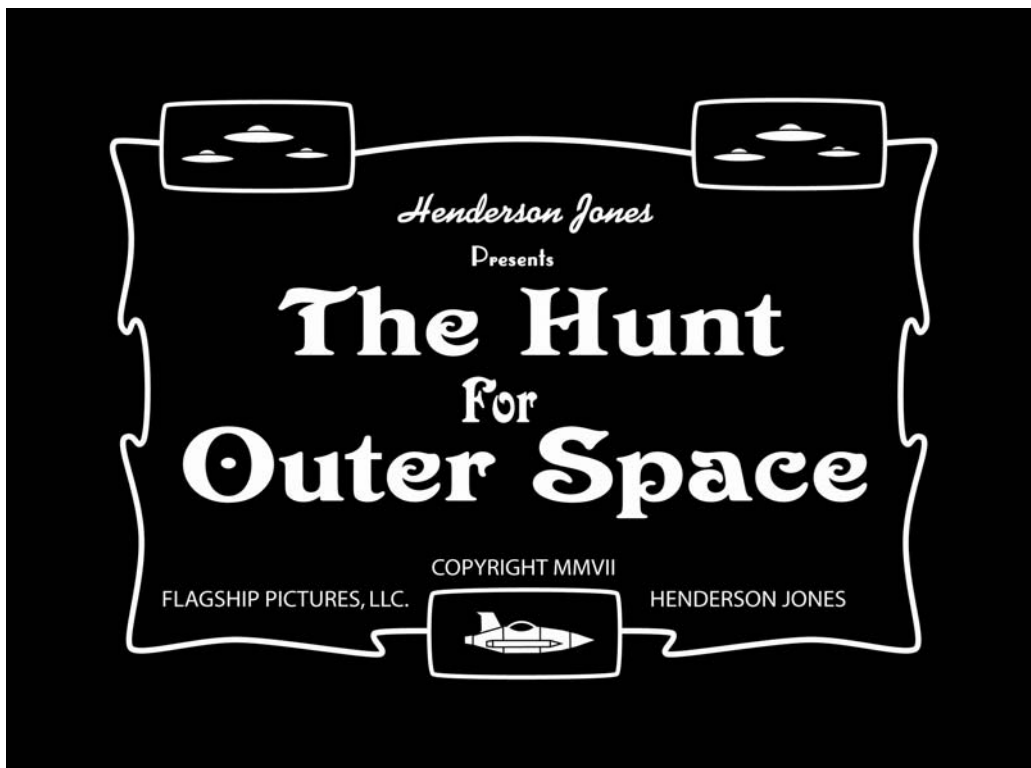
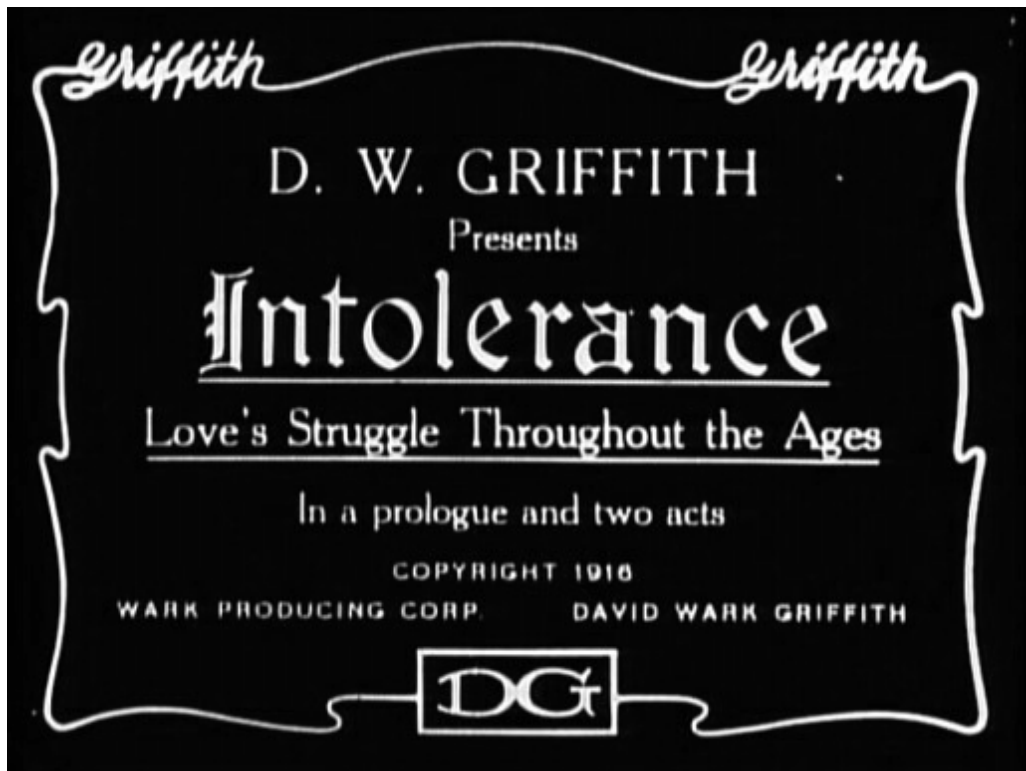
All Artwork by Troy M. Grzych 2006 TMG213B@AOL.com (504)909-2591





Appendix J

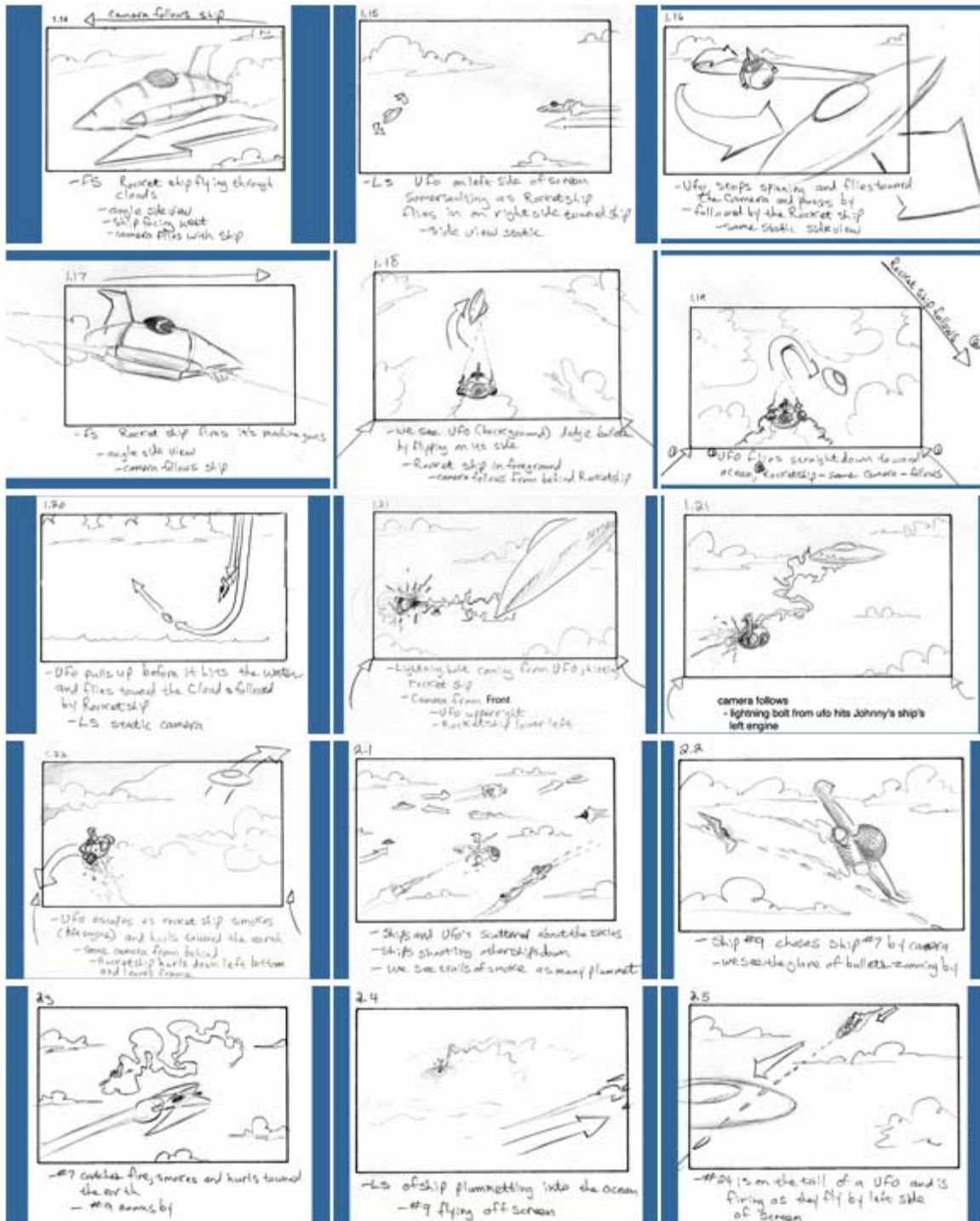
Title Cards

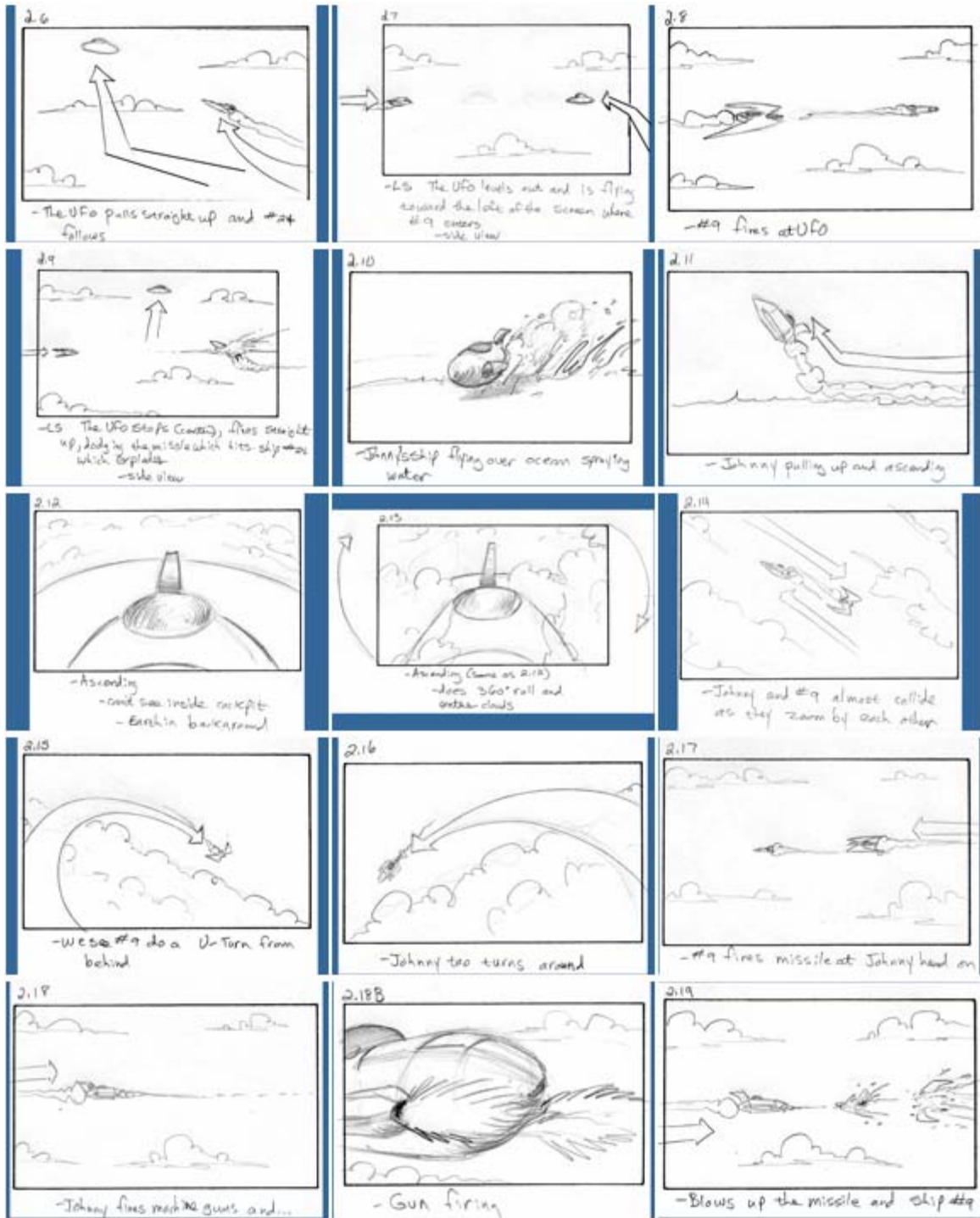


## Appendix K

### Animation Storyboards













## Appendix L

### Administration Correspondence

FAC. SERVICES - ?  
Police officers ?  
hasn't joined  
chief JAMES

Henderson Jones  
1400 Lake Ave. #201  
Metairie, LA 70005  
(504)231-7047  
h.jones@FlagshipPictures.com

February 4, 2004

College of Liberal Arts  
University of New Orleans

Fire Dept. REQUESTS FIRE HOSE -  
Does anyone know how to  
use this?

To whom it may concern:

I am planning a film shoot for my Master's Thesis in the Department of Drama and Communication for the weekend days of February 28<sup>th</sup> and 29<sup>th</sup> and March 6<sup>th</sup> and 7<sup>th</sup>. This is the same shoot which was canceled last semester. We will be shooting in the over-flow parking lot behind the Cove (the shell/dirt parking lot). We will be simulating a homeless camp with about a hundred people. We will be setting up ten to twenty tents and other miscellaneous props to make the lot look as authentic as possible. We will be having about five small fires contained in fifty-five gallon cans. I have been working with David Richardson from the UNO Safety Office and Edward Toliver from the New Orleans Fire Department on obtaining all necessary permits for these fires as well as figuring out the safest way to implement them. I would like to clear this matter with all necessary departments beforehand in order to have a smooth operated set. Please contact me if I need to do anything else for this shoot. Thank you for your help.

Sincerely,

Henderson Jones  
Henderson Jones

cc: Dr. Kevin Graves, Chair of Drama and Communications  
Prof. Steve Hank, Chair of UNO Film Department  
Helen Christian, UNO Police Department  
David Richardson, UNO Safety Office

approved MEMO signed by

Dept.  
Crim. School -  
Saying part of  
his academic program

MEMO MUST HAVE  
Determined ->

- TO: DR. MCSAVENEY
- THRU: Dept. Crim. School US
- ① Contingency plan for bad weather
  - ② NO BUGS. PEN -  
Pantaloons  
- Ask Jimmy how many  
into pays?
  - ③ MUST MEET & HAVE  
approval of ENTIRE  
JONES. who will realize

Henderson Jones  
1400 Lake Ave. #201  
Metairie, LA 70005  
(504)231-7047  
h.jones@FlagshipPictures.com

February 19, 2004

Don Pekarek  
University of New Orleans

Re: Student Film Shoot

Mr. Pekarek:

I am planning a film shoot for my Master's Thesis in the Department of Drama and Communication for the weekend days of February 28<sup>th</sup> and 29<sup>th</sup> and March 6<sup>th</sup> and 7<sup>th</sup>. We will be shooting in the over-flow parking lot behind the Cove (the shell/dirt parking lot). We will be simulating a homeless camp with about a hundred people. We will be setting up ten to twenty tents and other miscellaneous props to make the lot look as authentic as possible. We will be having about five to ten small fires contained in fifty-five gallon cans. Proper permits for these fires are being obtained through the office of David Richardson of the UNO Safety Management Department. The UNO Police department will be notifying me as to rather or not an additional police officer needs to be hired at an additional cost to myself. The parking lot will be cleaned up and left in the fashion in which we found it.

Attached you will find a detailed list of the above, a shooting schedule, and approvals from necessary departments.

Sincerely,

*Henderson Jones*  
Henderson Jones

cc: Graduate Office *Andrew A. Eason 2/20/04*  
Liberal Arts Department *Steven Hank 2/20/04*  
Dr. Kevin Graves, Chair of Drama and Communications  
Prof. Steve Hank, Director of UNO Film Department  
Chief James, UNO Police Department *ab 2/20/04*  
David Richardson, UNO Safety Office *David Richardson (pret - smoke emitting device) 2/20/04*  
Lee Robert, Facility Svcs. *Lee Robert 2/20/04*

PROVED:  
*Kevin L. Graves 2/20/04*  
Kevin L. Graves, Chair/Artistic Dir.  
Dept. of Drama and Communications  
University of New Orleans



**Shooting Schedule**

February 28<sup>th</sup> and 29<sup>th</sup> and March 6<sup>th</sup> and 7<sup>th</sup>.  
All dates will have the same shooting schedule.

Crew Call Time: 6:00  
Cast Call Time: 8:00  
Lunch: 12:30  
Finish Shooting: 5:00  
Crew Break Down Over At: 6:00

**Crew**

Twenty to Twenty-Five UNO Students

**Cast**

Sixty to Seventy-Five UNO Students  
Five to Ten Non-UNO Students

**Restrooms**

\*The PAC will be open for restroom use as well as Privateer Market Place.

**Food**

Aramark, the UNO Contracted Catering Service, will be providing the food for the film shoot.  
The Privateer Market will also be open for snacks.

**Security**

\*Chief James and Lieutenant Cross of the UNO Police Department have been notified of the student film taking place and will notify me as to rather or not an additional police officer needs to be hired at cost to student.

**Fire**

There will be 5 to 10 small fires contained in fifty-five gallon drums. All necessary permits are being obtained from Chief Edward Toliver of the New Orleans Police department. David Richardson of the UNO Safety Office has been working closely with us regarding this matter.

**Weather Contingency**

Four days have been allotted for this shoot in case of poor weather. The actual shoot should only take two to three days.

\*Upon Approval

Henderson Jones  
1400 Lake Ave. #201  
Metairie, LA 70005  
(504)231-7047  
h.jones@FlagshipPictures.com

February 19, 2004

Gary Willis  
Aramak

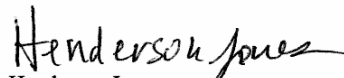
Dear Gary,

I would like to gain approval for the use of the restrooms in the Privateer Market Place during the hours in which it is open for the weekends of February 28<sup>th</sup> and 29<sup>th</sup> and March 6<sup>th</sup> and 7<sup>th</sup>. We will be doing a Master's Thesis student film behind the cove with about a hundred people, most of which are students. No additional janitorial services and/or paper product will be offered from the UNO administration other than what is normally in place.

Your earliest response to this matter is greatly appreciated.

Thank you for your help.

Sincerely,

  
Henderson Jones

OK  
Willis  
2/20/04

Henderson Jones  
1400 Lake Ave. #201  
Metairie, LA 70005  
(504)231-7047  
h.jones@FlagshipPictures.com

February 19, 2004

Dr. Kevin Graves, Department of Drama and Communications  
Dr. Cox, Music Department  
University of New Orleans

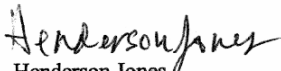
Dear Dr. Graves and Dr. Cox,

I would like to gain approval for the use of the restrooms in the Performing Arts Center during the hours in which it is open for the weekends of February 28<sup>th</sup> and 29<sup>th</sup> and March 6<sup>th</sup> and 7<sup>th</sup>. We will be doing a Master's Thesis student film behind the cove with about a hundred people, most of which are students. No additional janitorial services and/or paper product will be offered from the UNO administration other than what is normally in place.


Your earliest response to this matter is greatly appreciated.


Thank you for your help.

Sincerely,

  
Henderson Jones

APPROVED:

 2/20/04  
Kevin L. Graves, Chair/Artistic Dir.  
Dept. of Drama and Communications  
University of New Orleans

 2/20/04  
CHAIR, DEPT. OF MUSIC

## ***CAMPUS CORRESPONDENCE***

*Department of Drama and Communications  
University of New Orleans*

Date: February 26, 2004

To: University Police

From: Kevin L. Graves,  
Chair/Artistic Director


Re: Authorization to use PAC facilities

This is to inform you that Henderson Jones  
of DRCM Graduate Student is authorized to use PAC First Floor  
on Saturday, February 27, 2004 and Sunday, February 28, 2004  
between the hours of 8:00 am and 12:00 Noon.

In the event the building is locked or the above mentioned person(s) needs assistance, I am alerting you that they are authorized to use the facility and may need assistance from University Police.

If you have any questions or should any problems arise, please let me know.

Thank you.

  
Kevin L. Graves,  
Chair/Artistic Director  
Department of Drama and Communications

Appendix M

City Park Permit



1 Palm Drive

New Orleans, LA

70124-4608

504.482.4888

FAX 504.483.9412

www.neworleans.com/citypark

FILM PERMIT AGREEMENT

Permission is granted to UNO-STUDENTS

company name

(hereinafter referred to as "photographer").

Henderson Jones - director/  
representative address Producer

city state zip  
to use the property in City Park located

off Macon

for the purpose of a photo shoot, with permission to bring personnel, talent and approved equipment onto said property and to remove the same after completion of work. The above permission is granted for a shoot

beginning at \_\_\_\_\_ on April 22, 2004  
and ending at \_\_\_\_\_ on April 22, 2004

Location fee is at the agreed upon price of \$ 0 plus any additional agreed upon fees, payable to "City Park" in advance. Photographer agrees to leave the City Park property in as good condition as when received. Photographer agrees to use reasonable care to prevent damage to said property, and will defend entirely at its own expense, fully indemnify, and forever hold harmless City Park, The Friends of City Park, PEPCO and The State of Louisiana from any loss or liability arising out of personal injury or property damage resulting directly from any act of negligence on photographer's part in connection with use of City Park property.

Agreed to and accepted:

Karen Pritchett  
signature

KAREN PRITCHETT  
print name

Jane Maggiano  
signature

JANE MAGGIANO  
print name

4-22-04  
date

City Park  
1 Palm Drive  
New Orleans, LA 70124

An Equal Opportunity Employer

## Casting Flyer



## Crew Flyer

The second half of “*The Hunt For Outer Space*” has resumed filming for the Spring semester. Due to the size of the shoot, there are many new positions available---including supporting cast and various crew.

To find out more and to read the screenplay, visit us online at  
**[www.FlagshipPictures.com](http://www.FlagshipPictures.com)**

## Henderson Jones

**h.jones@FlagshipPictures.com**

[illegible]

## Composer Flyers

We are currently looking for a composer to score *"The Hunt For Outer Space,"* an MFA Thesis Film. All demos and and styles of music will be considered.

## Now is the time to start your career!

**www.FlagshipPictures.com**

**(504)833-6745**

**h.jones@FlagshipPictures.com**

[illegible]



## Appendix Q

### Codecs



Uncompressed



Quicktime Compressed

## Appendix R

### Credits

Written and Directed by  
Henderson Jones

Produced by  
Troy M. Grzych  
Jeffrey R. Jones  
Henderson Jones  
Karen Pritchett

Assistant Director  
Tam Minh Cao

Associate Producers  
William S. Bowden  
Merrill Capps  
Ben Collinsworth  
Patrick Tyrone Field  
Kristina Fuenzalida  
Austin Lotts  
Stefanie Pritchett

### The Players

Half-Pint . . . . .	Patrick Tyrone Field
Johnny Rocket . . . . .	Merrill Capps
Margarita . . . . .	April Stewart
Devin Dire . . . . .	Kyle Jemison
Half-Pint's Mom . . . . .	Claudia Baumgarten
Lana . . . . .	Ana Turner
Priest . . . . .	Doc Whitney
Pregnant Girl . . . . .	Raven Williams
Josie . . . . .	Dorothy Malone
Fotune Teller . . . . .	Nadine Berenger
Hill-Billy . . . . .	Wally Sherwood
Federal Agent #1 . . . . .	Jude Cambise
Federal Agent #2 . . . . .	Avery White
Devin Dire's Guard #1 . . . . .	Troy Straughter
Devin Dire's Guard #2 . . . . .	Jarred Cole
Devin Dire's Guard #3 . . . . .	Kenneth Trufant
Devin Dire's Guard #4 . . . . .	Daniel Steeby
Homeless Woman . . . . .	Susie Labry
Half-Pint's Dad . . . . .	Gary Tanner

The Production Crew

James V. Acerra  
Ricardo Antunes  
Blaine Cade  
Elvis Cork  
Charlie DiLeo  
Danielle A. Domingue  
Jeff Gangwisch  
Fredrick Greenhalgh  
Melissa A. Grzych  
Lauren Healion  
Judy Henderson  
Stacy Herbert  
Jason Horton  
Shannon Hubble  
Michael Le  
J. Brandon Mavghon  
Ricardo Malbrew  
Shannon O'Rourke  
James Roe  
Carrie Salerno  
Hirotatsu Taniguchi  
Michelle Unger  
Natalee Washington  
Paul Young  
Sara M. Zielske

The Background Actors

Katie Anderson  
Andrew Asprodites  
Christopher Brown  
Blaine Cade  
Harold Clark  
Maddie Camardelle  
John D'Antoni  
Jamal Dennis  
Scott Edson  
Dominic Guichard  
Jeff Hockenheimer  
Cheyene Johnson  
Rachael Levine  
Brandon A. Lewis  
Raoul Olivier  
Ricardo Malbrew  
Megan McCain

Dennis A. McCann  
Brian P. McNeil  
Marcus J. Millinerno  
Alex Morse  
Frank J. Muller V  
Michael Paille  
Peter Patout  
Alexis Richard  
Collin Richard  
Kelsey Richard  
Lynda Richard  
Tyler Scifres  
Virginia L. Spurlock  
Debra W. Terrell  
Erin Turner  
Frankie Washington  
Chad Whitney  
Darryl Williams  
Wendolyn Williams  
David A. Woodsum

Homeless Camp

Additional Assistant Director . . . Ryan H. Martin  
Additional Cinematography . . . . . Vi Landry  
Still Photographer . . . . . Emily Brady  
Stunt Driver . . . . . Billy Bowden

Special Effects Make Up by  
Gary Tanner

Johnny Rocket's Ship Designed and Created by  
Henderson Jones

Additional Rocket Ships Designed by  
Troy M. Grzych

Rocket Ships CGI Models by  
Massimo Righi  
Maher Daaloul

CGI Animation by  
Maher Daaloul

Animation Storyboards by  
Josh Hagen

On Set Artwork by  
Troy M. Grzych

Cinematography and Editing by  
Henderson Jones

This film was shot entirely in New Orleans, Louisiana  
before Hurricane Katrina and completed  
after the storm in Los Angeles, California.

All Music used in this film is in  
Public Domain and was digitally recorded  
from wax cylinder recordings from the  
late 1800's and early 1900's.

This film was made in partial fulfillment  
of a Master of Fine Arts degree  
in The Department of Film, Television,  
and Communication Arts  
from the University of New Orleans,  
New Orleans, Louisiana.

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The Hunt for Outer Space

## Appendix S

Internet Link to Feature Length Screenplay

<http://www.TheHuntForOuterSpace.com/Screenplay.pdf>

## Appendix T

Internet Link to *The Hunt for Outer Space: Chapter 1*

<http://www.TheHuntForOuterSpace.com/Chapter1.html>

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## **VITA**

Henderson Jones was born and raised in Albuquerque, New Mexico. In 2000, Jones earned a B.A. with a double major in Psychology and Religious Studies at the University of New Mexico. Shortly thereafter, Jones attended the University New Orleans where he studied film production. While a graduate student, Jones worked on several film and television shows and taught Mass Communications and Cinema Techniques at UNO. Henderson Jones currently resides in Los Angeles where he works as an editor and is creating and developing both film and television shows.