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Bicycle Season

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Bicycle Season

A Thesis

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

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

By
Kevin Thomas Hughes

B.A. University of New Orleans, 2007

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Table of Contents

Abstract	vi
Chapter 1.....	1
Introduction.....	1
Chapter 2	6
Writing	6
Directing	14
Production Design	32
Cinematography.....	39
Editing.....	47
Sound.....	53
Technology and Workflow.....	58
Chapter 3.....	61
Additional Influences on Story.....	61
Chapter 4.....	63
Analysis.....	63
Chapter 5.....	66
Conclusion.....	66
References	68
Appendices	71
Appendix A: Shooting Script.....	71
Appendix B: Production Stills.....	108
Appendix C: Cinematography Notes.....	122
Appendix D: Pre-production Schedule and Meeting Notes	146
Appendix E: Breakdown Sheet, Call Sheet and Shot Schedule Samples.....	158
Appendix F: Camera, Sound, and Continuity Log.....	162
Appendix G: Location Insurance Documents.....	171
Appendix H: Music Release Forms.....	174
Appendix I: Actor Release Forms.....	181
Appendix J: The Film (MPEG Video).....	199
Vita.....	200

Abstract

In this paper I will thoroughly analyze the thesis film, *Bicycle Season*, as it relates to specific areas of film production. The goal is to determine the effectiveness of specific approaches to narrative filmmaking, when the intention of the narrative to portray believable human behavior in moments of dramatic conflict. I will discuss this thesis from the point of conception on a screenwriting level; analyze the steps along the way as they relate to film production, and conclude at the point of final screening to an audience. Direct feedback from audience members in test screenings will serve as a measurement of achievement of said goals for the narrative.

Keywords: Thesis, Bicycle Season, Christmas, Holiday, Kevin Hughes, Family, Pawn, MFA

Chapter 1

Introduction

As long as my memory serves me, I have been handling cameras, and have always had a curious attraction to filmmaking. Perhaps it became official when I obtained my first directing credit in the fourth grade when I turned a reading assignment into a video project. Although some things remain the same, such as the involvement of my mother in my productions, many things have changed. I have found that over the years of practicing filmmaking that there were specific reasons for the success or failure of a film.

When I bring up terms such as success or failure, certainly they must be based on something other than my opinion. I *could* measure my success based on exactly what I intended to create with the camera, compare the photographed results to my original intentions, and have a clear positive or negative result based on the comparison. By those standards, it would be easy to become a successful filmmaker so long as the intentions were kept elementary. I *could* then consider my fourth grade reading project a monumental success. The problem, however, is that nobody outside of my friends or family would want to watch my fourth grade epic for any reason outside of the nostalgic value it may present, or to poke fun at me or my haircut. The acting is terrible, the production value is a joke, and there is no piece of believable narrative to take away from the experience. Although that project, and many of my early films that pre-date film school, were fun to make, they were only really entertaining for those who were directly involved in making them, so they would not go anywhere to reach an audience.

Watching films throughout my life, I have observed their great power. A well made film can suck me into a world where I willingly accept the events unfolding on the screen as reality. I get completely immersed in the world of the film, and my life disappears for a while as I

experience the life of a fictional character. As I began to study filmmaking from an analytical standpoint, coupled with practical application exercises in my undergraduate education at The University of New Orleans, I found a new way to measure my success as a filmmaker. If I could make a film that got people emotionally invested, creating a fictional but believable story that an audience would actually want to experience, that would be my new measurement of success. My intentions as a filmmaker are no longer elementary, and because of this, I have discovered how much more difficult filmmaking is than I once thought it to be. The pre-production, production, and post production of this thesis work, as I'll discuss in this paper, has presented some of the most significant challenges of not only my filmmaking career, but my life as well.

Bicycle Season presented many new challenges for me as a writer. I knew that I wanted it to be my best work, so when I was first thinking of a story to tell, I would often dismiss an idea the moment it started to feel even the slightest bit mediocre. After cycling through many ideas, I developed a story that I thought had the potential to strike an emotional chord with a wider and more mature audience than many of my prior stories. It follows Vincent McBride, a rough and tough pawn shop owner, whose wife has recently left him and their young daughter. Vincent faces loneliness, financial hardship, and his first Christmas as a single parent on his journey to becoming a better father.

The directing of the film was by far the most challenging aspect of the production. I found myself surrounded by actors from nineteen years younger than me, to thirty years older. I held extensive casting calls to find the best actors for each of the fourteen roles. Most all of the characters in the story are very different from me, so I found myself constantly shifting my mentality on the set in order to maintain the best understanding of each character's motivations and thought processes. The physical demand of balancing such a large cast and crew day after

day tested my ability to keep my composure under pressure, and would ultimately provide the chance for me to determine if directing films is what I really wish to continue doing.

The production design of the film required significant collaboration between many individuals. For a film set during the Christmas holiday season, there would be a significant demand for decorations and holiday paraphernalia. With a plan to shoot the film in December, collaboration between location owners and our art department was necessary so that the decorating that was going to take place for the season could be catered to the needs of the production design. Given that the script called for more locations, props, set dressings, etc. than any film I had made in the past, I enlisted the help of a much larger, more experienced art department.

A significant portion of mental energy and physical labor went into the cinematography for *Bicycle Season*. Some way or another I knew that I wanted to achieve a shallow depth of field¹ look that comes normally from shooting on 35mm film even though we were shooting on an HD format that does not offer a comparable 35mm sized imaging surface. The motivation was not only to increase the look of the production value of the film, but also to help keep the audience's attention on the characters who we knew would often be surrounded by many small points of bright light coming from the decorative Christmas set dressings. A careful shot-listing process allowed for me and the cinematographer, James Roe, to discuss every shot of the film in advance. This allowed for a more sophisticated schedule and permitted me to focus more on the actors while on set.

In most cases the editing for the film is meant to be transparent to the audience, avoiding techniques such as jump cutting², freeze frames³, or special effects. Although I use dissolves in a

¹ Ascher and Pincus, *Filmmaker's Handbook* (85).

² Ibid (489).

few instances to help illustrate the passage of time between scenes, in most cases the editing simply cuts at a pace that supports the performances. As a general approach to the edit, I have attempted to keep the parts of the film that are simply expositional moving fairly quickly, cutting often. This is so the audience can get the information they need to know about who the characters are, and what situations they are in, however because there is not much drama taking place yet, if it were to move too slowly it could become boring. Because the exposition is kept short, when we get to the more emotional moments of the film, I can then afford to take my time by holding on the shots of the actors for longer periods of time, not only signifying the importance of the moments, but also allowing for the performances to play out on screen with a heightened sense of dramatic tension.

The sound design for the film consists mostly of diegetic⁴ sounds. On most sets I made a deliberate effort to feature a radio on camera so that I could have Christmas music playing in the sound mix as if it were being produced by the radio. A fair amount of equalization is being employed to help make the sound realistic. I also equalized any dialogue that was meant to be heard over a telephone line so it would sound realistic as well. The music in the film is very heavily holiday themed, and although most of it seemingly plays from the world of the film, there is a score for select moments of the film where pre-recorded tracks do not fit the emotional progression.

By using the imaging technology developed by the Letus Company, I could use 35mm lenses, and achieve a 35mm film look with an HD digital camera, the Panasonic HVX 200. I will elaborate on the Letus technology in the technology section of this paper. Several parts of the film also incorporated other video technology as part of the production design, such as the

³ Ibid (549).

⁴ Sonnenschein, *Sound Design* (153).

home video segment that Vincent watches on his television, the news anchor who reports on a scene that takes place in the film, and a security camera image that needed to behave in real-time with the actors.

The spark that started the fire for this story came from one summer day when I was driving to work and happened to pass a delivery truck that was seemingly unattended. The thought crossed my mind, “Wow, someone could just take that thing”, and things grew from there. The story certainly went through several dramatic stages of development, but what ultimately made me decide to tell this story was something rather sub-textual in the final film.

Vincent’s life, as seen in the home video portion of the film, was at one point in time going very well. The strenuous workload brought on by his self-run pawn shop kept him away from his family and it falls apart. We start this story when Vincent is putting the pieces of a broken family life back together the best he can. I have a personal connection to the story in that I fear that the significant imbalance that filmmaking can create in one’s personal life could ultimately destroy relationships I have.

So far, the film has already achieved at least one degree of success in that so many ideas that were once only part of my imagination have ended up in the film. The true test of *Bicycle Season*’s success will be determined by how well the film can take someone on the emotional journey that is on the screen. To determine whether I achieved this goal I will review and discuss the test audience feedback as it relates to my intentions for the film in order to draw a definitive conclusion on the matter.

Chapter 2

Writing

Writing the script for *Bicycle Season* presented a unique personal challenge, as I knew going into the project that I wanted to write a story that would force me to grow as a filmmaker. I was hoping to include a larger cast than my prior short films, more scenes, and certainly more dialogue. I had received criticism for being too subtle with dialogue in my prior screenplays. Although it was in an attempt to avoid being overtly obvious and artificial with the way people speak, it worked against me because I was not presenting enough information for the audience to understand what was happening. I have found that with good actors, one can get away with far less dialogue because so much reads just in their physical performances. This is best illustrated by comparing my last two films *Gripped* (2009) and *Taken by Jessica* (2009). Both films are sparse in dialogue, however in *Gripped* I cast exclusively non-actors and it worked against me in that people would often not fully understand what the characters were thinking. However, in *Taken by Jessica*, I cast experienced actors and it has since been accepted to the UNO Film Festival (and won a “Best Lead Actress” award) as well as the New Orleans Film Festival, and the Outhouse Film Festival where it was nominated for a best lead actress award. After a screening, people make more comments about the strong performances in that film than anything else.

When I was writing *Bicycle Season* I made a specific point to write more rather than less dialogue because I did not know which actors I could cast. I thought that I could always cut out dialogue if I found it to be extraneous once performed. So, in *Bicycle Season* I started with more than enough words to make the story clear to the audience, and cut out the unnecessary dialogue either on set or in the editing process.

Much of my writing work leading up to *Bicycle Season* has been in the genre of drama. Most of them have been short films running between ten to twenty minutes long. *Malicious Aim* (2007) is a drama about a guy resisting murderous revenge on a drunk for the rape of a loved one. *The Fence* (2007) is a drama about a guy dealing with a terminal illness and a girl whose father is not there for her. From these filmmaking experiences I have learned that there are common flaws that have prevented them from becoming successful short dramas. The first is that the audience has not been allowed an adequate amount of time with the characters. In many feature length films the audience is allowed the chance to observe the ordinary world that the protagonist lives in, witness some sort of event that causes a major conflict, and watch how the protagonist deals with the issues that arise from the conflict until it is solved, usually resulting in some sort of change in the protagonist⁵. Where a feature film has an hour and a half or more to allow all of this to happen, I attempted to write films that were similar in structure, but in just a fraction of the time. I learned that I had been putting too much of my focus on getting believable performances, and I had not been giving necessary information for the audience to understand the full context of the performances, and thus they found it difficult to empathize with the characters because they were confused about the story.

Because of this, I started using less conventional storytelling that makes better use of the time in a short film. In *Gripped*, which was twelve pages long, two teenage boys compete for the affection of a girl, and in the process end up hurting the girl. In *Taken by Jessica*, ten pages, a girl has found her true love (inspired by myself finding my true love, Samantha), but that love is the roommate and friend of her current boyfriend. In these films I put much more of the focus on the relationships between the characters because relationships are very relatable pieces of drama to an audience. Each of these two films had their own shortcomings, but I learned that by

⁵ Steele, *Writing Movies* (35-36).

focusing on telling a story that has all of the necessary information about that story actually play out on screen, then the audience will understand what is going on in full and get the most out of the film.

Although I was able to create more successful short films with this technique, I found that even though the films were entertaining, audiences were still not particularly emotionally invested in the stories. This is how I arrived at a place where the story of *Bicycle Season* made the most sense to me as a filmmaker. At a script length of thirty-six pages it would allow me more time to setup a character and the world he lives in. It would also allow me the chance to get more information across to an audience on the screen, as opposed to implied back story. Also, with more time, I could put more relationships into the film, thus allowing for a more dynamic set of characters on screen.

The idea that became *Bicycle Season* originated from a summer drive to work when I passed a delivery truck filled with packages that was seemingly unattended. I thought to myself, “Somebody could just take that thing.” I was on the hunt for story ideas at the time so my mind went right to work thinking of different scenarios where an individual might be put in a situation where stealing that truck seemed like a good idea. I thought that the circumstances of this person’s life would have to be dire, and that person would have to feel that there was no alternative.

This idea stayed idle in my mind for several days while I tried to come up with ways to turn this event into a story. The thought that kept lingering in my head was the major question, “What would drive someone to steal this truck?” If I knew what it was that would push an individual to that point, I felt that it would reveal something about their character. I decided to get away from home for a night and workshop the idea around at a social event going on at a

friend's house where I knew other filmmakers would be. Once there I pitched my rough idea to a few people and got mixed reactions. I could tell it was weak at the time based on the responses. The missing link was the answer to the major question, so I started simply asking people that question. I approached Ariel Spangler, a creative writing major, and asked her, "What would drive *you* to steal a delivery truck?", and in the middle of summer she replied simply, "To save Christmas."

I laughed her response off at the time, but it was just the next day when Ariel, Andrew Bryan, (my first assistant director) and I were talking about my story and the concept of setting it up in a Christmas environment and the ideas began to snowball. Speaking from personal experience, for people that do not have a lot of money, Christmas can actually become somewhat stressful when trying to provide for loved ones. This was a huge step in the right direction for the story because people might be more understanding of why a person would commit a crime if they could appreciate the motivation behind the crime.

At the end of the film *The Boondock Saints* (1999, Duffy) the credits roll over people voicing mixed opinions about the use of vigilante justice issued by the said "Saints" who kill murderers exclusively. This is a considerably realistic depiction the moral conflict many people have with holding to the laws of society when some "good" may be done by breaking those laws.

When trying to find the perfect character for my story, I thought it would be best if this person typically faced more hardships during the Christmas season than most people do. I was always trying to find ways to heighten the sense of conflict in this person's life. Several brainstorming sessions later I decided that this person should own a business, putting him in a place where he has the most at stake if something bad were to happen to the business.

To determine which business he would own, I thought it would be best if it was one that he could run by himself, and even better if this business struggled financially during Christmas. A pawn shop seemed to fit the bill because it met the criteria I just mentioned, and during the holidays most people need extra cash, so putting items into pawn is much more common. According to the manager of the pawn shop that we used for the film, Sherman Lanier, who ran his own pawn shop for over twenty years, pawn shops give out a lot of their money during the holidays, as opposed to many businesses that make a large profit. It is true that the owners have all of the items held in pawn, but what if those valuables were stolen? What if this particular pawn shop owner was behind on his bills and hadn't been paying his insurance? What if his wife had recently left him? What if he had a young daughter to take care of this Christmas and he found himself with nothing to give her? I felt I had enough now to drive a guy to the point where he might believably steal a delivery truck, especially if it had a present on it that he knew his daughter would love.

These circumstances were good in that they could reveal a lot about a character facing these intense moments of conflict⁶. I wanted to have a protagonist that was flawed, and therefore relatable, but likable. I wanted to see this person struggle to keep his morals when faced with the most adverse situations. The story came to be about Vincent McBride, a rough around the edges pawn shop owner, who finds himself regretfully alone with his daughter, Kirsten, for the first time during Christmas.

His wife, Emily, has recently left them, and so he relies heavily on the aid of his neighbors Wilson and Cindy to help care for her. They are another couple with a young daughter of their own who seem to have it all. He does not like it, but has no choice but to accept their help.

⁶ Egri, *Art of Dramatic Writing* (63).

Vincent is awkward with his daughter at first, but becomes softer with her as the story progresses. Vincent holds on to the memories of Emily and wants her to come back. He pours too much of his money into gifts for Kirsten, including a bicycle that she would really like and keeps them hidden at the pawn shop. He does not pay his gas and power bills on time and they both get shut off on Christmas Eve.

He returns to his shop to get some money for the bill, but finds that all cash, valuables, and Kirsten's presents have been stolen. When he calls the police for help, he's met with a discriminatory attitude when they learn that Vincent is calling about a pawn shop and do not send aid. We also learn from the phone call that Vincent is not insured. He makes a desperate phone call to Emily, expecting to be ignored, but she picks up. She is at an upscale party, obviously doing very well for herself. Vincent pleads her for help, for Kirsten, but her boyfriend interrupts the phone call and she hangs up on Vincent as if he were nobody special.

Vincent is broken at this point. He exits the shop to find that his truck is blocked in by an idle delivery truck loaded with packages, including a bike just like the one Vincent bought for Kirsten. The driver walks away, an obvious jerk, oblivious to Vincent. In a moment of desperation Vincent takes the truck with everything on it. He drives around a corner, losing some packages from the back, and pulls right up to a traffic light with a cop waiting there. The delivery truck driver gives chase, and seemingly has Vincent trapped at the light, until a car, in an attempt to dodge the fallen packages, crashes into a pole, getting the cop's attention just as the light turns green and letting Vincent make his escape.

Vincent stashes the truck in an old warehouse. He returns home and picks up Kirsten from Wilson and Cindy's house. That night he returns to the delivery truck with a plan to take the valuables he can find, including the bike for Kirsten. While executing his plan, he notices

that the bike box is addressed to his neighbor, Wilson, who has been helping Vincent care for Kirsten. Vincent reconnects with his morals because of the personal ties he has to Wilson, and decides to return the truck, bike and all.

Vincent wakes up Christmas morning expecting to have nothing for Kirsten, but the bike is under the tree. Vincent notices an open window, and realizes that it must have been Wilson who made this happen. The bike that he stole, but returned, was for Kirsten all along. He goes to meet Wilson and Cindy for Christmas turkey with a plan to tell Wilson he knows it was him and thank him. He does, and Wilson replies with a comment about how he understands how it's hard for single parents and then brings up Emily. While Wilson fumbles to find the right words to say, Vincent thinks of Emily and the hurt she has caused, but what Wilson has to say is sympathetic to Vincent, implying that Vincent still has the most important thing, Kirsten. Vincent looks to Kirsten who is happily riding the bike, and is happy that she is happy. Despite being broke and alone, Vincent is going to be okay with being a single parent, and seems to have made it through Christmas.

When I was writing the last pages of the script I knew that there was something different about this script that would set it apart from anything else I had written before. The emotions that I typically only feel when watching a finished film, I recall feeling strongly as I put the words on the page. I felt at that time that I had created characters that I knew well enough to empathize with, and hoped that all of what I saw in them would make it into the final film.

I had received positive feedback from my thesis committee and from others as well. After reading the script screenwriter Erik Hansen wrote to me in an email, "Congratulations Kevin. I'm very impressed with the places you've taken this script. It grabs us on page one and doesn't let go. It's a very mature, polished and realized product. It's going to make a wonderful,

touching film. Have fun!” From another anonymous source I received the feedback, “Just finished reading the last version of your script. I have a tear in my eye, and you made me hug my daughter. It is great!” I also recall during the casting process that several of the mothers of the child actors that came to audition were unusually curious to know who had written the script. When I told them that it was me, they immediately voiced their positive opinions.

I had never gotten this overwhelming amount of positive feedback on a script before. As a result, when it came time to move into production and it seemed that there was more to film than time to film it, I was extremely cautious about what adjustments to make. All of the pieces of the script seemed to be adding up to something very good, and I did not want to lose that. After careful analysis, I found that I could remove one full scene from the script that involved Vincent going to the bank to make a large withdrawal. The information that this scene contributed to the story I could find other ways to get into the film, such as showing the contents of Vincent’s vault at the pawn shop. As the story developed more, this cut ended up working to the advantage of the story in that Vincent does not use the bank, and therefore when he is burglarized all is lost.

Although other minor cuts may have eased the stress of production, I intended to keep to my original ideas of shooting more scenes than I normally include in a film. I did not want to end up in a situation where I was not clear enough in the storytelling for the audience to follow what is going on. As a result, although there were significant cuts made to parts of some of the scripted scenes, every scene that was shot ended up in the final cut of the film. I can conclude that it was a good decision to write more than what may have been absolutely necessary to get the story told, so that the decisions of what to remove could come in the editing room.

Directing

I strongly believe in keeping an open mind to other's creative opinions when making a film; especially as the director. I have found this to be especially true when many of the people working on a film are working for little or no money, and the creative experience is the most valuable thing they will walk away with when it is over. *Bicycle Season* has certainly demanded significant creative collaboration from many individuals. Many of the creative decisions I left up to my cast and crew to make because I knew their opinions were valuable assets to the production. For example, the actor that played Vincent, Tracy Miller, was constantly bringing more to the character based on his own life experiences.

Given that I have been making films at The University of New Orleans for over five years, when I was selecting the crew, I did it based on the work I had observed from each individual on prior projects. Of a crew made up of approximately forty students, or recent graduates, there was not a single stranger on the set, and everyone had a solid grasp on what their jobs demanded from them. I had found that normally on a student film set many of the problems that arose were from people not understanding the full scope of their responsibilities, or from making mistakes due their inexperience, and much of that was able to be avoided on this production.

I have found that when so many people have creative input to contribute to a film, being a focused listener will allow that the best ideas make it into the final cut. It has been a delicate process, as there have been so many good ideas to consider, but they have not always necessarily been the right ones. Because everyone has their own ideas of what the film could be, I stayed focused on my responsibility as the director and communicated the vision that was in my mind to each person that I worked with.

If someone had an idea concerning the film that was in opposition to my own, then all I need do is make my point from a perspective that served the story in my mind. The people I worked with on this production trusted me to make good decisions, and I don't think we ever came to any creative difference conflicts.

As the director of this production I provided a clear set of goals for everyone to work toward. I was communicative about my intentions, and strong willed every step of the way. As time passed through pre-production and rehearsals, I saw the cast and crew become more understanding of what my intentions were for the story, and they needed less and less guidance from me along the way. I can confidently say that by the time we were on set, everyone was trying to tell the same story.

I did my very best to lead by example on this production, as I have observed that a director is not unlike a captain of a sports team. His attitude seems to be contagious to the rest of the cast and crew. On the thesis film production *The Native* (2007, Hartwick), as the camera operator I observed a director that did not illustrate confidence on the set. There was argument amongst the department heads and a general uncertainty that many of the crew members had about what we were all doing. Regardless of how good or bad the film turned out, it was an experience that many people walked away from with negative memories, as voiced in the documentary about the film, *The Native: History in the Making* (2007, Johnston).

If the director is inspirational and positive, then that too I thought could be contagious to others. While working on the film I did my very best to keep a positive attitude, especially when faced with conflict. There was no place for negative energy on the set because it could interfere with our creativity and could cause the film to suffer. In a crew meeting just prior to shooting, my first assistant director said to the crew that if they had something to complain about, they

should keep it to themselves until after the shoot had wrapped. This would allow us to focus more on solving any problems that arose, rather than festering in negativity about them.

This strategy seemed to work well in that the production faced many challenges both mental and physical. The rainy weather was constantly altering our schedule, the work days were long and exhausting, and unexpected problems arose as they normally do, but everyone stuck together and kept a level temperament.

The most difficult, and unsuccessful, day came on the seventh day of production. Much time could be spent elaborating on the events leading up to the failures of this day, but I will simply say that it was an elaborate combination of both preventable and unavoidable mistakes. On this particular day many of the crew members showed up late. The set dressings were not prepared. The key prop (Kirsten's Bicycle) was not operational. Too much time was spent on the wide shots and not enough on the close ups. The schedule did not lend itself to getting the scene complete before daylight ran out. And above all, too much effort was put into lighting control which cost the production valuable performance time.

In the midst of all of this, for the first time in my filmmaking career I just wanted to go home. I had to focus intently on not giving up, or even appear that I was struggling so much. I did not want to discourage the crew. I could see all of the problems happening around me, and my experience was telling me to step in and solve some problems, however this was the last scene of the film and I felt that it was critical that I not lose sight of the performances. I also did not want to disrespect any of my crew by taking over their jobs. So, I did my best to maintain focus on the actors, and found some comfort in targeting my thoughts on that alone. I cannot say at this point that it was the best decision based on the result of the day.

I do believe that it was a good idea to keep my focus on the actors, however since we did not finish the scene and ended up needing to schedule a pickup day in January, I feel that if I had acted on my impulses to put a stop to the events that were detracting from the performances we might have made the day with the scene completed.

The pickup day was a very positive experience where all of the mistakes that happened on the first attempt were not repeated because we had all learned from them. The scene actually ended up being better on the second attempt. I had the unique opportunity of being able to study the performances from the first shoot in the editing room. Tracy and I went over the footage from our first attempt at the scene and found ways to improve the performances based on what we had tried the first time.

Bicycle Season is a story that would sink or swim based on the performances. Keeping them as my top priority, I started the casting process very early so I would have ample time to find the right actors for each of the fourteen roles. The first way I tried to find actors was by packing my script in a very professional manner and sending it in the mail to a Hollywood based production company that I have a close family contact in. I never heard anything back from anyone, so it proved to be an unsuccessful method for this film.

I pressed on, employing many different casting techniques. I received a lot of assistance from Jeremy Kerr who has been working in extras casting professionally for a short time. He had also acted as casting director on a film I was the cinematographer for, so we had a pre-existing relationship. He acted as a gateway to many talent agencies that provided much of the talent for the film.

I began with open auditions where anyone who got the advertisement could show up. This was not an efficient process because there was no way to check to see if an actor was any

good before they stepped into the audition. Also, actors would often show up that did not fit any of the character descriptions, and I knew immediately that I did not have a role for them.

Although the time it took to see them could have been reclaimed by simply asking the person to leave, I found it beneficial to try and work with each person that showed up. The further off from the performance they were, the more practice I got in directing that person towards something I was trying to see. I saw so many people through this process; it provided an invaluable opportunity for me to train my directing skills. Jeremy Kerr heard from some of the actors that came, and they reported that it was a good experience for them as well. Many of the actors may not have been right for *Bicycle Season*, but since they had a good experience auditioning, I would hope they would return for future auditions I might hold for other films.

After the first round of auditions, with only a few prospects lined up for callbacks, I received the news that I would be receiving the Jerry Nims MFA Thesis Film Scholarship that would grant \$10,000 to the production. Now that I could afford to pay actors for their work on the film, I registered the film with the Screen Actors Guild (SAG), and began advertisements to talent agencies with that news. This meant that they would send their more experienced SAG actors out to my auditions. The performances given by the actors that showed up for the second round of auditions was dramatically different from those in the first round. The actors were largely more prepared, more believable, and it was obvious that they were professional by the way they stepped up to the tape marks on the floor and slated themselves to the audition camera.

Casting the lead characters was relatively easy because the roles had such specific qualifications, it was easy to tell if an actor was right for the role or not. It was the supporting roles that were more difficult to decide on because I was more open to different character types.

It also wasn't until I had the leads cast that I could make the best decisions on who would work best with them.

For the part of Vincent, there hadn't been but one or two candidates based on who I had seen audition. Tracy Miller was one of the oldest men who had shown up for the auditions so I had him read for both Vincent and Wilson. I was anxious to get him into a call back for Vincent shortly after seeing him that first time. I received a shock at those callbacks when I asked my producer what time Tracy would be coming, and she told me that he was unavailable. I got on the phone with him right away. He informed me that his home was in California and he would be there with his family during our scheduled shooting days. He was declining the call back because he didn't think that we could afford to fly him in for the role. I was relieved at first because I *would* be able afford to fly him in. I mentioned that it wouldn't be a problem, but that didn't seem to change his demeanor. He continued, saying that although he would really appreciate it he could still not do the part of *Wilson*. He said that the role would not be challenging for him as an actor and not worth leaving his family during the holidays to play it. I quickly informed him that it was the lead role of Vincent that I wanted him for. There was a brief pause, and then an "Oh."

He really connected with the role of Vincent, and agreed to do the part pending approval of his kids. He then suggested another actor who he was good friends with, and thought would be great for Wilson, Elliott Grey. I hadn't informed him of this yet, but I had met Elliott on a prior short film and had always pictured him as Wilson. This was great news because these two actors had an established friendship very similar to the one that Vincent and Wilson are supposed to have in the story.

It was around this time that I made my first directing mistake of the production. I had these two very experienced actors that were both willing to work on the film, both of which who wanted to work with the other, and I hadn't made the official decision to cast them yet. A few days passed and I was attempting to get Tracy to come and read with another perspective cast member. We had an enlightening conversation over the phone. He carefully brought up a question about my casting decision. He said he didn't understand what was keeping me from "pulling the trigger". I had seen him audition, seen his reel, called him back, and was asking him to come back for another read. He was right; I don't know what it was that was keeping me from giving him the official word. I knew I really wanted to cast him, so I guess I was waiting for a good time to tell him or something.

It was at this moment that I realized that by not being clear about my intentions with the actor, it stirred up insecurities, and got a very talented actor wondering about his abilities. He compared being an actor waiting on a casting decision to being picked out of a lineup for a team of some sort. He mentioned that interactions with a director after officially landing a role is significantly less stressful because you know that you made it, and there is no longer uncertainty in the air. He also mentioned that once being cast he can start working on the character with the director and developing the role.

The more I met with Tracy to talk about Vincent, the clearer it was that I made the right decision. His personal history had many aspects of Vincent's life that he would be able to pull from as an actor. He brought so much of his experience to the table that I was able to learn from him as we worked both in rehearsals and on the set.

I remember that I was uncertain about casting Elliott Grey as Wilson because I hadn't seen him read with Tracy yet. Since Elliott lived out of state, I was going to have to pay his way

here to do a reading. I remember watching *Blue Velvet* (1986, Lynch) on DVD at my house around this time, followed by the special features section. In this section I observed David Lynch working with one of his actors. He cast her based on a lunch that they had together. He had an instinct that he trusted, and I thought that was admirable. I decided that night to call Elliott and tell him that I wanted him to play the role, and that he could think of our upcoming meeting as more of our chance for rehearsal than an audition.

I knew from talking to Tracy just a day before about an actor's state of mind and how much more relaxed they are when coming to meet a director knowing that they have the role. I wanted Elliott and Tracy to share that comfort while we worked together, and to go ahead and start making progress on their scenes together. The move was a good one; we got a lot of very good work done that weekend, and much of what we discovered in the performances ended up making its way to the scene while shooting a few weeks later.

In regards to my hesitations in making casting decisions; because I really liked the script, I think that I carried some paranoia about how it wouldn't work without the perfect cast. I also think that because I had money to pay actors with I had significantly more access to talent than I usually do, and therefore was hesitant to settle on an actor because of the possibility of finding someone even more suitable for a role.

When casting the young girl roles of Kirsten and Lillian, since there seem to be fewer of them around, we conducted a group casting session with two other UNO films that were in need of girls of the same age. This allowed for a better turnout because there were more roles available. During the auditions, I would often ask if the girls had any questions about my directions, they would usually say no. In many cases they would then repeat a performance with little to no change based on direction. This allowed me to discover one of the most basic traits I

now look for when casting anyone. I'm trying to determine if they are aware of what they are doing in the moment, listening as they perform, as opposed to performing based on something that is simply memorized.

This is what made Juliette Enright, seven years old at the time, stick out to me immediately. When I spoke with her about what I'd like her to do, she was one of the first girls to voice a question about the scene. Once I answered her questions and she understood what I was asking her to do, she nailed every performance just as naturally as any actor I've ever seen; not just a child actor. I knew almost instantly that she would be my Kirsten.

My only hesitation was due to the fact that she had never done a film before. I have seen experienced actors do well in an audition, and then when we got to set and the camera, lights, microphone, and all of the eyes were on them they froze up and could no longer perform. I decided that I would have a call back for her that mimicked the intimidation of an on set experience, and see if it affected her ability to perform. We held this callback in the UNO sound stage on a set that was built at the time. I got a few extra people to come and watch, and made sure Juliette was aware of them. I had someone hold a boom microphone just above her head where it might distract her, and I held a camera and literally ran circles around her while she performed a scene start to finish. By the results you would have thought that we were all invisible to her in most every case.

The role for Cindy Hill was one of the first ones that I filled. I was in attendance at the New Orleans Film Festival as a filmmaker with my film *Taken by Jessica*. I had shown up to the festival prepared to take advantage of any networking opportunity that might support my upcoming thesis film. I had with me DVD copies of my films, copies of my thesis script, and business cards brandishing "Bicycle Season" with my contact information.

The feature film *Welcome to Academia* (2009, Davis) was screening and I knew that James Roe, my cinematographer, had worked on the film as an assistant editor, so I thought I'd go and check it out. It was a fun film to watch, and was followed by a question and answer session with some of the producers and actors. Shanna Forestall, who played an ex-porn star in the film, who I never would have thought of as Cindy; but in the Q. and A. she had the sweetest personality and was so much like the Cindy I was searching for. I had no idea where Shanna was from or if she would consider doing a student film for little or no pay. I waited until the end of the Q. and A. to approach Shanna and engaged in a conversation that would lead to me asking her if she would be interested in playing Cindy. I gave her the script, a card, and a copy of *Taken by Jessica* and waited to see if she would give me a call.

Within a few days Shanna called me and wanted to meet for lunch. It turns out that she really loved the story and really wanted to play Cindy. She mentioned that she usually gets cast as the slut or some other role that she wouldn't want her mother to see, so playing Cindy, a sweet loving mother character, would be great for her reel and she could finally show some of her work to her own mother.

I recall the look in Shanna's eyes when she read a few lines of Cindy's dialogue from across the table. I nearly got a tear in my eye when I saw the level of compassion she put into her performance. I find it ironic now that I made a casting decision based on a lunch much like I saw David Lynch do on the DVD several weeks after this moment. From this experience I can determine that when an actor really seems to connect with a story, then they will likely be a good choice for the role. I have received positive verbal feedback that points out the natural presence she has on screen.

This situation also supports my theory that hesitation to make casting decisions on my part was a result of thinking that there may be a better person for the role that could come along, as I did not have the scholarship support when I met with Shanna.

In order to determine the rest of the cast I followed a traditional approach of auditions, followed by call backs, and final selections. I found it beneficial to read potential talent against Tracy. Since every character interacts with Vincent at some point, I got a chance to see how strong their chemistry was on camera. I always recorded auditions and rehearsals when possible. This provided an opportunity to analyze performances of my actors who had been cast, and to get a second look at potential talent when necessary.

I took one risk in the casting that ended up working against me. Some of the talent agencies would provide video auditions of their talent. This meant that I did not know how many takes it took to get to that performance that ended up on the video. It also meant that they were under someone else's direction for the read, and I could not know how well that actor would take my direction.

For the character Rachel, the toy store clerk, I was considering casting the role based on a video audition from Amber Dawn Landrum. I thought that the video was good, but I wanted to see how well she responded to my direction, so I got her on the phone, gave her some notes, and waited for take two of her audition to show up online. When it did it was actually much worse than the first, however, I was told that she was ill, and she also had a very poor reader feeding her lines.

It was a tough decision. I had to be sure that I was not going to allow any bias to interfere with my choice because Amber was the daughter of the woman who runs the talent agency. Because I thought that she had a really good first video, and a great look for the role, I

cast her based on this information. She has been the only actor that I had to cut out of the film completely.

There are two reasons why she was cut out of the film. First, is you should not cast a person based on their video audition alone because you cannot observe the full scope of their performance capabilities. Second, is that the scene that she read for in her video audition got changed almost completely due to a scheduling and location complication.

Amber (Rachel) was originally meant to run a register at the front of the store and had some dialogue with Vincent about his purchases. We could only shoot the scene when it was dark, and because of the large windows around the registers we could not shoot that scene during the day when it was meant to take place. I re-wrote the scene so that it would take place in the back of the store, clear of windows, where Vincent would be shopping for a bike, and she would arrive to help.

On the set, the performance simply was not there. She came off as artificial and it was an uphill battle to get something that worked from her. Here is where I thought that I did some of my better directing in a moment of crisis. She was really having trouble with anything scripted, so I decided to toss out the script, and I took her for a walk through the aisles. I would pretend to be a frugal customer, and her job was to convince me of the benefits of various products to the point where I would buy something. I used my past experience in retail to give her some possible selling points. It actually worked pretty well, and we went back in front of the cameras once we found something that worked for her, and in a number of takes, I was able to get enough good performances to use in the editing room.

The original intention for her character in the script was to come off as a vivacious extrovert and make Vincent, an introvert, uncomfortable when trying to shop for his daughter.

Her energy was meant to be entertaining and fun, but the performance was not contributing that to the story. The scene was not bad, but it was not good either, so I decided to cut it out in order to improve the pacing of the film.

She will end up on the DVD special features, and get a copy to use for her reel. I have found that most all actors I have worked with are looking for material to enhance their performance reels, and that is sometimes as valuable as a monetary contribution for their work.

There was one more actor that I cast as my second choice for a role because my first one fell through due to a scheduling conflict. The pawn shop customer has a rather utilitarian role in the film. He is the only customer that Vincent does business with in the pawn shop in the early part of the film. His job is to expose character traits about Vincent while establishing that Vincent runs a pawn shop business, is somewhat frugal, and a little socially awkward.

When the actor stepped in front of the camera and did his first take, he was using a heavy accent that made him much more animated than the script called for. It was much too big of a performance. This was a good exercise in taking an actor down from a level that was too high, as opposed to the toy store clerk who I had to bring up. It actually didn't take much explanation at all. I recall saying the word "less" a lot and he seemed to get the idea without taking any offense. I am happy with the performance that ended up in the final film.

As a way to give myself some freedom in the editing room, when I gave directions for Vincent, I explained clearly that we were going to be running the scene at different levels of energy per take of his coverage. This was so that if I wanted to use one of the pawn shop customer's larger performances, I would have matching energy levels from both actors to cut with.

For the role of Margaret Jackson, the woman on the news who has wrecked her car in an attempt to avoid the boxes left behind by Vincent; there were many contenders. However, in audition after audition actors would over act the role. She only has a couple of lines in the film, not meant to stand out. It is because of this that I think that many of the people had so much trouble finding a way to sound natural when reading for Margaret. In theory, when an actor only has two lines of dialogue it is very easy to memorize and rehearse over and over. Over rehearsing, as I noticed with the child actors, has the ability to suck the life out of a performance.

I ended up searching elsewhere for Margaret and auditioned my mother over Thanksgiving weekend. She hadn't rehearsed a bit, and she was excellent. Being that she is my mother, perhaps my opinion is tainted; however I have received compliments on her performance from my other more experienced actors.

Based on two instances in this thesis, I saw that over-rehearsal has the potential to negatively affect a performance, but this seems to be limited to less experienced actors. I found that the women who auditioned for Margaret in most cases were inexperienced because the talent agencies tended to send their more experienced actors for the larger roles. Beginning actresses who did not seem to know the protocol for slating themselves on camera or illustrate confidence in their actions would typically audition for the smaller roles. This is also supported by the fact that those actresses who showed the most professionalism and confidence did *not* audition for Margaret.

My more experienced actors tended to find more life in each rehearsal, and it was rare that a performance dried up over time. Tracy Miller, perhaps my most experienced actor, would give his best takes on the fifth, seventh, and sometimes ninth takes. The more we worked, the more we seemed to find. This was particularly true on the first day of principal photography

with Tracy. We were shooting scene thirty-four, where Vincent comes down off of his adrenaline rush after stealing the truck. We ran the scene all in one take starting from when he turns off the engine and ending when he exits the building. On the first take the actions were to turn off the truck, remove the hat, notice his own hair in the hat, wipe the steering wheel clean of fingerprints, exit the truck with the hat, lock the truck, head for the door, remember that he must hide the keys and hat, do so under some rubble, and exit. By the time we arrived at take nine, the actions had been reduced to turn off the truck, remove the hat, wipe the prints clean, and close the door.

On that first day I learned a valuable lesson; if Tracy and I found that if something was not working for us, then we needed to be ready to make changes until it did. Through my observations of those long drawn out actions in scene thirty-four, it was clear that not all of it was essential to the story. When I would make a suggestion to skip one or more of these parts, Tracy would often agree and acknowledge that it wasn't really working for him either.

When directing the actors in the film I found myself using a variety of tactics to get the performances I was looking for. On one end, for baby Kirsten from the home video, I would literally throw myself onto the ground over and over to get a laugh from the baby. On the other, when Vincent made his phone call to Emily, I didn't need to say anything because it was clear from the script what kind of moment this was for Vincent.

In preparation for directing a scene, I would examine it from the perspective of every character in order to determine what each of them wanted. Knowing this information allowed me to give playable action based directions to the actors to help them get what they want. For example, at the end of scene fourteen when Cindy puts Kirsten's coat on her, preventing Vincent from being the one to care for her, Wilson is meant to notice how Cindy is making a mistake,

and he wants her to stop doing this. The direction that I kept in my mind for the look that Wilson would give Cindy is one that is meant to “accuse her”.

With the child actors they would sometimes get confused by these directions. It was sometimes more appropriate to tell them if they were supposed to look happy, or sad, or to smile, go faster, or slower, etc. I usually tried to not give too much to any actor at once, although I found this goal difficult to accomplish because of the limited number of takes available to me.

I would have liked to give one or two directions at a time and let the actor focus on accomplishing those goals, however sometimes the time did not allow for it, so I would need to give them several at once in hopes that they could take it all in. It seemed to be a challenge for them, but usually within a few takes they could get it all accomplished. Tracy compared the process to a boxing match where he was the boxer and I was the trainer. While in front of the camera he would try and hit all of these different beats, and then come out of a take in a daze, not always sure if he got it all. I would give him notes on how to improve, and send him back in there for another round each time. This was not our approach in most cases, but it would happen sometimes, and it was not the way I preferred to do direct. I saw that giving too much direction sometimes prevented the actor from becoming invested in a moment because of their conscious efforts to execute my directions. Despite this drawback, I saw that once a few takes had passed, they no longer had to focus so much on each moment, and the performance improved over time.

Kramer vs. Kramer (Benton 1979), was the one film that I referred my crew to more than any other to illustrate pieces of what I was trying to accomplish with *Bicycle Season*, and wish now that I had mentioned it Tracy at the start of production. A few of the similar story elements include a father that is overworked and detached from the family, a wife that leaves him for a better life, a child that misses the mother and is now dependent on the father, and a father that

struggles to provide for the child. There are major differences in character and scenarios, but many of the emotions that are evoked by watching that film are very similar to the ones that I hope people feel when they watch *Bicycle Season*.

In many of the scenes in the film I have an actor on the phone. This is something I usually avoid if possible because it is much more interesting for me to watch people act together from within the same space where they can both be seen. Because of this I made a directorial adjustment to the script based on performances. In the original script, when Vincent calls Emily for help we were only meant to hear her voice off screen. I discovered in the rehearsals between Chantal Koerner (Emily) and Tracy that keeping her off screen would have deprived the audience of a great performance. To see the expression on her face when Vincent makes his plea for her help made her character much more real. It also made it sting all the more when the audience could see her hang up and turn her back on Vincent and Kirsten. The scene that shows her in her upscale party environment was also an addition to the script to help establish the stark contract between the world she lives in now, and the one she left behind.

In regards to scenes that require actors to perform over a telephone, the actors tended to give better performances when there was actually someone else on the other line, as the case would normally be in real life. Even when I had both actors in the same location and we could simplify the technical process by having them just say the lines off screen, we would put them on a cell phone from somewhere outside of the microphone's pickup range and get them to say their lines over the phone.

This conclusion is supported by the one phone conversation that didn't actually have anyone on the other line, when Vincent is on the phone with the power company. Most of those lines got cut from the film during editing because they were not very strong. This evidence

supports my theory that when possible, you should make the situation as lifelike for an actor as possible to aid them in living the moment on camera.

An interesting production note comes to mind as a result of this tactic. If the actor on the other end of a phone is going to leave the room and act outside of my view or hearing range, then I felt that they might as well not even be on set that day, however, some problems could arise from this. At one point we had Johnny Rock (Officer Landry) on the set for hours waiting for the phone call scene where he wouldn't even be pictured. I considered sending him home and just asking him to keep his phone nearby. I gave it more thought and determined that since there is a risk for technological failure with cell phones, having the actor on set guarantees that we will be able to communicate, if even only between takes when they step back into the room.

In my time at The University of New Orleans I have practiced writing, cinematography, editing, producing, and many more aspects of filmmaking. My feeling is that all of those experiences have helped me become a better director. With the production of *Bicycle Season* from a director's standpoint, I feel that I have been able to communicate effectively with each of my actors and departments in an effective manner so that all of my intentions were clearly understood and brought to life by all involved. Based on the audience feedback, my original vision for the film has come to be realized on the screen, and it is infinitely rewarding to have that happen. I look forward to sharing this film with larger audiences in the future.

Production Design

Thematically the production design was engineered to help tell the story. Everything that was Vincent's held to have a similar style that was in stark contrast to the people around him. Because Vincent is always struggling in this story, and remains conflicted until the end of the film, he is generally surrounded by earth tone colors that lack saturation. In the very end however, Vincent wears a red shirt to help suggest that he has been through a change.

The location for Vincent's house was selected with careful attention to the design of the house. It was meant to feel empty and have a general aged look to it to support Vincent's current situation. We took full advantage of the nature and hunting theme that was present in the pawn shop location as well as Vincent's house, and made it part of his character. Some notable pieces of the production design for Vincent include mounted antlers and animals at his house and at the pawn shop, as well as the gun rack with antique guns. At home he has an antique coke machine, and a more modern one at the pawn shop. This fits with what he would have left over once Emily left. I should also note that there are no pictures of Emily anywhere around the house. It was an effort to signify that things did not end well with them, so when a photo comes out from under Kirsten's pillow, it is new information for the audience.

Vincent's kitchen was much nicer than we wanted it to be. It is good that the color is consistent with our theme, but the marble countertops make it seem a little too nice. Wood would have been a more appropriate choice. We did our best to make it dirty in hopes of making the place look like it has not been tended to for a while.

The location for Cindy and Wilson's house was exactly what we were hoping for. The walls there were yellow, providing a warm and comforting look, and the space was very open which suggested wealth. We did everything we could to add to the holiday theme on the walls,

the tables, the windows, and more. Lights were a significant part of the design scheme for Cindy and Wilson. There are direct references to them in the script, and they help to suggest that a lot of attention is put on Wilson's house, in contrast to Vincent's house.

The abandoned warehouse had to be created inside of a production studio. We brought in as much extra debris and added it to the surroundings in an effort to make it seem like a legitimate abandoned warehouse. The exterior of the warehouse that Vincent drives the truck into in the film and the interior of the warehouse are actually two separate locations. We could not get the clearance to shoot inside of the abandoned warehouse of our choice, so we faked it the best we could by planning to cut around entrances and exits, and only feature specific angles of each location.

Part of our plan for locations was to have a primary and a secondary backup location lined up whenever possible just in case something fell through. With the way that the police office scene turned out, I wish we would have made our secondary location that we ended up using our primary from the start.

With a few key set dressing elements we turned the UNO Lindy C. Boggs main office desk into our police office. I referred my art department to the film *Falling Down* (Schumacher 1993) to give them an idea of what I was looking for. The Robert Duvall character in that film is a cop that works robberies from the desk.

We used American flags, filing cabinets, wanted fliers, coffee, and a police flag to dress the set. As it turned out, some of the actual police office desks that we scouted on the location hunt didn't look as legitimate as the one we ended up creating. John Hampton Overton, my thesis committee chair, has been inside of that office multiple times and did not recognize it when watching the film.

The plan for the car crash scene from the beginning was to obtain a wrecked vehicle from somewhere and position it in a way that looked like it hit a telephone pole head on. Ariel Spangler, the friend who helped inspire this story, while driving in heavy rain hydroplaned and ran head on into a telephone pole. She was not injured, and the car still ran well enough to drive, so we used it in the film and it worked beautifully. We also used a fog machine to simulate smoke coming from under the hood. After she got her car repaired, I was able to go out and shoot a pickup shot of the car heading for the boxes in the road. Because of all of these factors combined, the end result is very believable. One of the test audience members asked, “Did ya’ll really wreck that car?”

We got very lucky with the Vincent’s house location, as it had in it a child’s room with clouds painted on the ceiling, a design element that is straight out of *Kramer vs. Kramer*. All that we needed to do was move the furniture around a little bit and bring in some toys. When I look at what actually made it on screen, I feel that we could have gotten a little more into the frame. You cannot see the lamp at all, and rarely see the dressings that were in the room. I believe that this scene suffered a little bit because everyone on the production end was a little stressed about the weather at the time. There was severe flooding going on during that particular evening.

The pawn shop location was provided by Top Dollar Pawn Shop, an independently run shop in Gretna, LA. Sherman Lanier, who manages the shop, was on the set the entire time and acted as our supervisor and advisor when it came to pawn shop logistics. He had no problem in allowing us full use of the shop. He actually assisted us by adding more cash and valuables to the contents of the vault that gets burglarized in the film.

Bicycle Season would present a higher demand for props and set dressings than I had ever encountered as a filmmaker. To prepare for this we conducted regular meetings throughout pre-production to organize and communicate about what had been done so far, and what was left to accomplish.

Because of the numerous items that needed to be collected, it was common for everyone to pitch in some personal supplies for the film. Having so much to keep up with, these supplies were well organized and a record of everything collected was kept so that upon the wrap of principal photography people could get their items back.

Many of the items that show up in the film had to be custom made to avoid the use of major corporation logos, or disclose people's personal information. One of the most notable of these challenges was the creation of the "Econ-O-Ship" branded delivery truck with a slogan and phone number. Shooting in December, we knew that most working delivery trucks would be in service. We also determined that the cost of renting a truck for the period of time we would need it would exceed the cost of modifying an existing truck that a friend's father owned. The deal we made with him was that if we paid to get the starter fixed then we could use the truck as we liked. The truck was an old beat up 1960's clunker that had seen much better days. Because the character of Rodney Martin, the truck's driver, is meant to be an unpleasant jerk, it was actually fitting that he is stuck driving this piece of junk. We took it a few steps further by stressing the graphics that were applied to the truck in order to make it look even more dilapidated.

This design carried over into the wardrobe for Rodney, the delivery truck driver. His wardrobe was custom made to include the Econ-O-Ship logo, as was the baseball cap that Vincent ends up wearing in an effort to blend in as he drives the truck. A variety of shipping

labels were made up for the packages on the truck. The logo was also used to create an employee ID card for Rodney that provides Vincent with the necessary address information he needs to return the truck. To keep with the design scheme of a low budget company that Rodney works for, we used a picture of the actor taken with a camera phone for the photo part of the ID card.

The creation of the Kirsten's bicycle involved custom stickers that were shaped to cover up the existing company logos. It appeared on two large stickers that were designed, printed, and placed on a bike box donated from the toy store / bike shop that we shot part of the film in. The bike also shows up in a custom made toy catalog. It actually looks like four different bikes, shown in four different colors with different logo work on each. This was the same bike re-colored and re-designed by our graphic designer, Charlie LaVoy, to achieve the effect.

One of the most challenging things to obtain was a legitimate looking police car. After many attempts to convince multiple police departments to allow us to use a patrol car, we were coming up short. There was actually a communication problem with this issue that perhaps prevented it from coming together like we had originally hoped.

Our location manager was in charge of trying to find us a police station to shoot in, and while doing so came into direct communication with the authorities who were most likely to provide a car for us. The art department left this loose end untied, assuming that it may get taken care of through the locations contact. As it turned out, the police department did not communicate with anyone in a timely manner, despite multiple attempts.

A white car was rented at the last minute, and several antennas and police decals were purchased to make up a fake cop car. At the end of our first production day I learned of this, and

got a look at the rented car they intended to modify. It was a model that is never used by the police, and did not seem like a viable option.

Through a friend of ours, we were able to obtain a former police cruiser at the last minute, a solid blue Ford Crown Victoria. Although there was no light bar, it still had the search light on the driver side. The rent-a-car was returned, and we used the purchased materials to enhance the look of the Ford. The feedback from test audiences indicates that the car looks legitimate. From this experience, I can conclude that a clear division of responsibilities is necessary to be sure that all goals are met.

This lesson is also relevant to a time when we woke up to one of many rainy days. As a result we had to reschedule shooting the exterior street scene that required that we have two police officers on duty. I was the one who had been speaking with the police before this point, and I because I was focused on the directorial demands of the day, I forgot to call them and cancel the police detail.

I should have forwarded this responsibility on to the location manager or the first assistant director ahead of time so that when a schedule change was made, the police office was informed immediately. Because of this mistake I ended up paying approximately \$300 for two cops to drive to a local location, see that nobody was there, and go home.

The weather caused a multitude of problems for the art department throughout production. The front of Wilson and Cindy's house was meant to be the most elegant display of Christmas lights and décor on the street. With the multiple delays the rain caused, and constant re-arrangement of the schedule, the front yard had not been touched when we arrived to shoot there. All available hands pitched in to help decorate the yard. I do admire the speedy help provided from so many people, but the end result was an arrangement of lights thrown

everywhere they could go as fast as possible, and they certainly lacked the elegant design that Wilson and Cindy would have displayed.

The most glaring problem in the film that came as a result of this has to do with the use of LED lights instead of incandescent. LED lights flicker in a pulse like pattern on camera and draw your eye them when they are not meant to be the focus of the frame. This happens in the first shot of Vincent and Kirsten in the film. The art department knew not to use the LED lights because of this, but someone that was helping out didn't know and put the wrong lights up.

I seemed to have subconsciously designed the character of Cindy around my own mother. If it is true, then it was a good move, because my mother, Ginger Hughes, who did so much for the film, owned nearly every piece of set decoration we could possibly need to dress the interior and exterior of Wilson and Cindy's house. She had brought to set about eight large bins filled with Christmas décor. She also provided an RV for the production that served as a wardrobe, hair, and makeup station when out on location.

The film has a very high production value that is a direct result of the efforts made by the art department, and the support of many location owners. Everything on the screen seems to belong and stay consistent throughout the film. It all reflects a believable world in which all of the action takes place. Most audience members do not make comments that are in direct reference to the production design of the film, and I think that illustrates success. The design in a film like *Bicycle Season* should not call attention to itself, allowing for the focus to be on the performances.

Cinematography

In my early discussions with James Roe, my cinematographer for the film, we talked about how the script's strengths lie in the characters and the situations they are in. Because of this we thought that whenever possible we should not draw attention to the camera with elaborate moves or tricks so that the attention remained on the actors. When the camera does move it is usually just to follow the actors from point A to B, to serve as a scene transition, or to suggest point of view⁷.

In the early stages of pre-production I had lined up a really great deal on a RED camera that we were going to use to shoot the film. This was going to give us a 35mm film look with a shallow depth of field that would keep only the most important part of the frame in sharp focus, while the backgrounds or foregrounds around that object would become soft and not attract the eye.

We thought that this technique would be very useful when shooting multiple scenes that had so many practical Christmas lights in the set dressings. We were also very attracted to shooting the film on a RED camera because of the educational experience we could take away from using it for the first time. We got ourselves ready for it, and did some camera and lighting test to be sure we had everything figured out, and then the camera was suddenly unavailable for a couple of days of the shoot. That soon turned into four days it would be unavailable, and maybe even more.

That was enough for us to scrap the idea all together. We did not want to be constantly mixing formats and switching out our camera, so we went with the next best option that could also provide a look with a shallow depth of field. We used the Panasonic HVX 200 with the Letus 35mm adapter. This device attaches to the front of the HVX, and allows for the

⁷ Ascher and Pincus, *Filmmaker's Handbook* (324).

attachment of lenses normally used to film on 35mm film stock. The image projects onto a ground glass that is inside of the Letus body and the HVX films that imaging plane just in front of the HVX lens. This device had been recently used on James Roe's film, *The Decedent* (2009, Roe) so he and I were familiar with the results it could produce. We conducted another extensive camera and lens test to check for any flaws, and then moved forward with our decision to use the Letus.

As I have calculated with an 18% grey card and light meter on prior shoots, the HVX with a bare lens has an ASA of 320. Also once the Letus is added to the front of the camera, and the light must pass through that much more material, the ASA becomes 160. Because the HVX has to remain zoomed in on the imaging plane of the Letus, the HVX's aperture can only be as open as a 2.4 f-stop. Some of the lenses that we had to use were as slow as a 2.8 f-stop. With these factors combined we often needed a minimum of twice the amount of lighting power to get a shot exposed with the Letus in place.

This resulted in longer setup times for the camera department on the set, however once the shot was lit, I noticed that each light was placed for a specific purpose, and therefore lighting did not come as a result of what happened to be available, but the lights were setup to achieve a specific result. It meant that every shot had to be thought out, and it gave many of the images a professional look that was designed by the camera department.

In addition to the setup time it takes to light for the Letus is the amount of time it takes to be sure that the focus is accurate, and that the camera settings are set correctly for the lens we are using. It functions just like a film camera where every focal point must be measured by hand and marked for the first assistant cameraman to keep track of. The lenses would often vignette at

different places depending on the lens we had attached, so because of that, the lens of the HVX had to be set to crop out the vignette per lens.

The amount of extra time it took to get camera set was more than anyone had anticipated, and it often slowed down production. In retrospect, it was worth it. I get nothing but positive feedback on the look of the film. The camera crew's hard work has certainly paid off.

We did encounter one additional problem with the Letus that was not anticipated. It seemed that in the daytime scenes we could see the imaging plane inside of the Letus show up in the recorded image, adding what looks like a grainy texture over the image. It affects some shots more significantly than others, but none of them have become unusable because of the issue. Normally, this plane is vibrating and it cannot be seen with any clear detail, but it was certainly visible at times.

We later determined that the problem was related directly to the F-stop of the lens. When the f-stop was set to a higher number, the surface would show more clearly. When set to a low number, it seemed to disappear completely. We have attributed the problem to a difference in the depth of field, and thus the circle of confusion⁸ on the point at which light is hitting the imaging plane. If I am ever to use the same apparatus again, then I will employ the use of ND filters in front of the lens so that I can keep the F-stop open and keep the image looking clear.

The original intention was to open the film with a series of neighborhood houses and buildings that were dressed with various levels of Christmas décor. They were meant to become more and more elaborate as we watched them pass over the opening credits until finally landing on a house that seemed to have next to nothing for decoration, and Vincent would appear from a front door carrying Kirsten. We actually shot this scene, but the numerous rain delays forced us to shoot the scene where Vincent arrives at Cindy and Wilson's house at night time, as if it were

⁸ Ibid. (152-154).

really early in the morning before sun up. Because of this we had to cut out the original concept for an opening credit sequence, as well as the scene where Vincent leaves his own house with Kirsten.

James had the idea that if we shot a series of Christmas lights then that could serve as the opening credits, and we could transition from this series of shots to a panning shot that would dissolve to Vincent and Kirsten entering frame. That was the new plan, and for the most part it worked out.

The good part about this plan is that it kept with the idea of setting the stage for the holiday season. The down side however was that the time to shoot these opening shots was very limited, so James let the camera operator and first assistant camera man shoot them on their own while everyone else continued to work on other tasks. They shot about nine different shots, but almost every one of them has either a distracting bump in it, a crew member walking through the light, or some other issue that ruins the shot. However, the panning shot that is meant to serve as the transition from the lights sequence to the main characters came out perfect if can ignore the flickering LED lights.

To make up for lack of usable footage I made a plan to check out an HVX 200 camera over the Christmas break, and with it I shot these shots on my own. By using a telephoto lens I was able to maintain a similar shallow depth of field that the Letus provides. I also made use of many tracking shots of various types around the city that would start the film off with a rich fluid look. Many of the shots in that opening title sequence are intentionally out of focus so that they do not distract from the opening credits with too much detail.

The lighting in Vincent's house was meant to have a much flatter look to it than the rest of the film, and would not be used to make dynamic looking images. It was designed to look

dull, just like Vincent's house, with the exception of when scenes were lit with fire as the motivation.

We used a few lighting tricks to achieve certain effects. In the scene where Vincent is watching the home video he glows with blue light seemingly coming from the television. This is actually 2000 watts of tungsten light gelled several times over with color temperature blue (CTB) corrective gel. Since we wanted to make it seem like the power went out on Vincent, we rigged the lighting of the practical lights, the television, the gelled light, and the alarm clock all on the same switch in order to prevent timing errors when it all shuts off simultaneously. Just enough light was left coming in from the window so that you could see what was going on in the scene once lights were out.

Once the power was out in the story, any lighting inside Vincent's house at night became motivated by either an oil lamp or the roaring fireplace. We used a device known as a "flickerbox" that simulates fire effects from tungsten lighting instruments that are plugged into it.

When working inside of the pawn shop the lighting demands were fairly significant. The shop had windows all along the front side of the building. We had to shoot scenes both during the day and at night that were all meant to look like daytime. This meant we had to break scenes up into segments where we shot all of the shots facing the windows during the daytime, and then once night fell, flip back around and shoot all of the reverse angles where the windows were not visible.

In order to keep the room lit for the look of the shop during normal business hours, all four of our Kino-Flo Foto-Flo 400 lights were spread across the interior of the pawn shop, all equipped with 5600K color temperature bulbs so that they could work with the available daylight. The other look for the front of the pawn shop, when Vincent is robbed, was meant to

mimic all the lights being off. All of the light was then simulated to be coming in from the windows that were off camera.

When working with this setup we had to figure out how to film Vincent entering the pawn shop, noticing that the place had been robbed, checking his jewelry cases, followed by his backroom, then back into the front room again where he would smash the radio. Originally the plan for this involved several scenes shot from different parts of the shop. When it became clear that we needed to make up some time we imagined this dolly shot that would cover it all in one move. That backup plan failed as well because we lost the light from outside, and could no longer show the windows.

The final revision to the shot is what is seen in the film now, where we start the shot looking at the floor, showing the debris scattered around. Vincent steps into the shot as we dolly alongside him, slowly tilting up at a pace that would allow us to become clear of the windows and lights by the time we got to his face. After that the dolly came to a slow stop, and we panned and tilted to follow Vincent around the shop until he busts the radio. By making this compromise, we had to hope that the look that Vincent makes toward the back of the shop really sells that everything back there is gone. We shot several inserts of the place in disarray, as well as a shot of an empty safe to use as Vincent's POV, but none of it cut together very well with the tracking shot. I am happy with the result, and people seem to be getting the message.

In the back room of the pawn shop for the Emily phone call scene the goal was to put Vincent in a dark looking environment that looked like he was ashamed and hiding from the world. We used just a few small wattage lights to achieve this effect. There was a strong key light coming from the far right that was about two stops brighter than the fill light coming from the direct opposite side. Because this was going to be an emotional scene we did not want to risk

losing the light in his eyes, so we put up on more heavily diffused tweenie from just off camera pointed right into his eyes to ensure that the tears that would come would show up well on camera.

In order to achieve strong contrast between Vincent and Emily's worlds, the shots of Emily that intercut with Vincent employ the use of soft key lights that keep her fairly evenly exposed across the face and eyes. We make her seem to glow with a strong warm backlight. I have received some feedback on the first shot of Emily concerning the lighting. Because of the warm lights in the background, the scene appears as though it may be taking place at night. The attire would also suggest a dinner party. I don't get this comment often, so believe that it will not confuse most people; however after receiving this comment I was able to use some color correction to cool the shot down in color temperature. This may help to suggest that some of the light is coming from a nearby window.

When it came time to shoot the scenes where Vincent is driving the truck up to and away from the traffic light, there was far too much action taking place in this sequence to cover with just one camera in the time we had to get everything done. I decided that using the Letus would also add too much complication when it came to getting all of this fast moving action in focus. I decided that we should pull the Letus off, and shoot with two bare HVX 200 cameras, and that although we would lack a shallow depth of field look for this scene, we could benefit much more from having the additional coverage of this action sequence from two cameras. Also, because there is a scene break, by shooting only the shots within this scene without the Letus, it would not be very noticeable to an audience and they would not likely be distracted by the switch.

There were a couple of other times where we had to remove the Letus, but this time it was in order to be able to expose the image properly. We had most all of our lighting power

hitting Rodney's house for the scene where the truck runs over the mailbox, and then Vincent makes his getaway. It works for the scene in the same way that the other does, in that the look is contained within the scene.

The toy store footage was certainly not the best looking stuff that we shot. Time constraints limited our ability to light in the back of the store. We used all of the available overhead lights for those shots, and if you watch closely, you can see the color slowly fading from yellow to pink and back again.

For the front of the toy store where Vincent spots the bike for Kirsten we wanted to mimic light coming from the front windows. We had a dolly shot here that moved along side Vincent. Because of the position of the dolly, any small lighting instrument would have created a shadow from the dolly on the set just in front of it, so we made the lighting source a 20' x 20' silk stretched across the front of the store just behind the dolly, and fired two 5K tungsten units into the silk. Because we used such a large soft lighting source very close to the subject there were no shadow issues, and the light was strong enough to overpower the color shifting fluorescent units.

For the lighting of Kirsten's bedroom I used another direct reference from the film *Kramer vs. Kramer* and tried to mimic what they did for Billy's room. Our lighting motivations are very similar, as well as the blocking and coverage of the scene.

Editing

I used Avid Media Composer editing software to handle the editing tasks for this film. I made a conscious effort in the use of the Avid to employ as many new physical editing techniques that I could. I trained myself on using the keyboard rather than the mouse whenever possible to increase my speed as an editor. I have been using Avid since 2005, and am now teaching it to my fifth group of students at UNO. I have found the software to be most versatile when it comes to achieving my goals as an editor.

My process began with the careful organization of all of my media in a centralized location. To prepare myself for the editing I created a well organized bin structure that would be conducive to working efficiently. I labeled each shot with a simple code such as “4B-1”, meaning scene four, shot B, take one. I used the “frame” bin view to display all of my clips with thumbnail images that accurately represented the contents of the clips. It made the work easier because I could see my shots in the bins.

Based on my past experience, I did not bother with circling takes on set because I knew that when I got to editing that I was going to want to watch every clip anyhow. I find it beneficial to be able to make the decisions about which takes are the best once I am not dealing with the stress of on-set production. I realize that this luxury may not be afforded in a real world environment, so I will be fully prepared to keep my eyes open for the circled takes when working professionally.

Since the move to digital filmmaking, where takes are no longer printed on film, but stored on a hard drive, I actually don't see much reason in picking any shots to rule out completely. However, I can see how circled takes would function as a viable means of communicating to an editor which takes are the favorite to the director. As an editor I have

found all sorts of little looks and performances within takes that were never meant to go where they actually ended up in the final cut. It is very beneficial to watch all available footage that was shot.

As I worked through the first cut of the film, I took my time to analyze every shot and take carefully. Taking the time to look at all of the options on the first cut I felt would save me time by not having to go back and sift through more takes once making my first cut. This has worked out in my favor. There have been several instances while revising the edit where I have gone back to look for alternate performances, and I have found that in most cases I already have made the best choice based on the available options.

I found that the beginning of the film was the most difficult to edit because the toy store scene and the pawn shop scene, with these two scenes I had the most trouble with performances. Once I got through those troublesome scenes, most everything else was easier to edit together. The scene where Vincent steals the truck was difficult to edit until I put in some temporary music. Also with the very last scene of the film it was difficult to find the right pacing. This was because I had a lot of coverage available and usable footage from the first shoot as well as the pickup shoot. So sifting through those options took longer than with other scenes. I think part of the challenge of editing that scene was that I wanted to get it perfect because it is the last scene of the film.

Sometimes when I was having trouble with a scene I would take a break to watch a film. Since I was pulling so much from *Kramer vs. Kramer*, I would often watch it because of the similarities in storytelling to *Bicycle Season*. By doing so I started to notice many more errors in the editing of that film. When I took a look at how many mistakes were made that I had never

noticed until looking for errors, it gave me confidence that some of my small errors would not likely be noticed.

The early edits of *Bicycle Season* started off very loose, including every small look and moment from the performances. This cut was about forty eight minutes. I felt this was way too long and that it would end up being tightened significantly. Getting my first round of feedback from my thesis committee confirmed this suspicion. I had no reservations about trimming the film into a much shorter version.

The second cut of the film was not unlike the first in content, with the cut shortened to thirty nine minutes. The pacing had improved drastically overall based on feedback, but it still took a little long for the story to get going. It was in this version of the cut that through my discussions with Robert Racine, committee member, that the story could gain a great deal of clarification in the first half of the film by letting the audience know that Emily is not only alive, but that Vincent wants her to come back, and that their relationship ended in turmoil.

I also got a suggestion from Henry Griffin, committee member, to try to re-arrange some of the scenes in an order that would make for a better progression of the ideas. This was when I moved the toy store scene from before the pawn shop scene to the lunch break that Vincent takes while at work. This really helped make it clear that Vincent works too much because of the juxtaposition of Cindy's line, "That man is going to work himself to death." followed directly by Vincent working at the pawn shop.

One of the only cut scenes that I ended up putting back into the film once I had taken it out was the scene where Vincent builds a fire in the living room fireplace by breaking apart a hat rack for starter wood. At my last test screening I showed people that scene by itself after they

had viewed the film without it, and they did enjoy the scene except for the moment when Vincent yells at Kirsten at the end.

I experimented with the edit, and made an adjustment that was suggested by John Hampton Overton a few weeks prior. I took out the last line where Vincent yells at Kirsten, and allowed Kirsten to get the last word of the argument between them. This helps to enforce the idea that Vincent is being worn down throughout the film.

I like the point that Henry Griffin makes about how if that scene was not in the film, the cut from the power going out, to the Christmas tree all dark is “powerful”, however the cost of cutting the scene does not outweigh the benefit in order to achieve that cut. In order to keep the scene and not slow the pace of the film down, I cut out little moments from the scenes surrounding that scene.

Once I was done making the adjustments, I had included one more scene in the film that ran approximately forty seconds, and not extended the final cut by a single second more. The audience now gets more action in the same amount of time, improving the pace of the film by making the edit tighter where it can afford to be.

For a short time I had experimented with using a brief flashback. When Vincent is opening the packages at the delivery truck he opens a box to discover a locket. Earlier in the film Vincent watches a home video where he watches himself give a locket to Emily for Christmas. As long as the person watching the film has not forgotten about that moment, then it is clear that this locket reminds Vincent of Emily.

I was concerned that some people may not make the connection, so I intercut the close up of Emily reacting to the locket, an image that the audience has seen once before, with the footage

of Vincent holding the locket. This would make certain that people get it, however using this technique is outside of the editing style of this film.

The editing in that moment calls attention to itself, and people are then reminded that they are watching a film. I would much rather people stay in the present moment with Vincent in this scene, and so I made the decision to not use the flashback. Much of my audience feedback states that they did not need to see the flashback image.

The third edit of the film was where I really started to get more judicious in cutting nonessential material. Regretfully, this was when I removed the toy store clerk all together. The goal of the scene was to show that Vincent buys many presents for Kirsten, and pays too much for them. This could happen easily by showing him approach the bike, notice the high price, and then cut to the bike inside of the pawn shop. As I mentioned before in the directing section, the performance was not strong enough to keep as part of the film.

As I neared the final cut of the film, which had gone through many rounds of feedback and careful analysis, I knew that based on popular opinion that the film was good, but moved a little slow. Many moments that I finally cut out as a result of these opinions had stayed in the film as it progressed from version to version because they were not bad moments at all. I actually found it much more difficult to spot these cut-able moments because they do not stand out as problems.

Not many people could articulate to me precisely which moments to cut out because they liked most of what was in the film. Henry Griffin said to me in a round of feedback on my rough cut that he had been challenged by someone as a screenwriter to make a script upwards of twenty pages shorter, but to not cut anything out. His point was clear, however as it related to an edit, he would make note of the amount of minutes or seconds it would take to get from one point to

another, and then challenge me to get the same thing done in X amount of time less than my current version. This was beneficial because it gave me a goal to make the film shorter within moments, and I was the one who had to make the decision of what to remove.

By pushing to find ways to pick up the pace of the film was how I was able to find so many of the mediocre moments that did not have to be in the film. John Hampton Overton suggested that I attempt to cut a movie trailer together for the film, and that might allow me make better note of what were the most essential story moments. Robert Racine also had a similar idea, where he thought that if I attempted to cut together a two minute version of the film I could more easily spot the most important moments to keep. It was made obvious to me from all of my thesis committee members that there were too many moments that did not move the story forward, and that they should be removed. Although the time did not present itself to try and cut together a trailer, or a two minute version, I immediately started taking out heavy chunks of the film, and found that it did significantly improve the pacing of the story.

My philosophy while making the final decisions on the edit was that if I were to remove anything that I was not completely happy with, keeping only the shining moments, or essential moments for the story to make sense, then the leftover material that composed the film would be a collection of really great moments. The final version of the film runs thirty-five minutes and forty-one seconds including all opening and closing credits.

Sound

The way that we recorded sound for this film was more complex than any production than I have witnessed at UNO. The film would sometimes have up to five characters with speaking lines. I worked out a system, with the equipment that we had access to, to record six independent tracks of audio. This meant that every character could wear a lavalier microphone, and we would still have a channel for the boom microphone.

I devised this plan about two weeks before production when I lost my original production sound mixer to another film that could offer him more money than I. It was difficult to find someone to replace him, but I ended up bringing on a former UNO graduate student, Josh Johnston, who had experience in sound mixing.

We used three Fostex-FR2 digital audio recorders for the sound recording. To control the mix we plugged the microphones into a Behringer 12-channel mixer that routed the sound to each of the six DAR inputs. In most of the production, only two of the recorders were used simultaneously, and often just one, but it is an expandable system when it needed to be.

Because of my experience as a sound mixer I know that there are often many sounds that never get recorded as they should on set because so many people are focused on the picture. Josh and I had a solid technical and creative meeting concerning my intentions for the sound mix of the film. I had always planned on making a 5.1 surround sound mix for the film, so I would need as much atmospheric sound as possible to put sounds into the final mix that help to represent the world that we were recording in. At the end of each scene Josh would always grab the necessary room tone and wild sounds or lines that we needed, and that has helped the sound mix tremendously.

The sound was recorded well, but as I listen to the different recordings, I have decided to not use the sennheizer ME 66 or 67 microphones anymore. They tend to have a weak metallic quality to the sound that does not sound as natural as the other microphones.

We had one day of pickup shooting where I needed the same complex sound setup, and Charlie LaVoy was running the mixers then. In retrospect, I wish I would not have given him so much to deal with so that he could focus on the quality of the sound he was recording rather than the quantity of tracks available. I also did not realize that he did not have adequate training in lavalier placement on actors. The sound from that day is acceptable, with corrections made, but is of inferior recording quality as it compares to what Josh was doing as a mixer.

The sound of the film is built to support the holiday season as much as possible. In many of the scenes there are radios or other musical sources around in order to help motivate diegetic musical sounds. In the toy store music plays over the store PA speakers and allows for an audio transition between scenes in the store by switching from one song to another just before a cut.

Music also plays from in Wilson and Cindy's house, the pawn shop, and at the turkey fry. The music that is a part of the film is set in place to support the actions on screen, not to dominate the sound mix. Because of this I am cautious about the volume of each piece of music, particularly when it comes to music with lyrics that could compete with dialogue.

Many of my music selections are very recognizable Christmas carols, and are performed by recognizable American artists such as Elvis Presley and Nat King Cole. Using these recordings gives the film a traditional American feel that helps to establish the time and place of the film. My music composer was able to use his personal connections with Sony Music Entertainment to obtain master use and synchronization licenses for nearly every song that I had hoped to use for the film.

I have been able to use sound to assist in telling so much of the story. I have used several voiceover recordings that were never in the script in order to help fill holes for the audience. An error that I had made in the screenwriting phase was that I never set up the Emily character and her current relation to Vincent and Kirsten. Because of this, early test screenings showed that people often thought that Emily may actually be deceased. Additionally, many of my performances are set up in the context that Vincent is a single father not by choice, and that he is struggling without Emily, so the audience needs to know this.

After screening a rough cut of the film, Robert Racine pointed out that the opening credits were very luxurious and rich in warm color, and seemed to represent Emily's world. The only scenes in the film where we actually see Emily in the present time are also set in warm color. Robert suggested that it could be possible to use the opening credits as a vehicle for exposition regarding Vincent and Emily's relationship. I immediately got Chantal (Emily) and Tracy (Vincent) into the sound booth and did some recording with them.

The work was short and simple for Emily. I decided that all I needed from her was a voicemail recording that Vincent would reach over and over. The work for Vincent took several hours to complete. We discussed the ideas that we wanted to convey with the phone calls and the amount of time that we could spend on each one.

Again, we went to the well of *Kramer vs. Kramer* for reference. We took a look at the scene where Joanna is leaving Ted Kramer, and observed closely the progression that Ted goes through. Ted was angry at first, and belittles Joanna's notion of leaving him. Next he made excuses for his behavior, followed by an empty apology for his actions. Finally he is sincerely apologetic, and brings up their child, Billy.

We recorded three of our own voicemail messages with the intention to make a few points clear. First, was that we wanted to be sure that the audience would understand that Emily was not dead. Second, we wanted to imply that it was Emily that left Vincent. Third, we wanted Vincent to come off as self-centered, helping to support the character arc he must make in the film.

The first dialogue we hear in the film is Emily's voicemail recording, which is simple and typical of a voicemail, stating her name clearly followed by the common instruction to leave a message. The first voicemail left is Vincent who seems to be frustrated with something concerning Emily. It implies that they are in a fight of some sort. Vincent is authoritative in this recording. The voicemails are separated by a beep. In the second one we hear Vincent is making an apology that seems to be empty, followed by some information about how he has to earn a living. He closes the message with a plea for Emily to call him back so they can talk. In the final voicemail Vincent comes off as very sad, and struggling to get along without her.

In another part of the film I used a similar tactic to solve a problem that came as a result of not being able to shoot everything that was scripted on the set. This is in relation to the moment when Vincent discovers that the pawn shop has been burglarized. We could only imply that all of the money and presents were missing by having Vincent look into the backroom of the shop, and react as though he had lost everything. We could not see for ourselves, and therefore do not guarantee that the necessary information is being communicated to the audience. The bike being stolen is a very critical story point, so I wanted to be sure that they knew this for sure.

This scene is followed directly by a phone call scene that intercuts between Vincent and Officer Landry. Anytime I had a phone call scene in the film I used an equalization effect to make the voice coming from the off screen character sound as though it were being heard from a

telephone receiver. This is simple to do by pulling out the low end frequencies of the sound and boosting the high to mid range frequencies. I added a line for Vincent where he quickly reports to the police the items that were stolen, including money, jewelry, and all of the presents.

The line starts on camera when Vincent looks into the back of the shop where the items were once placed. I got lucky here because his mouth is hidden from camera when he does this, and I was able have the line start with the full range of frequencies, and on the cut point where we are in the police office, I added the equalization effect mentioned above.

Technology and Workflow

One of the first technological investments I made for this film was a LaCie six terabyte raid 5 configured hard drive. I knew that I would want to protect my work in the event of a hard drive failure. Even with everything protected in this configuration, it is still necessary to back up the master clips and keep them in another safe place. I also purchased a 1TB hard drive that will be dedicated storage of all of the raw materials that were generated for the film. The core production media in addition to all of the set media and audition footage that has gone into my project puts it at around 800GB in size. The scope of my project was too large to fit into the normal allotted ISIS workspace provided by UNO.

I assigned a crew member that I trusted with the technology to the role of Digital Imaging Technician, or DIT. His sole responsibility was to be sure that all footage shot on the Panasonic P2 cards made it safely onto the LaCie raid hard drive and that it was checked for accuracy before returning the P2 cards to the camera department to format and re-use. We had a laptop on set that would often live in the RV with the hard drive out of harm's way. The Avid project has lived on the raid so that I can access it anywhere that there is an Avid.

There were several uses of video technology that we employed as "set media" of some type. One of the first demands for this was the home video footage that needed to play on the television for the scene where Vincent watches it. We scheduled for this to take place one day before principal photography, using just a skeleton crew we shot the sequences with baby Kirsten, Emily, and Vincent in an area of the same house that is used for Vincent's house. Tracy Miller, the actor who plays Vincent actually shot all of the footage from a mini-dv Sony camcorder. I would stand behind him and monitor his camera movements. This gave a real authenticity to the way the home video looked, and it worked out very well. The footage was

edited together by Sarah McKnight, MFA on the Avid Unity ISIS system where we could both access the material. Because I was working on set while she was cutting the footage, I could have a look at her work at the end of each day, and could make editorial adjustments as I saw fit.

The second set media project that needed to exist was the news that would be showing in the film on Cindy and Wilson's television. I shot all of the news anchor footage the day before production started in the UNO green screen facility. I shot it in full HD in an effort to give it a studio quality look. While we worked each day, Sarah used her insight from working in television to create custom news graphics that looked legitimate.

The last piece of the puzzle was to shoot the news interview segments of Margaret Jackson and Rodney Martin. I did this with my first AD on the day that the rest of the production had off. I wanted to have it ready for the scenes where the actors would need to interact with it. It all worked out with Sarah's help and it helped the actor's timing, by having the real news footage to play off of. The alternative may have been getting the actors to look at a green screen television while running the scene, and having someone read the lines from off camera. Taking these technological steps during production allowed for minimal special effects or adjustments to be made in post production.

The final video trick we employed didn't have anything to do with editing. It was for the scene where the man in black leather walks into the pawn shop and snoops around as the security monitor captures his actions. We ran two cameras in real time. One camera, an HVX 200, had a live feed being sent to the security camera monitor, which was actually the pawn shop's computer monitor that supported our input needs. We adjusted the color settings on the monitor on set to give it a lower quality look one might expect from a low end security camera. The other camera, the production camera, filmed Vincent with the monitor in the background. This

way when the characters were interacting with each other it could happen in real time without any special post production fixes to be made. When we shot the reverse angle of the man in black we just pulled the camera out of the way and had him look up to the ceiling where the camera had filmed him from.

The film was color corrected at The University of New Orleans using an Avid Nitris DX finishing suite. The color corrections necessary were minimal. The 5.1 surround sound mix was created using UNO's Steinberg Nuendo 4 audio finishing suite. The film is mastered in high quality HD in its native resolution is DVC PRO HD 720. It is available on DVD and Blu-Ray.

Chapter 3

Additional Influences on Story

In the film *Kramer vs. Kramer* we observe Joanna Kramer walk out on workaholic Ted Kramer and their son Billy. Ted goes through various stages of anger and denial before he accepts that Joanna has left for good and now he has the responsibility to become a better father for Billy. Ted's love for Billy only grows through the hard times they face together. This film has served as a good reference that helped to influence my storytelling. There is one scene in the film where Ted finds a photograph of Joanna hidden in Billy's dresser, and he puts it on the bedside table in plain sight for Billy. I pay homage to this film using a very similar scene where Vincent finds a picture of Emily under Kirsten's pillow, and keeps it out for her. I also planted a VHS copy of the film on the floor in the pawn shop.

From my personal life I drew much inspiration for story elements throughout, but I should make special note of one aspect of my reality that was responsible for Vincent's relationship trouble with Emily. Over the past several years I feel that many of my close relationships have suffered because I have not been around to nurture them. I have not seen many of my close friends or family as often as I'd like, and I feel that if I do not reconnect soon, then I risk losing them. It is a tad bit ironic that I am making a film rooted deep in broken relationships about a man who has overworked himself and become detached. The amount of time and energy I have spent attempting to tell this story through filmmaking has been more taxing on my personal life than any work I have ever done.

I have also experienced a few Christmas seasons where money has been tight and things become very stressful. Some of those feelings certainly found their way into the story.

Thinking back to when I was first writing the script, I can recall basing Cindy and Wilson's house on my childhood neighbor's house. Wilson is actually a lot like Steve Jackson, the neighbor who lives in that house, and always has the right tool, is generally happy, and always willing to help you out. I know that I took the name from Wilson, the helping neighbor from the television show *Home Improvement*.

I know that I mentioned her earlier, but Ariel Spangler was instrumental inspiring story ideas such as "to save Christmas". Andrew Bryan also helped me a lot in the screenwriting process by giving me regular feedback on my writing.

Chapter 4

Analysis

In this section I will discuss the results of my work as it was received by an audience. I will make note of specific comments from individuals that viewed the film, and discuss some of my feelings about the final results of the work.

The vast majority of the people that view the film have mostly positive feedback, in that they include in their comments words like “good”, “moving”, “well structured”, “solid”, “fantastic!”, “great”, “well done” or “strong”. Many of them make note that the performances were strong in the film. This is important to me because in a narrative like *Bicycle Season* the performances are the most critical aspect. I had always anticipated that if I could get the acting to come together, then there would be little to really worry about. One specific piece of feedback made reference to *Falling Down*, pointing out that they saw a similar progression of character. A “normal” guy who faces heavy struggle, does something he shouldn’t, and “redeems himself” in the end.

One person’s feedback stated very simply that they got tears in their eyes more than once while watching the film. I have gotten this response from several other people. This is very rewarding information to hear for several reasons. The film aims to create realistic situations that engage the audience on an emotional level. If there are too many distractions due to technical failures of the film production, if the story is unclear, if it seems that the performances are not believable, or if there is an overwhelming presence of any other problem that reminds the audience that they are watching a movie, then they become less engaged in the story and are not as likely to feel the intended emotional impact of the story.

Many of the other pieces of feedback gave me notes about specific things that were either liked or disliked, however many of them seem to be in conflict with each other. For example there was a discussion with the audience that took place about certain parts of the film, and we got to the moment where we see all of the cash in Vincent's safe. About half of the room, by show of hands, was for showing the money, and the other half was not. People that were in favor of showing the money usually thought that if we see all of that money and then we know that it is stolen later, then it makes the situation that much worse for Vincent. For the people that were opposed to showing the money, they thought that if Vincent has all of this money, why does he not just use it to pay his power bill?

On this issue, I have decided to show the money on the grounds that it is more serving to the story that Vincent hit an absolute low point where he has lost as much as possible. Additionally, people forget to pay their power bills periodically, and it is not too much of a stretch to believe that he will pay it, but he must first get some money from the shop to do so. This intention is mentioned when Vincent is on the phone with the power company. This motivates him to go to the shop to get some money in order to pay the bill, however he finds that it is all gone.

On the issue of using or not using the flashback shot of Emily during the scene where Vincent is opening packages at the delivery truck, as discussed in the editing section, I should note that I have documented feedback supporting my decision to cut the flashback shot from the film. One person states in their feedback that the locket package was "redundant" because he "had already made the connection between the plot points". If I could conduct another test screening at this point, I would test it without the flashback shot so that I could then ask the question "What was Vincent thinking about when he opened the locket?" I do anticipate that I

have made the right decision by not using the shot. I feel that the majority of people will get the idea without having to see the flashback, and they will not feel like they are being spoon fed information. For those that do not make the connection, it will be their loss; however they will at least get the idea that Vincent is not happy about this locket for some reason.

Everyone certainly has an opinion of what it is that they like or do not like about the film, and thus I must be careful when making adjustments to the film based on that feedback. I cannot attempt to make any film that will please everyone, it is impossible and attempting to do so would discredit me as an artist and original storyteller. I have my own ideas of what *Bicycle Season* should be and I am using the feedback given to me to see how well what it is I am attempting to do with the film is working or not working. If I find that there is enough feedback that indicates that I have succeeded in a certain area, then I will likely consider that area successful. It is when I receive a large percentage of feedback on a particular issue that suggests that something is not working the way I intended it to, that is when I go back to the drawing board and find a way to make things work.

One example of a common piece of feedback that caused me to make significant adjustments was that the film moved too slowly at times. Since that seemed to be the consensus, especially on earlier cuts, I made significant efforts to improve the pacing of the film.

An example of a piece of feedback that I did not find to be common or worth considering making changes based on, is a statement that the film should end after Wilson says “football”. For this individual, the ending of the film did not seem to work, and that’s okay. I have enough positive feedback about the ending of the film, as well as the rest of the film, to keep things as they currently are.

Chapter 5

Conclusion

If the basis of success or failure of a graduate thesis project were on the degree in which it functioned as a learning experience for the student, then *Bicycle Season* has been a complete and utter success, ten times over. I set out on this project with so many goals, many of which I had never had even the opportunity to attempt before. I stated in my prospectus for this project six months ago that I wanted to “push myself as a narrative, visual storyteller” and I certainly feel that I have.

The film has become a piece of work that illustrates that I am capable of creating a film that holds up as a believable narrative for people that watch it. The audience response to the film indicates that people have a sincere emotional connection to the characters in the story. One way of looking at it is that I seem to be able to make people care about imaginary people in imaginary situations, sometimes enough to shed tears for them, and I am very pleased with myself because of this.

I carried a lot of insecurity into this project concerning my abilities to tell a story that was so far outside of my personal life experience. In my prior films I had directed situations that I either experienced myself, or could easily put myself in, and it made it very easy to communicate ideas to the actors in those films. I am currently twenty-seven years old and have never had a child, owned a pawn shop, or been a six year old girl. I did my best to get performances from many different types of people that I did not have much in common with. I did my best to apply what I had learned about directing while at UNO. I found that despite my inexperience, I was able to focus on what I wanted for this film, and could usually find a way to get it.

Making this film allowed me to challenge myself physically. I knew that going into the project that I would be eating, sleeping, and breathing this film for at least six months straight. So far it has been true. It has been the busiest time of my life, and I have only reinforced my beliefs that I was meant to do this kind of work. I have also discovered through the process that not everyone is like me. I challenged not only myself, but many of my fellow student filmmakers to achieve goals that they had not met before; some creative, some physical. I believe that anyone that worked on the crew is now a better filmmaker because of the experience.

Looking back on it now, I can conclude from the long shooting days, and sheer amount of work that needed to go into the film, that making a film of this size should take more than eight days. Had the time and money been available I would have made the production span over a minimum of twelve days in order to account for possible weather problems.

It is difficult to conclude at this point if our scheduling would have worked as we had planned because of the unusual amount of rainfall during our principal photography. It rained most of the day for at least five of our shooting days. One of these days was so heavy that many cast and crew vehicles received flood damage on location. Because of this experience I have learned to try and be more aware of the potential problems that could arise, and have a backup plan in place for when the worst happens.

Bicycle Season was the right kind of film for me to make at this point in my career, and it has been a real milestone in my life. It has become a film that I am excited about sharing with people. I hope that as I send it off to festivals it will be well received and lead to more filmmaking experiences for myself and those who took part in creating it.

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Appendices

Appendix A: Shooting Script

Bicycle Season

by:
Kevin Hughes

A University of New Orleans
Graduate Thesis Film

12/5/09

Hidden Spigot Productions
6223 Curie St.
New Orleans, LA 70122
(225) 715-9087

FADE IN:

- 1 EXT. CITY - DAWN 1
- Opening credits over a frosty morning montage. Several city locations brandish seasonal decorations. Instrumental holiday music plays throughout.
- A small business decorated with traditional Christmas items.
 - An official office building with a large fancy Christmas tree in the window.
 - Wreaths hang in public with a large city background.
 - Christmas lights glisten in the trees and reflect off ponds and frosty foliage.
 - A homeless man keeps warm next to a glowing electric Santa fixture.
- 2 EXT. SUBURBAN NEIGHBORHOOD - DAWN 2
- A home with a large front yard has a full manger scene.
 - A home decorated with Santa's sleigh, complete with lit reindeer.
 - A large house with way too many lights of various colors.
 - A two story house with an extremely elaborate Christmas display of lights, glowing statues, and large fixtures of the season.
- 3 EXT. VINCENT'S HOUSE - DAWN 3
- A humble home with just a couple strands of poorly placed, partially working, Christmas lights. The front door opens.
- VINCENT MCBRIDE, 40's, rough around the edges, blue collar type man, steps out carrying his sleeping daughter, KIRSTEN, 7, on his shoulder. He walks left towards a neighbor's house.
- 4 EXT. WILSON'S HOUSE - DAWN 4
- Vincent and Kirsten arrive in the front yard of his neighbor's home, elegantly decorated for the season. They make their way to the front door and knock.

The silver and gold address numbers, 2010, shimmer. He sets his daughter gently on her feet.

VINCENT

Wake up.

The door opens, the instrumental music becomes the music from the house, CINDY HILL, 50's, dressed in a warm robe, holding a steaming cup of coffee, appears in the doorway. The house is warm and tidy on the inside. WILSON HILL, 50's, sits with a newspaper in a lazy boy recliner next to a warm glowing Christmas tree.

CINDY

(to Kirsten)

Well good morning sleepy head.

Cindy welcomes her in. Without hesitation she walks into the house.

Wilson peeks over his paper, and gives Kirsten a kind smile as she walks in and crawls onto a big fluffy couch near a burning fire place; back to sleep.

VINCENT

Thanks for keeping her.

Cindy smiles to Vincent.

WILSON

Don't let him thank you.

CINDY

Too late. How you doing?

Vincent nods "fine", checks his wrist watch.

VINCENT

Got to get going. Thanks.

Vincent leaves, Cindy shuts the door.

5 INT. WILSON'S HOUSE - CONTINUOUS

5

CINDY

That poor man's going to work himself to death.

WILSON

It's a tough business during the holidays.

CINDY
(insinuating always)
During the holidays.

Cindy sits on the couch next to Kirsten.

She gently tucks her hair behind her ear, and rubs her head as she sleeps. Kirsten reaches up and grabs Cindy's hand.

6 INT. BANK - DAY

6

SCENE REMOVED

CUT TO:

7 INT. TOY STORE - DAY

7

Vincent stands in the girl's isle in a toy store. Children's Christmas music plays. He looks at the pink wall of toys, not sure what to get. He presses a button on a doll. It talks HAHA HAHA, THANKS MOMMY!

Vincent continues down the isle, and starts filling his buggy with toys.

He grabs a few different toys and puts them in the buggy.

Vincent approaches a row of bikes, pulling a nearly full buggy of toys. He stops at a pink girl's bike and inspects it.

RACHEL (O.S.)
I guess Daddy's girl has been good
this year.

RACHEL, 20'S, pretty and full of smiles, stands next to Vincent, ready to help.

VINCENT
Hm?

VINCENT
Yeah, maybe not *this* good.

Vincent references the price tag of the bike.

RACHEL
Oh come on.

VINCENT (CONT'D)
I think she's more of a mommy's
girl though.

Vincent lifts the bike and puts it in his buggy.

Rachel winks.

RACHEL
No matter. I think her heart's
gonna belong to Santa in just a
couple days.

They start off toward the register.

VINCENT
Yeah. Lucky him. And he only works
one day a year.

CUT TO:

8 INT. PAWN SHOP - DAY

8

A partially filled cash register drawer ejects, and Vincent's
hands pull out \$400, leaving the drawer nearly empty.

ANTHONY (O.S.)
Now you take good care of my kids,
Vince.

Vincent stands behind a pawn shop counter opposite ANTHONY
WHITE, 50's, a little scattered. Christmas music PLAYS from a
cheap stereo. The shop is well organized, but quaint. A
security camera monitor sits behind the counter.

Vincent places the cash on the counter next to a pawned item
ticket, and pulls a large fancy golf bag full of clubs off of
the counter and inspects them. They are nice clubs in
excellent condition.

VINCENT
I always do.

Anthony signs the pawn ticket.

ANTHONY
I'll be back for them come
February.

VINCENT
Sounds good.

Anthony tucks his \$400 cash into his coat pocket, and pulls out a cigar.

ANTHONY
Well, I'm off to the races.

VINCENT
That's a hell of a way to spend
loan money.

He starts to leave, but hesitates.

ANTHONY (CONT'D)
I'm Christmas shopping. My
brother's coming in. He's got two
little ones.

VINCENT
Oh.

ANTHONY
You don't have any RC trucks here
do you?

VINCENT
Sorry, not much cash value for toys
now days, except for electronics.
We have a video game, um, player.

Vincent presents a very outdated video game system,
surrounded by games from the 1980's.

ANTHONY
Right. Funny man Vince. I'll see
you next year. Ha Ha.

Vincent fakes a little laugh.

VINCENT
Ha.

Anthony heads for the door, and lights his cigar on the way
out.

ANTHONY
Merry Christmas.

Vincent buzzes the door open.

VINCENT

You too.

Vincent moves the golf bag next to a stack of other valuable items that are not organized yet, but marked "Received".

He starts to fill out a fresh "Received" tag for the clubs.

ANTHONY (O.S. MUFFLED)

Oh come on!

Vincent goes over to the window and looks out.

9 EXT. PAWN SHOP - CONTINUOUS

9

A large idling delivery truck blocks Anthony's vehicle in.

Anthony stands in disbelief. He walks up to the truck, then notices RODNEY MARTIN, late 20's, in the distance, casually walk away rolling a large package on a dolly. He wears a red Santa hat with his uniform.

Anthony takes his lit cigar from his mouth.

ANTHONY

HEY YOU!

Rodney turns around and looks.

ANTHONY (CONT'D)

Move the sleigh!

RODNEY

I'll be right back man!

Rodney starts back toward his route.

ANTHONY

How about I set this thing on fire.

RODNEY

Go ahead old man. Do us both a favor.

Anthony tosses his hands in the air; unbelievable.

10 INT. PAWN SHOP - CONTINUOUS

10

Vincent's wrist watch ALARM BEEPS. He checks it, 12:00 noon.

He grabs an "Out to Lunch" sign off the wall and hangs it on the door and locks it.

11 INT. PAWN SHOP BACK ROOM - DAY 11

Vincent's back room has been turned into something resembling Santa's workshop. A brand new girl's bike has a large bow on it. Several packages have been wrapped, each elaborate in it's own way, but all very messy.

Vincent anxiously examines the "To: From:" stickers on the completed wrap jobs.

All read "From Santa".

He attempts to pull the sticker off of one of them, but it starts to rip the wrapping paper.

VINCENT

Ah..

He fills out a few new stickers with "From: Daddy", and places them on top of the old ones, including the bike.

12 INT. PAWN SHOP BACK ROOM - LATER 12

Vincent sits awkwardly on the floor with wrapping paper stretched out, and continues his novice wrapping work.

A few more packages are complete.

Vincent's wrist watch BEEPS.

He gets up and goes to his safe, opens it, revealing multiple stacks of cash.

He takes out a stack of cash.

13 INT. PAWN SHOP - DAY 13

Vincent puts his "Out to Lunch" sign back beside the door.

The DOOR CHIMES. Vincent hits the unlock buzzer and restocks the cash register, putting a few \$100 bills beneath the regular tray.

A LARGE MAN in a dark coat and gloves browses around.

Vincent goes about his business at the counter, sorting through some old traded in magazines. He pauses on a very dated "Parenting" magazine, and thumbs through it.

The security monitor behind him reveals the large man as he walks around the back side of the store, looking around, then up directly into the camera. He looks back to Vincent.

LARGE MAN
You got any circular saws?

VINCENT
Yeah. Over there.

Vincent goes back the magazine as the man looks around.

14 INT. WILSON'S HOUSE - NIGHT

14

The evening news shows on a television. "MUTE" on the screen.

Peaceful Christmas music plays as Kirsten and LILLIAN, 7, hair in pigtails with red and green hair bands, lie on the floor in the living room in front of a burning fire looking at a toy catalog, crayons in hand.

They admire the bicycle section, some items circled in different colors. Cindy SINGS ALONG to the music as she WASHES DISHES in the kitchen.

Wilson sits in his lazy boy recliner watching the television.

LILLIAN
This one's my favorite, but I like this one too.

KIRSTEN
This one's my favorite. That's my second.

A doorbell CHIMES. The girls look up, then back to the magazine. The WATER SHUTS OFF from the kitchen sink.

Wilson shuts off the news, opens the door and reveals Vincent.

WILSON
Vince. Come on in.

VINCENT
Hey Wilson.

Vincent walks inside with Wilson toward the living room.

Cindy comes in from the kitchen, drying her hands.

CINDY
Kirsten, I think your Daddy's here.

VINCENT
The house looks great all lit up.

WILSON
Best display on Chestnut. You see it's not how many lights you have, it's how you arrange them. I've actually got a few extra strands if you'd like...

VINCENT
Ah, I wouldn't have the time.

Lillian points to the magazine.

LILLIAN
Momma, I want this, and this bike.

CINDY
Both? I don't know if Santa has enough room on his sleigh for two bikes.

KIRSTEN
He can fit all the toys in the world. So he can bring two bikes for her, and one for me.

Vincent smiles, thinking of the bike back at the shop.

WILSON
And just how do you expect to ride two bikes? I only see two legs on you.

Wilson reaches down and tickles Lillian's legs.

LILLIAN
(squirming to get away)
No Dad! I would take turns on them.

VINCENT
Let's go Kirsten. Time for some supper.

KIRSTEN
I already had supper. Ms. Cindy made Mom's spaghetti.

Vincent is obviously bothered.

VINCENT

Oh?

Wilson stands up, attentive to Vincent's reaction.

CINDY

I've got some put away in the
fridge if you're..

VINCENT

Thanks. Don't worry about it.
I've got plenty food at the house I
can fix. Oh... here.

Vincent takes a folded \$20 bill from his coat pocket and
extends it to Wilson.

WILSON

No, no, no.

Lillian and Kirsten look up at the money, still extended
toward Wilson.

Vincent reluctantly tucks it back into his pocket, and
reaches out for Kirsten's hand, who takes it.

VINCENT

Thanks for feeding her. Good night.

LILLIAN

(whispers to Kirsten)
Bye.

Vincent, Kirsten, and Wilson start toward the door.

CINDY

Wait. Her coat.

Vincent stops in his tracks, his frustration flares.

VINCENT

Of course. The coat.

Cindy grabs Kirsten's coat from the back of a chair, and
brings it over.

Kirsten sticks her arms up as Cindy approaches with the Coat.

Vincent reaches out for the coat.

CINDY
(smiling)
I've got it.

Cindy puts it on her effortlessly. Vincent keeps his eyes diverted from everyone.

CINDY (CONT'D)
It's cold out there sugar.

Wilson, one hand on the doorknob, watches Vincent, sensing the tension. The coat is on.

VINCENT
Thanks.

Wilson opens the door, and Vincent walks straight out. Wilson closes it behind him, and gives Cindy a hard look.

CINDY
What?

15 INT. VINCENT'S KITCHEN - NIGHT 15

The lights turn on as Vincent and Kirsten arrive home. The place is poorly kept, and has an emptiness to it. Dishes are in the sink. Vincent grabs a soup container from the refrigerator and throws it in the microwave.

VINCENT
Did Ms. Cindy already bathe you too?

KIRSTEN
No.

Vincent switches the furnace thermostat "ON" and removes his and Kirsten's coats, hanging them on the coat rack.

VINCENT
Then go get in the tub. I want to hear water running in one minute.

Kirsten runs through the house toward the bathroom.

Vincent opens a drawer, grabbing a spoon. He grabs a loaf of bread from the counter, takes out a piece, smells it. He grabs a cup from a cabinet and fills it with water from the sink's tap.

The microwave BEEPS. He takes out the container of soup.

He sits down to eat it, but before taking the first spoonful...

VINCENT
Kirsten!

He waits. WATER RUNS from the hallway bathroom.

He starts to eat his soup.

KIRSTEN (O.S.)
It's freezing!

VINCENT
You've got to let it warm up.

Vincent takes another bite.

KIRSTEN (O.S.)
It's still cold!

VINCENT
(frustrated)
You...

Vincent pauses, thinks, his spoon halfway to his mouth.

He stands up and feels an air vent. It's cold.

He goes to the stove, turns the gas burner on, listens and smells. No gas.

He kicks the stove.

KIRSTEN (O.S.)
Daddy!

VINCENT
I know!

He walks out of the kitchen, passing a couple of "Notice of auto-disconnect" papers stuck to his refrigerator door.

16 INT. KIRSTEN'S BEDROOM - LATER

16

Kirsten lies in bed as Vincent puts a few extra blankets on top of her. He tucks them in all around.

KIRSTEN
I'm supposed to take a bath before bed.

VINCENT
You know, in the old days, they
would go for months without
bathing.

KIRSTEN
Really?

VINCENT
Yep. So by comparison, you are as
clean as a whistle.

As Vincent finishes tucking her in, he finds a nicely framed
black and white photo of a woman, late 20's, in the bed.
Vincent looks at it, surprised to see it there.

Kirsten tries her best to WHISTLE, almost gets it.

VINCENT (CONT'D)
That's good.

He sets the picture on the bedside table and reaches to turn
the lamp off.

KIRSTEN
No.

VINCENT
Come on. Big girls don't waste
things. Right?

KIRSTEN
Right.

VINCENT
Okay.

He reaches for the light again.

KIRSTEN
But I'm scared.

Vincent retracts.

VINCENT (CONT'D)
Okay. Where's Brownie?

Kirsten searches around and pulls a small stuffed animal from
under the covers.

VINCENT (CONT'D)
There we go. Brownie's on the look
out.

Kirsten pulls Brownie close.

KIRSTEN
But he can't see in the dark.

Vincent thinks about this, a valid point.

VINCENT
Okay. You win. I guess I'll have to
bring him a flashlight from work.

Vincent gets up, leaving the lamp on, and goes to the door.

KIRSTEN
A pink one?

VINCENT
Think he'll settle for yellow?

She whispers in Brownie's ear, and waits for an answer.

KIRSTEN
Yellow is fine. That's mommy's
favorite color.

Vincent nods, and closes the door.

17 INT. VINCENT'S BEDROOM - NIGHT 17

Vincent inserts a VHS tape labeled "Christmas 2004" into an
old deck.

He crawls into one side of his bed set for two. A lamp and
table are on each side, but only his is on.

He sits back on his bed with a remote control, bundled up
tight. The clock radio shows 11:57. Neighbor's Christmas
lights make the window glow in the background.

As the tape starts to play, light glows from the television.

(SCENE HV-1 - CONTENTS OF HOME VIDEO)

VINCENT (O.S. FILTERED)
*It is Christmas 2004. Saturday,
9:02AM. And who have we got here?*

EMILY (O.S. FILTERED)
*Baby, look at what Daddy's got.
 Look at that fancy gadget.*

Vincent sinks into nostalgia as he watches the tape.

VINCENT (O.S. FILTERED)
*Emily, get her to look...
 Kirsten.... Hey, you're on the
 video.*

KIRSTEN (O.S. FILTERED)
Wahhhhhh.

EMILY (O.S. FILTERED)
Aw, I don't think she likes it.

VINCENT (O.S. FILTERED)
It's o...

STATIC, then BLUE LIGHT, as the tape cuts to another scene.

(SCENE HV-2 - CONTENTS OF HOME VIDEO)

VINCENT (O.S. FILTERED)
*Look at this Em', It flips around
 so you can... see yourself.
 Kirsten, look here. Look here.
 Who's that?*

KIRSTEN (O.S. FILTERED)
Ha ha ha ha.

Vincent smiles, and almost laughs.

VINCENT (O.S. FILTERED)
She likes it.

EMILY (O.S. FILTERED)
*That's you. That's you baby. Can
 you say Merry Christmas? Say
 Meeeeeeery Chriiiiiistmas.*

STATIC, then BLUE LIGHT, as the tape cuts to another scene.

(SCENE HV-3 - CONTENTS OF HOME VIDEO)

VINCENT
Okay, open it.

EMILY
What is it?

VINCENT
Just open it, you'll see.

UNWRAPPING SOUND comes from the old video.

Vincent's face shows anticipation, as if re-living the moment.

EMILY
*Oh, a locket. It's beautiful.
 Baby, you shouldn't have.*

VINCENT
You like it?

EMILY
I adore it.

VINCENT
Go ahead and put it...

Suddenly everything in the house goes dark and quiet, including the clock radio.

Vincent, silhouetted by the glowing window, sighs heavily, half expecting this to happen.

He swings his feet out of bed and puts them on the floor. He picks an oil lamp up from beneath his bedside table, pulls a box of matches from the drawer, and lights the lamp.

The flickering light reveals a 3"x5" picture of a woman, Emily, lying in the drawer. The frame is damaged and shards of glass web over the picture. The box of matches lands back atop of the picture, and the drawer shuts.

Vincent blows into his hands and rubs them together.

KIRSTEN (O.S. MUFFLED)
 Daddy!

He grabs the lamp off the table and heads for the door.

18 INT. VINCENT'S LIVING ROOM - NIGHT

18

The oil lamp, set on an old coffee table, lights the room as Vincent SNAPS an accordion style wooden hat rack into small pieces. A few logs are stacked near the fireplace.

Kirsten watches from the couch, sitting in her bundle with Brownie.

KIRSTEN
Where are we going to hang our hats
now?

VINCENT
I don't wear hats. I've never worn
hats.

KIRSTEN
But where am I going to hang mine?

VINCENT
You don't have any hats.

KIRSTEN
No. But it's Christmas.

VINCENT
Well, if Santa brings you a hat,
maybe he'll bring a hat rack with
it.

KIRSTEN
Daddy, elves don't make hat racks.

VINCENT
You're starting to sound a little
too much like your mother, you know
that?

Kirsten is suddenly quiet. She pulls brownie closer.

Vincent notices, and stops what he's doing for a moment. He
starts the fire.

19 INT. VINCENT'S LIVING ROOM - LATER

19

The fire SNAPS and CRACKS.

Vincent sits sleepless looking into the fire, then at
Kirsten, who lies in his lap sleeping.

He looks over at their meek Christmas tree in the corner.
It's even less impressive with no lights turned on.

He looks back to Kirsten, and moves her bangs from her face.

VINCENT
Don't you worry now. We'll be
alright.

She reaches up and grabs his hand.

Vincent smiles.

20

INT. VINCENT'S KITCHEN - DAY

20

Vincent, under slept and in need of a hot shower, is on the phone with the "Notice to auto-Disconnect" slips in his hand. He paces around the kitchen.

Kirsten sits at the table, picking at two cold pop tarts.

VINCENT

Oh come on, it's Christmas eve and I'm trying to fix my daughter a hot breakfast. No I can't auto-draft. I don't use the bank, that's my wife's acco... Look, I'll get the payment in today by five, cash! Two? Ummm... sure. Yeah. Yeah. Okay, how's twelve noon? I can come on my lunch break. 1244 Winston.

Vincent throws a drawer open, grabs a pen, and scrap paper, jots down the address.

VINCENT (CONT'D)

Thank you. Yes, Merry Christmas. Thank you.

Vincent hangs up the phone, tucks the paper into his pocket, and looks down at Kirsten.

She looks back, and breaks her pop tart in two.

VINCENT (CONT'D)

You want some sugar on that?

KIRSTEN

No.

VINCENT

Chocolate syrup?

She shakes her head no. Vincent starts out the room.

VINCENT (CONT'D)

Come on let's go. Maybe Ms. Cindy can make you some of mommy's happy wappy pancakes.

She hops down from the table, and follows Vincent toward the door.

TANNER
N.O.P.D. Tanner.

26 INT. PAWN SHOP - INTERCUT

26

VINCENT
Hello. I need someone sent over to
1601 Newton Street.

TANNER
Is anybody hurt?

Tanner quickly whips over to his computer, enters the
address.

VINCENT
Um, no. There's been a break in at
my shop.

"Top Dollar Pawn" appears in Tanner's computer. He seems
disappointed.

TANNER
Okay sir, you need to come in and
fill out a report.

VINCENT
Come in?

TANNER
We're located at...

VINCENT
You don't have anyone you can send
over?

TANNER
It's Christmas eve sir. We're a
little busy around here.

The police station is rather quiet.

VINCENT
Listen dammit. I pay taxes just
like everybody else in this city.

TANNER
Don't sweat it buddy. It'll all
work out. You're up on your
insurance right?

Vincent freezes at the question.

Tanner waits for a response.

TANNER (CONT'D)
So you comin to fill out a report
or not?

VINCENT
I know the address.

Vincent hangs up. He looks at the state of his shop.

27 INT. PAWN SHOP BACK ROOM - LATER

27

Vincent sits at his desk, his phone in hand, his thumb on the
call button. He musters up the will to push the button.

He pushes it, puts it to his ear, and waits as the line
RINGS.

(SCENE 27.5 INT. PARTY HOUSE - INTERCUT)

Emily comes from around a corner with her phone in hand,
seemingly hiding from a CHRISTMAS PARTY in the other room.

EMILY
...Hello.

VINCENT
Emily.

EMILY
Yes Vincent?

VINCENT
I didn't think you would answer.
Um, where... how've you been?

EMILY
I'm doing well.

VINCENT
Good.

A long pause.

VINCENT
Emily, I... She needs your help.

A longer pause.

Vincent listens close, waits for a response.

A MALE VOICE approaches in the background over the line.

MALE VOICE (O.S.)
Who's that honey?

CLICK

Vincent holds his phone in place.

28 EXT. PAWN SHOP - DAY

28

Vincent exits the shop, keys in hand. He turns to routinely lock the door, but it is broken. Vincent swells with fury, and turns to go to his truck.

He sees that he is blocked in, just as Anthony was, by the same delivery truck. The truck idles with its back doors wide open. HONK! Vincent looks toward the honk.

Rodney crosses a street, pushing a dolly with a large package. A car is stopped just to the side of Rodney, waiting for him to cross. Rodney clears the road, the car speeds off. Rodney shoots the bird at the car.

VINCENT
Asshole.

Vincent notices a "How's my driving" sticker with a number to call on the back of the delivery truck, and walks over to get a better look.

As he punches the number into his phone he notices a package on the back of the truck, a large box with a big preview picture of the contents, a pink girl's bike.

He looks back at Rodney, arriving at a seafood shop with the delivery.

The temptation swells inside of Vincent. He looks to Rodney one more time.

Rodney is oblivious, looking into the windows to an obviously closed seafood shop.

Vincent takes a quick look around, and sees nobody, no police. He puts his phone away.

He runs around the side of the truck and jumps into the driver seat.

29 INT. DELIVERY TRUCK - CONTINUOUS 29
 Vincent throws it into gear. The DIESEL ENGINE ROARS as Vincent stomps the gas, driving away from Rodney.

30 EXT. PAWN SHOP - DAY 30
 (SCENE 30.1 - PAWN SHOP LOCATION)
 Rodney's attention turns back to the truck.

RODNEY
 Hey!

Rodney sprints after the truck.

(SCENE 30.2 - CITY STREET LOCATION)
 The truck whips around a street corner. A few packages fall out of the rear of the truck on the turn.

31 INT. DELIVERY TRUCK - CONTINUOUS 31
 Vincent is alive with adrenaline as he makes his getaway. He frantically checks his mirrors.

Nobody is behind him, but he sees another large package fall off the truck.

He looks forward and sees a traffic light, red, and a cop car stopped in the left lane. Being in the right lane, he is forced to pull up next to the COP, 30's, clean cut.

32 INT./EXT. TRAFFIC LIGHT - CONTINUOUS 32
 Vincent sits nervously at the light, trying to look inconspicuous. The lack of a driver side door puts him in plain view of the cop.

There is a company hat on the passenger seat. Vincent puts it on, and looks in the mirror, seeing behind him...

Rodney comes sprinting around the corner of the last street.

Vincent nervously grips the steering wheel, looks up at the light, still red, then the cop, who is minding his business. The cop looks over.

Vincent quickly looks forward, starts to sweat.

His eyes look up at the mirror, Rodney gets closer, and can be faintly heard screaming.

RODNEY
Stop that truck! Police!

Vincent sweats more. Looks in the rear view mirror, and no longer sees Rodney. He looks to the passenger side mirror, and sees Rodney get closer and closer.

Vincent looks at the cop, who obliviously fiddles with his radio.

The light holds red. CRASH!

Vincent looks back, and sees a car has crashed into a pole, the large package sits in the street in her would be path.

The cop notices as well, turns on his siren and lights, and drives in reverse in a hurry just as...

The light turns green.

Vincent stomps the gas.

Rodney slaps one hand on the back of the truck as it drives off. He stumbles to a stop.

The cop is blindly looking behind him as he backs up toward the wreck scene, as Vincent escapes onward with the truck. Rodney looks back toward the cop and the wreck scene, and runs back toward the cop.

33 EXT. OLD ABANDONED WAREHOUSE - DAY 33

Vincent drives the truck into an old abandoned warehouse.

34 INT. DELIVERY TRUCK - CONTINUOUS 34

He sits in the truck for a moment, and contemplates his situation.

With his sleeve he wipes down the steering wheel, mirror, and anything he may have touched. He takes the hat off, checks it for hairs, but can't tell if they're his or not. He reaches to the passenger door and shuts it.

35 EXT. OLD ABANDONED WAREHOUSE - CONTINUOUS 35

Hat in hand, Vincent jumps out of the truck, shuts the side and back doors.

He stashes the keys inside the hat underneath some old junk inside the warehouse, then takes off on foot.

36 EXT. PAWN SHOP - DUSK 36

Vincent sneaks from pillar to pillar under a highway overpass, his coat under his arm. He stops at one and looks across the street.

He sees his pickup truck, still sitting there at his shop.

He looks up and down the street a few times.

Vincent pops out and hurries over to his pickup truck. He gets in, and drives away.

37 INT. WILSON'S HOUSE - NIGHT 37

Wilson watches the evening news.

The doorbell CHIMES, and Wilson starts to get up.

CINDY (O.S.)
I got it. (calling to the upstairs
of the house) Kirsten! Daddy's
here!

A local NEWS ANCHOR reports on the television.

(SCENE NA - INT. NEWS DESK)

NEWS ANCHOR
A bit of Christmas chaos downtown
today as a hijacked delivery truck
tore through the streets at Newport
and Fifth, packages flying from the
rear doors as if elves were tossing
gifts from Santa's sleigh.

Vincent walks into the living room with Cindy

CINDY
They're in the back, I'll get her.

Cindy goes off, Vincent waits, and notices the news.

(SCENE NR - EXT. STREET SCENE FROM BEFORE)

MARGRET JACKSON, is being interviewed on the television. She stands outside of her wrecked vehicle at the scene.

MARGRET

I was just out doing my Christmas shopping. I guess I just didn't see it in time, but this box was in my way. I tried to go round, but uh. I'm okay. My car not so much, but I'm okay.

Rodney appears on the television, the lower third showing "Rodney Martin - Truck Driver".

RODNEY

I was just running my route, and this jerk shows up, sticks a 9mm in my face screaming "get out of the truck you mother" you know. I mean, I didn't have...

The Television shuts off.

Vincent is a little steamed at Rodney's lies, but tries to contain it.

Wilson puts the remote down, and stands from his chair.

WILSON

(standing)

Oh, Jiminy Christmas Vincent.

VINCENT

Well, I'm sure this ya-hoo's exaggerating to no end. And the news just eats it all up.

WILSON

Yeah. That was just down the road from your shop Vince.

VINCENT

Yeah? I didn't notice anything.

Kirsten walks down, all dressed to go.

VINCENT (CONT'D)

There you are. Come on. Got to get to bed if Santa's going to come.

Vincent takes her hand, and starts toward the door.

WILSON
That's right.

KIRSTEN
Even if I'm on the couch?

VINCENT
You bet. Hey Wilson, you mind if I
run an extension chord from your
house for a little bit?

Wilson follows, and opens the front door as they walk out.

WILSON
Yeah, sure.

VINCENT
I'm having a little trouble with my
breakers.

WILSON
That's fine. There's an outlet just
near the corner. We'll see you
tomorrow for turkey?

Vincent turns back.

VINCENT
Turkey?

WILSON
Yeah, we're deep frying this year.
You two bring your appetites.

VINCENT
Yeah, thanks Wilson. See you then.

Vincent walks off with Kirsten.

WILSON
Merry Christmas.

VINCENT (O.S.)
Merry Christmas.

Wilson shuts the door. The silver and gold house numbers,
2010, shimmer.

38 INT. VINCENT'S LIVING ROOM - NIGHT

38

An orange extension cord runs from a cracked window to the
Christmas tree, now lit up.

Vincent stokes the fireplace.

Kirsten lies on the couch. The oil lamp on the coffee table burns.

KIRSTEN

Daddy, how come the other lights
aren't back on?

VINCENT

Daddy had a little trouble getting
to the electric company today.

KIRSTEN

What kind of trouble?

Vincent finishes with the fire.

VINCENT

Grown up trouble.

Kirsten is disappointed with the answer.

Vincent tucks Kirsten and Brownie into the couch.

VINCENT (CONT'D)

Don't you worry. Everything's
fine. Daddy's gonna get everything
all back on real soon.

KIRSTEN

How?

VINCENT

Daddy sells things remember? That's
what Daddy does best. Now, go to
sleep okay? You want Santa to come
don't you?

KIRSTEN

Yeah.

Vincent watches Kirsten, who seems sad. He thinks for a
second.

VINCENT

Be right back.

Vincent grabs the oil lamp and leaves the room in a hurry.

39 INT. KIRSTEN'S BEDROOM - CONTINUOUS 39

The black and white photo of the woman on the bedside table, Emily, glows faintly in the window as Vincent approaches in the background with the oil lamp. He picks it up.

CUT TO:

40 INT. VINCENT'S LIVING ROOM - NIGHT 40

Kirsten waits on the couch.

Vincent walks in and sets the picture up on the coffee table just in front of the couch where Kirsten can see it clearly.

VINCENT

There you go.

Kirsten smiles.

VINCENT

Now get some sleep okay?

Vincent sits down in a chair and waits for Kirsten to fall asleep.

He looks over at the Christmas tree, and the empty space around it.

He stares back to the fire, deep in thought.

He looks at the picture of Emily, glowing in the warm light of the fire.

Kirsten's eyes are shut, fast asleep.

Vincent quietly gets up from the chair.

41 INT. OLD ABANDONED WEARHOUSE - NIGHT 41

Vincent drives up next to the delivery truck with his headlights off.

He grabs the hidden keys and hat and opens the delivery truck up and climbs in, flashlight in hand.

42 INT. OLD ABANDONED WEARHOUSE - LATER 42

Vincent sits against the back of the delivery truck. Several packages are lined up next to him, all labeled INSURED.

He takes out a utility knife and starts to cut the first package open.

The first package, a baseball in a display case with signatures all over it. Vincent does not recognize the names, but can defiantly sell this to someone.

The second is a dull antique locket. Two stranger's smiling faces are inside of it.

This catches Vincent off guard. He looks at it for a moment, anger swelling, throws it over his shoulder into the truck.

Third, a smaller package, is an expensive watch. Jackpot.

He pulls the next package over to him, revealing, but not noticing, the shipping address on the girl's bike: Wilson Hill, 2010 Chestnut Dr. New Orleans, LA 70122.

He rips through the fourth package, marked fragile, is a set of fancy flatware. Not a bad find.

He looks to grab the next package and notices the name and address, staring him in the face.

He stares back at it. He looks back at the opened items.

He can't bring himself to open the bike meant for Wilson, or go through with this.

On a shelf in the truck, and finds some packing tape.

He re-seals all the packages.

He re-organizes them on the truck.

43 INT. DELIVERY TRUCK - CONTINUOUS 43

Vincent searches around for something in the truck cab.

He finds the id card for Rodney Martin, the address listed below.

Vincent puts the company hat back on, and STARTS THE TRUCK.

CUT TO:

44 EXT. RODNEY MARTIN'S FRONT YARD - NIGHT 44

A mailbox labeled "Martin" with Rodney's address on it stands in front of a run down house with a front yard, and very trashy Christmas decor.

The box gets brighter and brighter, and is suddenly run over by the delivery truck. The truck stops on the front lawn.

Vincent hops out of the truck and scurries away.

The lights in the house turn on.

Vincent throws the company hat into a neighbor's trash can.

Vincent is satisfied with himself as he walks away from the scene.

45 INT. VINCENT'S LIVING ROOM - DAY 45

Vincent finally sleeps peacefully with some blankets and a pillow on the floor of the living room near the fireplace.

Kirsten wakes up on the couch. She sits up and looks over at the tree.

KIRSTEN

Daddy!

Vincent pops halfway up from the floor in alarm, squinting in the morning light.

KIRSTEN (CONT'D)

Santa came!

Kirsten runs over to a brand new pink girl's bike.

Vincent yawns, and sits up, exhausted. He sees the bike.

Kirsten stands next to it, checking it out. She pulls on the training wheels.

KIRSTEN

Daddy, do these come off?

Vincent is baffled. He looks around.

VINCENT

You don't need those?

KIRSTEN
Daddy! I'm seven and a half.

VINCENT
Oh. Right. We'll, maybe I can
borrow a socket wrench from...

Vincent thinks.

KIRSTEN (O.S.)
From where?

He looks over at the extension cord, and the cracked window,
more open now than before.

He puts the pieces together.

KIRSTEN (O.S.)
Can I go ride it?

VINCENT
Sure.

46 EXT. WILSON'S DRIVEWAY/BACKYARD - DAY

46

Vincent walks with Kirsten as she pedals on the bike up
Wilson's driveway towards the backyard, setup for a turkey
deep fry. Christmas music gets louder, playing from Wilson's
outdoor speakers.

Wilson comes out of the back door through the garage carrying
a couple of eggnogs, complete with cinnamon sticks.

WILSON
Merry Christmas!

Wilson hands off an eggnog to Vincent.

VINCENT
Merry Christmas.

Kirsten pedals her bike around the driveway.

WILSON
You get some sleep?

VINCENT
Yeah some, you?

WILSON
Not nearly enough. The girls like
to start early on Christmas.

Kirsten circles just in front of Wilson and Vincent.

WILSON
(teasing)
Woah, look out!

Vincent swirls his eggnog around, thinking of the bike.

VINCENT
Wilson, um. I don't know how I'm
going to make it up to you.

WILSON
Make what up?

Kirsten circles in front of them again.

KIRSTEN
(playfully)
Look out daddy!

Vincent looks right at Wilson.

VINCENT
I also don't know how a grown man
fit through my window.

Wilson notices Vincent's direct look. Game over.

WILSON
Well, I didn't.

Vincent gives him a look, as if to say "seriously?"

WILSON (CONT'D)
Cindy does yoga.

Wilson smiles.

WILSON
We almost got away with it too. I
thought it wasn't going to get here
in time, but the police brought it
by this morning.

VINCENT
The police?

Lillian comes out of the garage back door carrying a large
doll and approaches.

WILSON
Yeah, can you believe it? Turns out
it was on that delivery truck, the
one from the news.

LILLIAN
Daddy, that's the one I wanted.

Lillian looks at Kirsten riding the bike down the driveway.

WILSON
Oh yeah?

Wilson crouches down to her eye level.

WILSON (CONT'D)
You aren't tired of your Annabelle
doll already are you?

LILLIAN
I don't know.

Vincent admires Wilson's tact with his daughter.

WILSON
Didn't Santa bring you a bike last
year?

LILLIAN
Yeah.

WILSON
I think Kirsten could use a riding
partner. Why don't you go get your
bike and join her okay?

LILLIAN
Okay.

She runs through a swing gate to a small picket fence, into
the backyard, right passed an approaching Cindy, carrying a
large seasoned turkey.

CINDY
Woah girl!

Cindy approaches, and stops right next to the swing gate.

CINDY
What you guys talking about?

Vincent looks to Wilson.

WILSON
Football.

CINDY
Oh.

Cindy looks at Vincent.

He gives her a warm smile.

CINDY (CONT'D)
Well, come on.

Cindy walks toward the large pot and burner, and tends to the frying setup.

CINDY (CONT'D)
This turkey's not going to fry
itself.

Lillian comes from the backyard, walking with her older bike, and heads through the gate, down the driveway to join Kirsten.

Wilson smiles at Lillian. She smiles back.

WILSON
Anyway... I know Christmas can get
a little crazy. Especially for
single parents.

VINCENT
Yeah.

WILSON
And...

Wilson pauses, he wants to say something.

WILSON
And Emily... she uh...

Vincent hangs on Wilson's words.

WILSON
You know.. Vince... she doesn't
know what the hell she's missing.

Vincent glances at Kirsten, then down at his eggnog, thinking heavily on something. He swirls it around.

Vincent looks away to his little girl, playing happily.

His eyes glisten. He looks back to Wilson, and smiles.

VINCENT

Thanks.

CINDY (O.S.)

You two coming to this thing or
not?

Vincent and Wilson walk into the backyard together, the girls
ride together up the driveway toward the backyard.

FADE TO BLACK.

Appendix B: Production Stills





























CINEMATOGRAPHY NOTES

"BICYCLE SEASON"

DIRECTOR OF PHOTOGRAPHY: JAMES ROE

GAFFER: TYLER RUSSELL

SCENE 1:

KEVIN SHOOTS

SCENE 2:

KEVIN SHOOTS

SCENE 3:

EXT. VINCENT'S HOUSE—DAWN

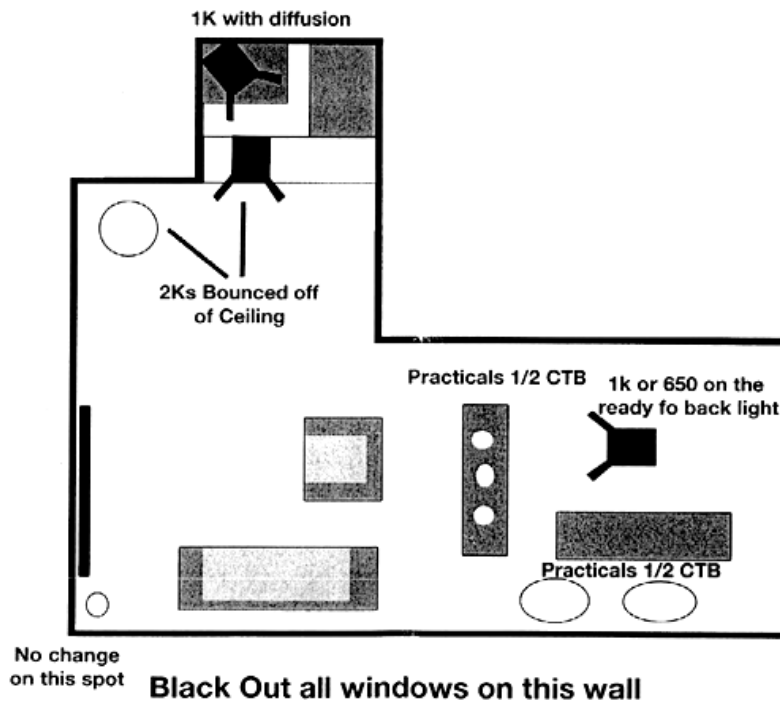
- Early morning light
- As even as possible

SCENE 4:

EXT. WILSON'S HOUSE—DAWN

- Early morning light
- As even as possible
- Use 20' or other silks to match Scene 3 as much as possible.

INTERNAL SETUP:



SCENE 7:

INT. TOY STORE - DAY

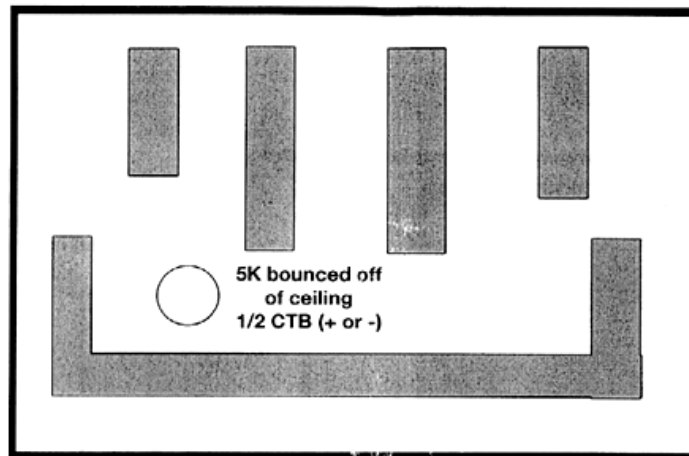
- Use available lighting for internal.
- Even.
- Shoot shallow to get labels out.

ADD ONE 5K OUTSIDE OF SHOP WITH PLUS GREEN TO SIMULATE SUNLIGHT
COMING THROUGH THE BIG WINDOWS.

SCENE 8:

INT. PAWN SHOP - DAY

- Fluorescent overheads are motivation
- Even.



SCENE 9, 10:

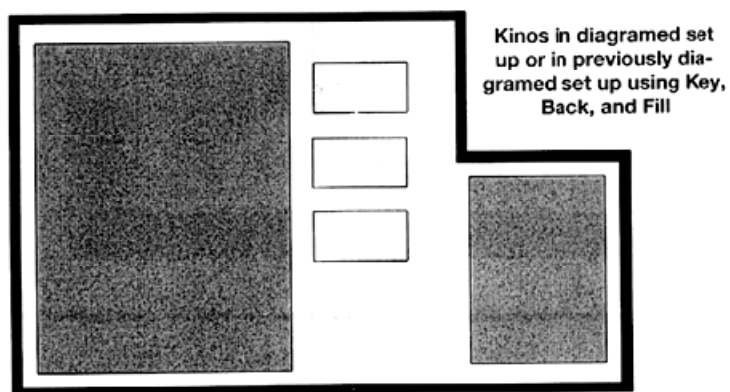
EXT. PAWN SHOP - DAY

- Come what may

SCENE 11. 12:

INT. PAWN SHOP BACK ROOM- DAY

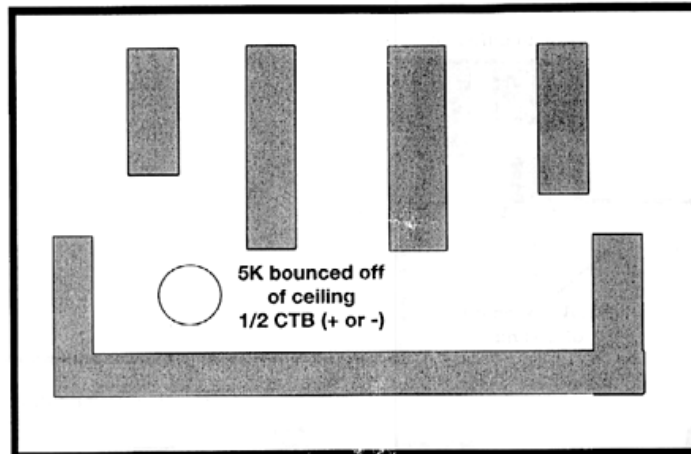
- Fluorescent overheads are motivation
- Even.
- Pull off egg crates



SCENE 13:

INT. PAWN SHOP - DAY

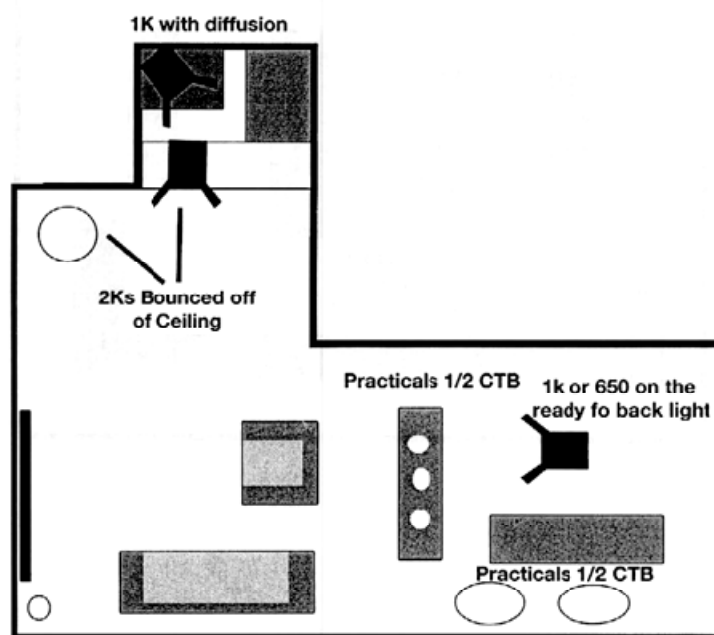
- Fluorescent overheads are motivation
- Even.



SCENE 14:

INT. WILSON'S HOUSE—NIGHT

- Warm
- Pools of light
- Use practical's as motivation
- FLAG OFF WINDOWS ABOVE FRONT DOOR



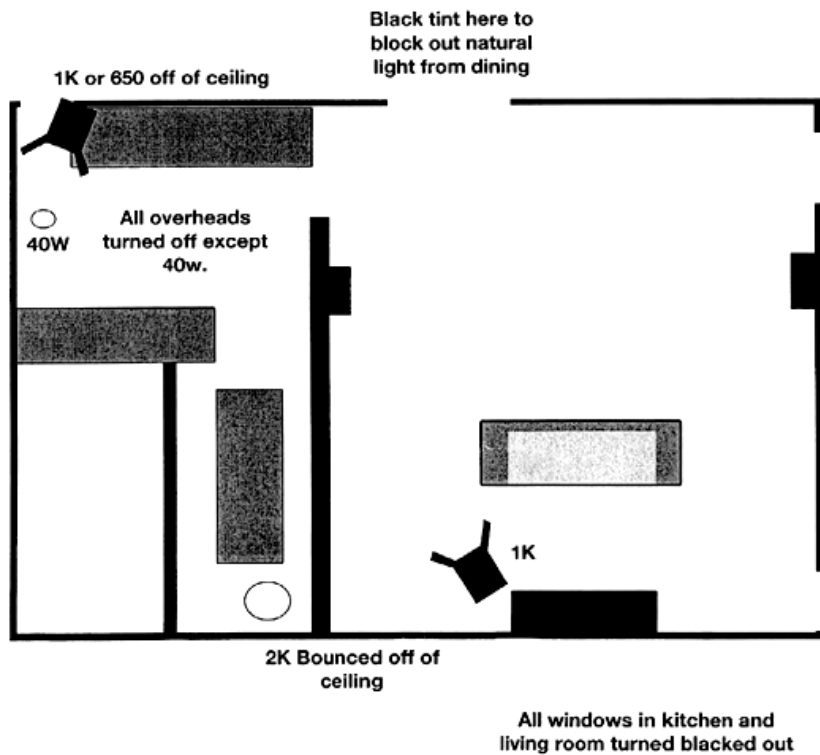
No change
on this spot

Black Out all windows on this wall

SCENE 15:

INT. VINCENT'S KITCHEN—NIGHT

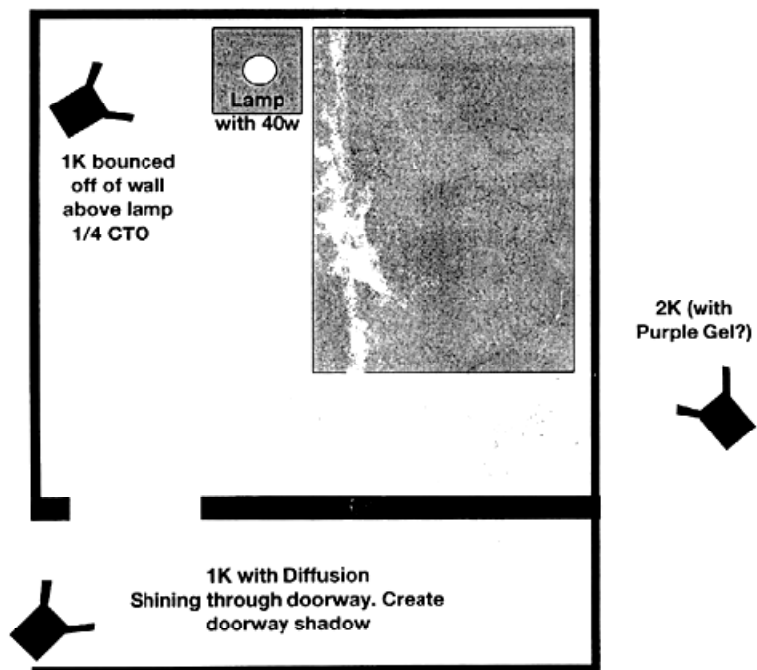
- Even
- Sickly looking
- Grungy



SCENE 16:

INT. KIRSTEN'S BEDROOM—NIGHT

- Soft
- Shadows
- Motivated by outside lights, hallway light, lamp light

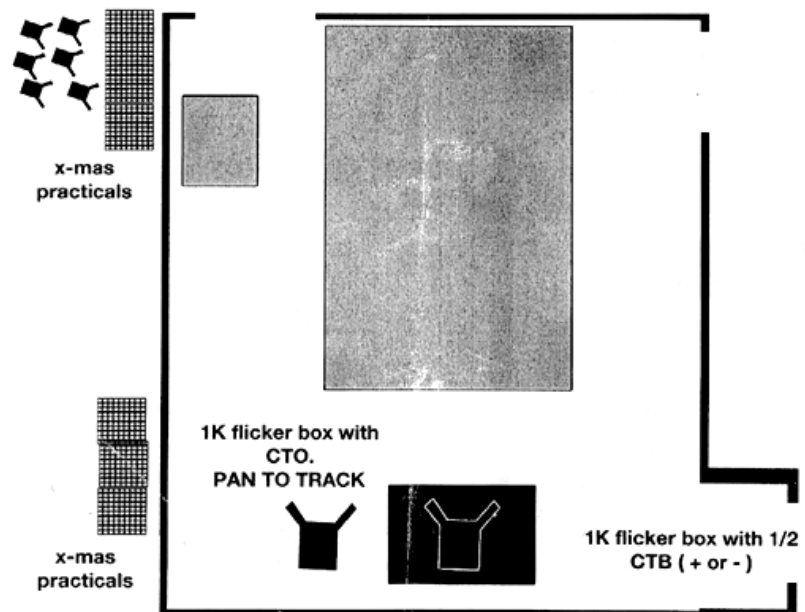


SCENE 1.7:

INT. VINCENT'S BEDROOM—NIGHT

- Soft
- Shadows
- Motivated by outside lights, television, and lamp light

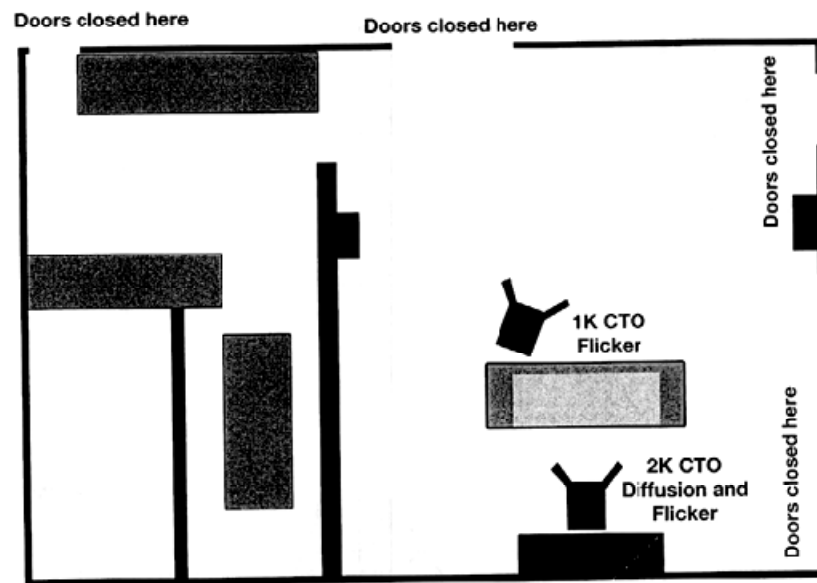
Lowell 300w with red, green, blue gels in natural pattern to simulate christmas lights



SCENE 18.19:

INT. LIVING ROOM—NIGHT

- Soft
- Shadows
- Motivated by lamp light and by fire light



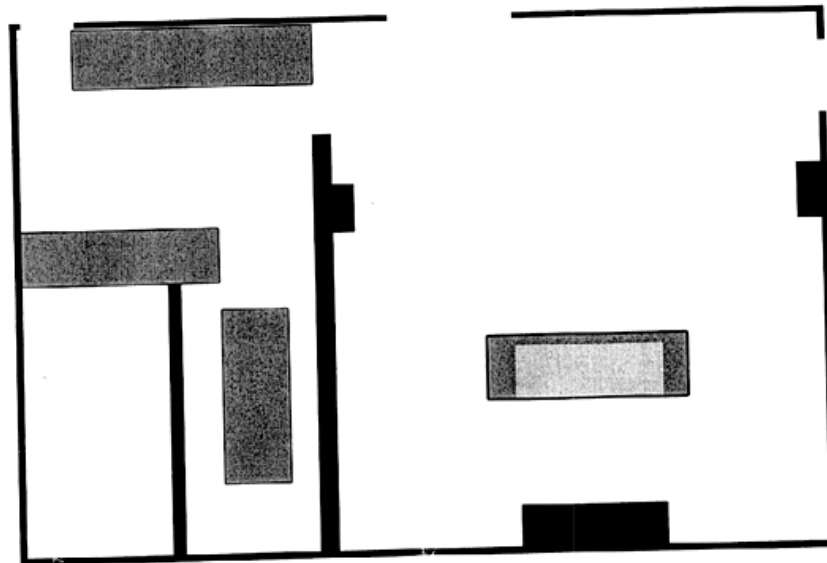
All windows in kitchen and
living room turned blacked out

???

SCENE 20:

INT. VINCENT'S KITCHEN—DAY

- Bigger contrast ratio
- Motivated by window light



SCENE 21:

EXT. PAWN SHOP - DAY

- Come what may

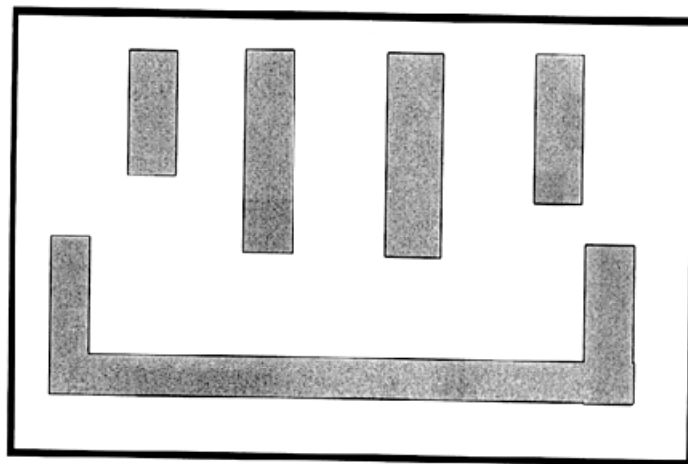
SCENE 22 - 26:

EXT. PAWN SHOP - DAY

- Bigger contrast ratio
- Motivated by natural light



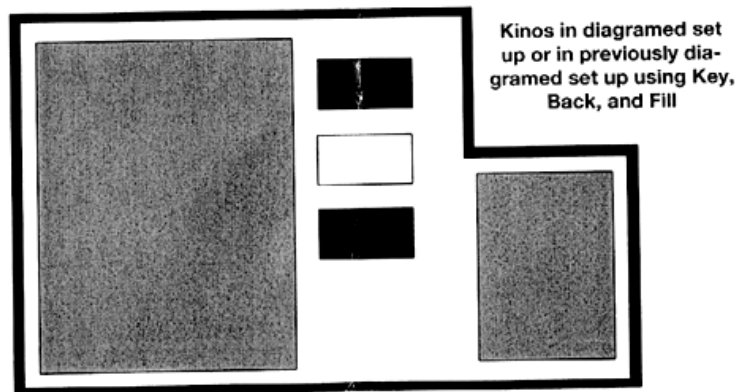
5K CTB



SCENE 27:

EXT. PAWN SHOP - DAY

- Bigger contrast ratio
- One overhead light
- Throw egg crates up to make more directional



SCENE 28, 29, 30, 31, 32, 33:

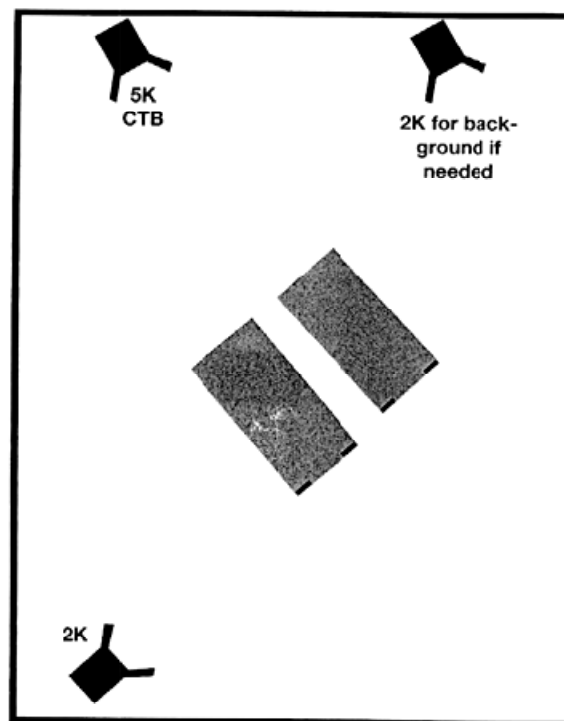
EXT. MULTIPLE LOCATIONS - DAY

- Come what may

SCENE 34, 35

INT. WAREHOUSE - DAY

- Motivated from natural light
- CTB ONLY IF NECESSARY BECAUSE HE DRIVES IN



SCENE 36

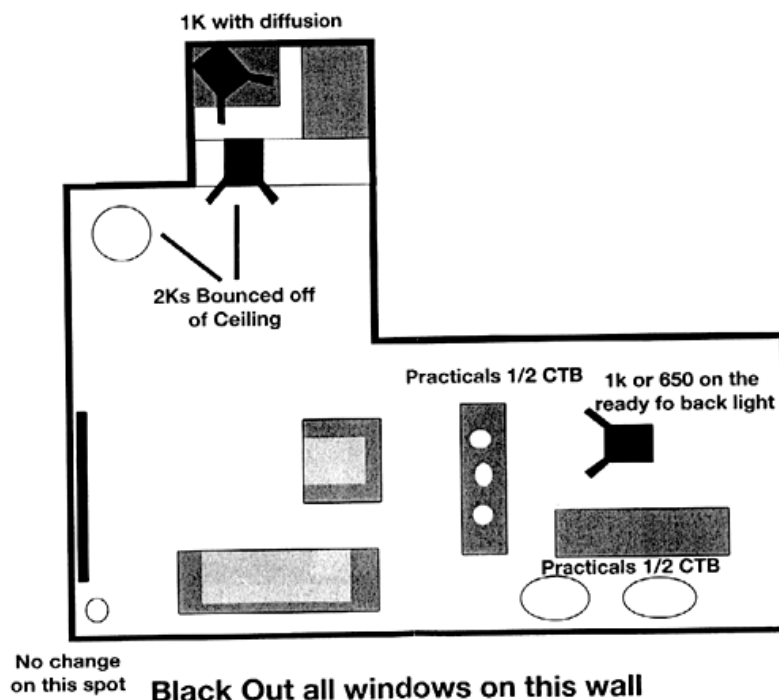
EXT. PAWN SHOP - DAY

- Come what may.

SCENE 37:

INT. WILSON'S HOUSE—NIGHT

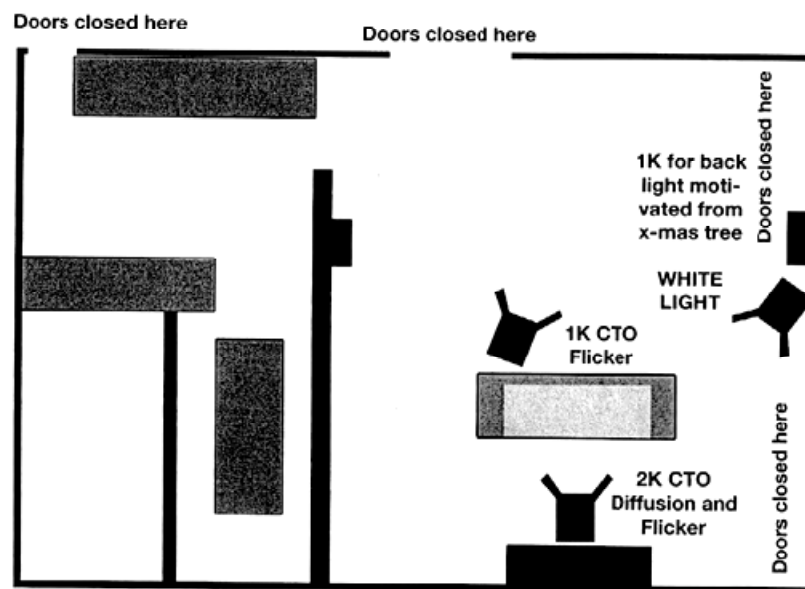
- Warm
- Pools of light
- Use practical's as motivation
- FLAG OFF WINDOWS ABOVE FRONT DOOR



SCENE 38:

INT. LIVING ROOM—NIGHT

- Soft
- Shadows
- Motivated by lamp light and by fire light



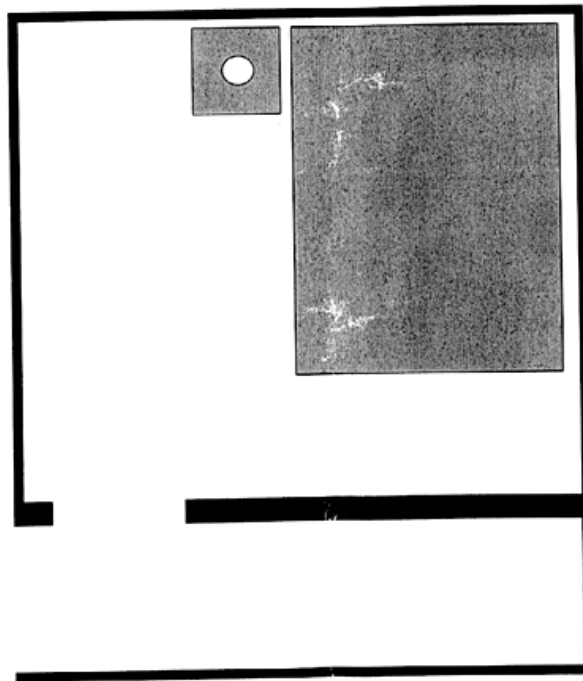
All windows in kitchen and
living room turned blacked out

???

SCENE 39:

INT. LIVING ROOM—NIGHT

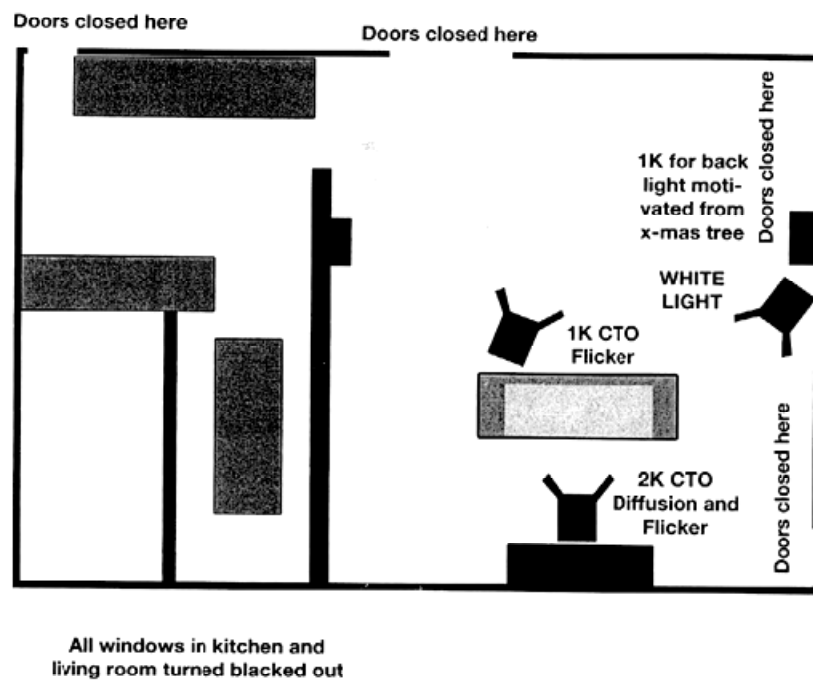
- Soft
- Shadows
- Motivated by lamp light



SCENE 40:

INT. LIVING ROOM—NIGHT

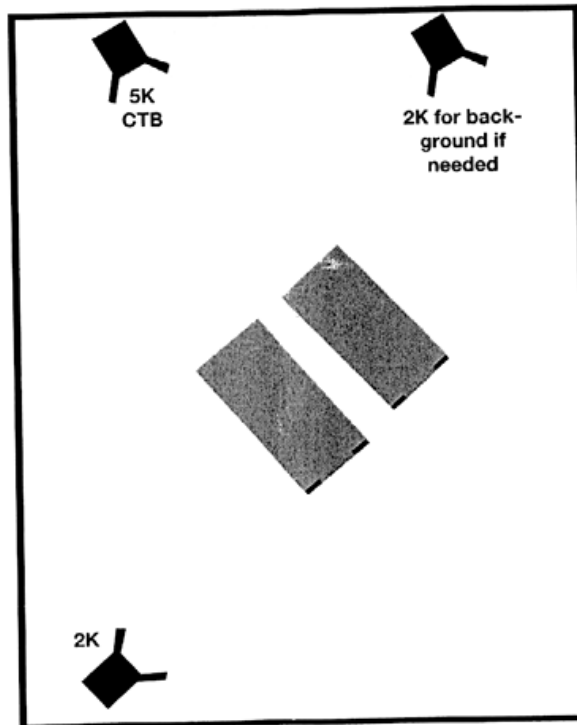
- Soft
- Shadows
- Motivated by lamp light and by fire light
- PAN TO TRACK HIM WITH LAMP IF NECESSARY



SCENE 41, 42, 43

INT. WAREHOUSE – NIGHT

- Motivated from Street Lights



SCENE 44

EXT. RODNEY'S HOUSE – NIGHT

- Motivated from Street Lights

5K on right side of house

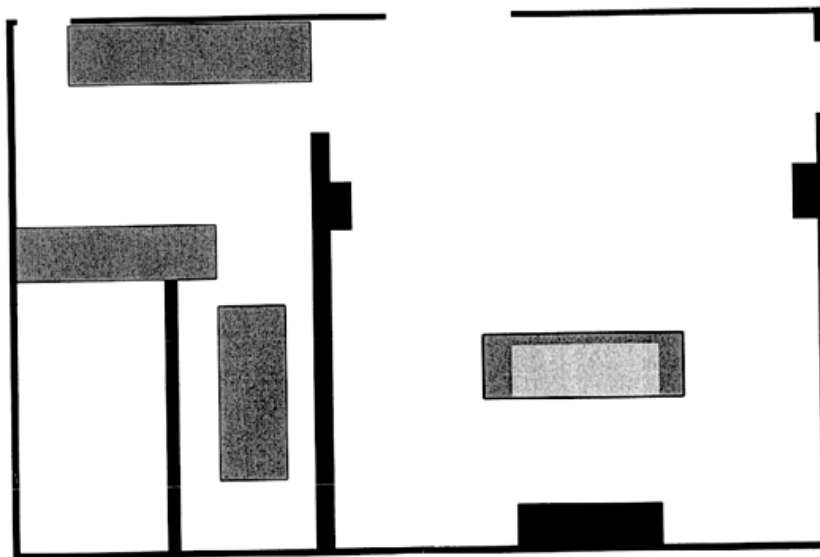
(2) 2K's on left side of house

???

SCENE 45

INT. VINCENT'S LIVING ROOM-- DAY

- Warmer
- Softer
- More even
- Motivate light from windows mostly



SCENE 46

EXT. VINCENT'S HOUSE

- Use 20'
- Come what may.

Appendix D: Pre-production Schedule and Meeting Notes

General Pre-Production Schedule

Week 1: September 27-October 3

1. Kevin buys office supplies
 - a. (3) 1 ½ " binders
 - b. (6) 1" binders
 - c. (2) ½ " binders
 - d. (4) regular clipboards
 - e. (2) clipboard/binder/keeper/thingys
 - f. 1 pack of pens
 - g. 1 pack of legal pads (or about 5)
 - h. 1 pack of sharpies
 - i. 1 pack of hanging file folders
2. Kevin designs and buys business cards for production
3. Nicole makes script breakdowns for producers
4. Nicole gets in touch with department heads and schedule weekly department head meetings, preferably on Tuesdays in the AM
5. Nicole sets up meeting between Kevin, art director, and production designer
6. October 2-4 is auditions held in the PAC, set up and directed by Kevin and Jeremy Kerr. Nicole contacts PA's about helping out.
7. Kevin and Jason locations

Week 2: October 5-October 10

1. Hopefully discover budget and discuss over phone and/or email with Brooke.
2. Nicole researches and gets SAG paperwork.
3. Kevin organizes headshots into filing system.
4. Kevin sets up callbacks
5. Nicole and Kevin print out all forms needed.
6. Kevin and Jason locations. Jason needs to send out emails to department heads about when locations scouts are and invite them to join.
7. October 9: Art department script and budget breakdowns due.
8. October 11: Kevin and James have meeting at 12:00

Week 3: October 12-October 17

1. Kevin schedules trip to NIMS center for him, Raul, James, and whoever else wants to go.
2. Nicole needs to research special equipment rentals and get pricing
3. October 16: Costume and Wardrobe script and budget breakdowns due.
4. Kevin, Jason, and James locations
5. All budget proposals for all departments due.

Week 4: October 19- October 24

1. Kevin and Jason locations
2. Kevin, Nicole, and Jason have meeting with Andrew about rough scheduling
3. Kevin talks with crafty
4. Nicole makes transportation plans
5. Nicole gets delivery truck or delivery van (if van, get in touch with Gilly)
6. Nicole sets up meeting between Kevin and James to create shotlist.
7. Nicole makes sure art department is having meetings and communicating.

Nov. 16

8. Nicole talks to James about setting up at least one meeting between James and his department.
9. Kevin chooses and contacts his back-up actors (Get Mikey Damare to help)
10. Nicole checks on specialized needs or conflicts with cast and crew.
11. October 23: Cast locked
- Week 5: October 26-October 31
1. Nicole and Kevin negotiate cast contracts
2. October 27: locations locked, contract negotiations, insurance documents requested
3. Nicole gets printing and shooting permits
4. Nicole gets Cop detail
5. Nicole rents special equipment
6. Nicole gets first aid kit for set
7. Nicole sets up meeting for post-production crew
8. Nicole and Kevin make sure Michael Sanchez had grip truck driving certification
9. November 1: Shot list finalized. Remember to discuss lighting plan as well
10. Nicole makes sure art department and wardrobe have meeting
11. October 30: budget finalized. Have phone or email conversation with Brooke
- Week 6: November 2-November 7
1. Department head tech scout
2. November 2: begin rehearsals
3. Nicole makes sure that the executives (Ads, producers, and director) have cast contact and information
4. Nicole and Jason reconfirm locations
5. Full crew meeting
6. Distribute maps of locations
7. Order expendables
- Week 7: November 9- November 13
1. Kevin continues rehearsals
2. November 13: shooting schedule locked
- Week 8: November 16-November 21
1. November 17: Andrew distributes call sheets to full crew
2. November 20: art department finished with props and wardrobe, etc...
3. Nicole schedules final location scout. Andrew heads it up.
- Week 9: November 23-28
1. Thanksgiving holidays
2. Short department head meeting
- Week 10: November 30-December 5
1. School hell week
2. December 5-6: crafty shopping
- Week 11:
1. Exam week
2. Niche department meetings

Nov. 9

Nov. 10-13

Nov. 5-10

Nov. 14-21

Nov. 5-6

Nov. 6-8

Nov. 10

Nov. 16-20

Rough Schedule

Nov. 6

Nov. 23

Dec 7

Tracy: Mar preliminary contract

Itinerary for Department Head Meeting 1- October 5, 2009

- I. Make sure everyone has schedule and has no problems or questions with their deadlines. Also emphasize that they are to schedule their own department meetings as they see fit.
- II. Discuss problem with new locations manager.
 - a. Department heads are invited to join in any location scout.
- III. Discuss budget possibilities
 - a. We will probably know this week
- IV. Art Department
 - a. October 9: Art department script and budget breakdowns due.
 - b. Discuss lead on delivery truck
- V. Camera Department
 - a. October 11: Kevin and James have meeting at 12:00
- VI. Nicole will research SAG and print all forms needed for production

- email schedule w/ ATTACHMENT to David & Chris
- Derek Vostack promoted to Location Manager. email about including rest of crew
- Kevin & James meeting maybe Tuesday
- contact SAG - ask person who deals with student films
get email from Brooke
ask Jeremy about SAG book
- email Andrew and James

Itinerary for 10-12-09

- I. Business cards
 - a. How did NOFF go?
- II. ~~Tried to call and email to tell him about meetings and get his schedule, but was unable to. Will keep trying.~~
- III. Nicole still needs everyone's schedules written down or emailed to me.
- IV. Budget?
- V. Casting
 - a. Has Kevin sets up call backs? → two weeks from now
2AD, Mickey, sets up call backs
- VI. Breakdown sheets
 - a. Everyone follows the format for their breakdowns
 - b. Breakdowns due by the end of the week. Nicole will call sound, electric, and grip department heads to let them know and make sure they get it done.
 - c. We will put together the big main breakdown sheet for Andrew
- VII. Art Department
 - a. Turn in and discuss (if its still needed) breakdowns and budget proposals
- VIII. Camera Department
 - a. How did meeting go?
- IX. We need to plan full crew get together
- X. PA reminders for Kevin
 - a. Get new PA
 - b. Has David secured his friend as an art specific PA, and to gotten her info
- XI. SAG paperwork

mcSanch 1 @uno
mcSanch 2 @ uno
mcSanch 1 @ gmail.com

stuffit - decompressing
software

Breakdown base for everyone today
got truck, but need to repair

Get Hamp to write letter

Itinerary for 10-19-09

- I. Talk to Gina about setting up callbacks *-this weekend?*
 - a. Jeremy, Mikey, Kevin *video auditions*
 - b. Reschedule cast lock
- II. Locations update *→ start looking into when locations we have are available. call/email Denise to get him to send info*
- III. Set up a meeting with Andrew about a rough schedule *→ move back, till after locations locked*
- IV. Art Department *1775 → call Chris*
 - a. Breakdown is in. Yay!
 - b. Delivery Truck info *Nolan is waiting for OK to fix. Brooke will get quote*
 - c. Start buying *get in touch w/ Jason & Ninth Ward Tuesday*
- V. Camera Department *Brooke talks to Sarah about check requests*
 - a. Have Kevin and James finished up meeting?
 - b. Breakdowns?
 - c. Does James want to set up meeting with his department?
 - d. Kevin and James create shot list this week *- wait till locations are locked*
- VI.
- VII.

Talk to David Huxford about procedures
getty cash for 1st Dep. by next Monday's meeting

using Red Camera - rent \$50/day - wed detail answer
need training - James - sooner - next week or two
Kevin - sooner - next week or two
Ivy - dumping
Joseph
Bruno
Chris Blum - sooner - next week or two
figure out post production expenses
want dailies

NIMS center - talk to Rob about not paying

Ginger Hughes - working of crafty donations

info page on gmail

Itinerary for 10-26-09

- I. Budget
 - a. What is procedure? *UNO Foundation David Hoover* *disbursements, direct orders, check requests, petty cash*
- II. Casting
 - a. How did this weekend go?
 - b. Are there any locked cast members? *email Ginger Brooke*
 - c. Scheduling second callbacks *Nov. 6 - 8 big firm (callbacks)*
- III. Locations
 - a. Will they be locked this week? *locked 3 days Wednesday \$100*
 - b. Start insurance request forms *Chris, James, Kevin, Derek,*
- IV. Art Department
 - a. Gets petty cash *call Brooke*
 - b. Truck update *Nov 4-11 scheduled maintenance*
- V. Camera Department
 - a. Shotlist done *brooke has updated budget for repairs* *Nov. 2, 1 apply sign*
 - b. Special equipment rental *Google Docs, Chris will send, email*
- VI. Get first aid kit this week
- VII. Does Michael Sanchez have his grip truck certification? *call Michael Sanchez*
- VIII. Meeting for post production crew... *→ don't worry about that yet*

CALL JOANNA
SAG - payment options - super low budget, flat rate, deferred pay
hans chuck

look up *call Jennifer Day* about kids non-SAG hours
teen tickets for Tracy Miller

schedule "tech scout" this week - Derek send out emails to dip heads

Ralph - secured Red Camera → training/camera test
Maddison *Full camera crew + Gilly*
FREE!!!

Itinerary for 11-2-09

- I. Budget ^{no petty cash}
- II. Casting ^{budget still not finalized}
 - a. I need emailed to me the locked cast callbacks scheduled w/ Gina
 - i. Get Mikey to get their definite schedules
 - b. Talked with SAG: payment is negotiable with actor
 - c. Employment of minors laws

- III. Locations
 - a. I need emailed to me the locked locations and updates on paperwork 7/9muller
 - b. Have you thought about street locations? ^{insurance docs this week} need to get shooting + parking permits

- IV. Art Department
 - a. Didn't see the prop list up on bicycle season gmail account... should be up today.
 - b. Truck update ^{Revised budget every week or so}

- V. Camera Department
 - a. Need to start shot list ^{still need to schedule camera first w/ real camera}
- VI. Rough schedule ~~done~~ this week

- VII. SAG updates
 - a. Preliminary info was sent in
 - b. SAG contract documents were sent to me. I will fill them out and mail/fax them in either Monday or Tuesday...

how do we do health ^{pension} payment set invoice?

Elliot can rental?

Rental \$75 car
75 gas

Tempnet Invoice for actors to fill out?

➔ 1090 Return Law ^{employment of minors}

meeting with Kevin 2:45 tomorrow

meeting with Kevin + Brate about budget Wed
call Gina.

General Crew ~~Email~~

Itinerary for 11-16-09

- I. 4 Weeks until Production
- II. Budget
- III. Casting
 - a. All cast locked? If not, need to be locked by tomorrow.
- IV. Locations
 - a. All locations locked? If not, need to be locked by Thursday.
- V. Art Department
 - a. Been looking at Charlie's emails about sticker logo
 - b. Updated budget?
 - c. Set dressing list. How much of that is already at locations?
 - d. Send out another email telling crew to volunteer items for prop list.
Make an announcement at Wednesdays' meeting.
- VI. Camera Department
 - a. Shotlist
 - b. Red Camera camera test and training?
- VII. Scheduling
 - a. Shooting schedule due by Nov. 20
 - b. Need to know Elliot's days, so I can make transportation plans this week.
- VIII. Full Crew Meeting Wednesday 5:30 in Green Room of PAC

Kevin: start purchasing
hard drive - DO from fan clatter
need Brooks's advice mt
expendables - 50 off ~~top~~ top
mt supplies
mailbox runner

Kevin's student numbers

Itinerary for 11-23-09

Kevin T. Hughes

- I. Budget
 - a. Any updates? expenditures need to purchase camera dep. needs to talk to broker about when expenditures come from. Stage light cheaper than arena l.b.u.
- II. Casting
 - a. Have we cast Margaret?
 - b. Deneen fly in Texas for one day of shooting → \$160.00
- III. Art Department
 - a. Truck update- making and printing logo → done!
 - b. How is collecting going? → good. stuff to buy w/pt. by bought ~~the week~~ before shooting
 - c. New budget update? bike: davis knows someone at Target.
- IV. Camera Department
 - a. Shot list - done hopefully wed.
 - b. Red Camera- we need to decide this week whether or not we can use it, because we need to get training and camera test done by next week.
- V. Scheduling
 - a. Schedule change for Elliot
 - b. Detailed Shooting Schedule due Dec. 1 - ~~at that week~~ panasonic hpx
- VI. Will book transportation today!

VII. Locations

- a. read through emails about insurance & permits
- b. i think UNO is the entity he was asking about; i can contact smeen, or ask manassen and ask.
- c. police office location? → yes
- d. have we moved from Grants to Jeff. Parish now? → yes
- e. determine Port & Office of Film & Video → permits & direct classes go through them? → don't need
- f. location on videos are posted on email

call Sarah Fanelli about insurance docs. 16 weeks
David - 11th - 17th (not 16th)

Elliot - 17th - 19th

hand drive - Bolt, 1,185.00

find one more grip/electric → Sean McKinney

sound - ~~max~~ mic & batteries (possibly rechargeable) max beapd

call Jenny & make sure she gets in touch with cost to start working on wardrobe

Itinerary for 11-30-09

Kevin's car
needs to be serviced



- I. Casting
 - a. Need to book Deneen's flight
- II. Locations
 - a. Insurance cover letters are in Kevin's mailbox → given to Derek
 - b. Need to get those letters to locations (bank specifically)
 - c. Rodney's house? maybe James + Michael Sanchez's place - needs to clean with Leonard
 - d. Warehouse? Lisa Richardson maybe at Wind Studios put together bank crew + warehouse crew list
- III. Art Department
 - a. Updates on getting props and set dressing
 - b. Budget update?
- IV. Camera Department
 - a. Red camera test Tuesday at 5:30 in sound stage. Sent email to everyone
 - b. Shot list update
 - c. Replacement for Ivy?
- V. Budget
 - a. Loopholes?
- VI. Scheduling
 - a. Can't really do anything until shot list is finished
- VII. ~~Setting up Dailies~~
 - a. ~~Who do I get in touch with at NIMS?~~
 - b. ~~What to do that up this week~~
- VIII. Schedule location scout with Andrew heading it up - this weekend one day Saturday start at 7:00am Submit email call Andrew from
- IX. Schedule last full crew meeting next Wednesday

email get let them know I have extra blankets

newsdesk ~~scene~~ scene in the green screen room - use one of desks from grad office wardrobe - order nametags for Ashley + uniforms for to store come from store

Creative Bank deposit slips → come up with Bank name gift for Juliet - find at what she wants for christmas

Search ~~McKnight~~ McKnight - supplementary editor for home video + news

Call Deneen + ask when she wants to return home

crowd release forms, camera reports - after camera test availability of PAs → Gina need to have music meeting with Ravi today or tomorrow.

Mitch Croy maybe added to sound get mic for sound

lots of trashbags to make night

crowd release forms + camera reports

Itinerary for 12-7-09

- I. Budget
- II. Casting
 - a. Insurance for Kevin's car?
 - b. Will call Mikey today and remind him to pick up Tracy on Wednesday
- III. Locations
 - a. Have all locations gotten and signed the contracts?
 - b. Have they all gotten copies of the insurance cover letter?
- IV. Art Department
 - a. Budget updates
- V. Camera Department
 - a. Shotlist?
 - b. Camera?
- VI. Scheduling
- VII. Sound
 - a. Do we have a leads on a new sound technician

Sarah McEniarty
find crew for Thursday shooting
crew list per day

Sarah + Louis Espinel

baby for Thursday
Charlita is nanny

Chris + Art Dep. gets money today

music in public domain → X-mas music → Gina

Sound library

2nd camera test for new camera

Designate crew cars → form out at Wed meetings
PA in charge of cars

50% chance of rain on street scene

car screeches to stop → stunt!

two outfits for Tammy

Jennie fittings for Tracy + crew

new insurance for new street location
photos w/ Charlita

check w/ contracts w/ locations
Delete about

Kevin + Andrew

gifts for locations
owners
secure location warehouse

Call clip heads
set
tech seat
Email from Amberleew
from Kim Collins

Itinerary for 12-9-09

- I. Casting
 - a. Review of weekend
 - b. Cast locked today
- II. Art Department
 - a. Updated budget?
 - b. Truck update
- III. Camera Department
 - a. Shotlist this week
- IV. Locations
 - a. Should be locked. We need to start getting permits and cop detail this week.
- V. Budget
 - a. We may need another budget meeting. A lot of things have changed this weekend.
- VI. Scheduling

Appendix E: Breakdown Sheet, Call Sheet and Shot Schedule Samples

BREAKDOWN SHEET

SHOW Bicycle Season

BREAKDOWN PAGE # 24

LOCATION Top Dollar Pawn

PROD # _____

☐ STAGE ☒ LOCAL LOCATION ☐ DISTANT LOCATIONDATE 12-13

DESCRIPTION						STORY DAY	2
SCENE #s	<input type="checkbox"/> INT.	<input checked="" type="checkbox"/> EXT.	<input checked="" type="checkbox"/> DAY	<input type="checkbox"/> NIGHT	<input type="checkbox"/> DAWN	<input type="checkbox"/> DUSK	# OF PAGES
28	Vincent sees he's blocked in and steals Rodney's truck						6/8
29	Vincent drives off in truck						1/8
30.1	Rodney sprints after truck						1/8
	TOTAL PAGES						1

[illegible]

CREW CALL
5:30AM

Be sure to check individual call times below. Inform 2nd AD of set arrivals or departures

BICYCLE SEASON

Director:	Kevin Hughes
Producer:	Nicole Williams
Co-Producer:	Gina Granger
Line Producer:	Brooke Wright
1st AD:	Andrew Bryan
2nd AD:	Lauren Rodriguez

DAY:	4 of 9
Date:	12/13/2009
Weather Forecast:	40% chance/H-74 L-62
Sunrise:	6:47AM
Sunset:	5:02PM
Shooting Call:	

NO VISITORS TO SET WITHOUT PRIOR APPROVAL FROM PRODUCTION!!!

ALL CELL PHONES & PAGERS TO SILENT

Scene Description	Scene No.	Cast	Pages	Location
Ext Pawn-Dusk-V's POV of truck at shop, he enters	36	1	2/8pgg	Top Dollar Pawn
Ext Pawn-Day-V Anthony's blocked in by rodney	9	7,8	4/8pgg	Top Dollar Pawn
Ext Pawn- Day-V sees he's blocked, Rodney runs for truck	28	1,7	6/8pgg	Top Dollar Pawn
IntPawnroom-Day-V on floor with phone call	27	1,6	7/8pgg	Top Dollar Pawn
Int Truck-Day-V jumps into truck-Rodney runs	29	1	1/8pgg	Top Dollar Pawn
Int. Pawn-Day-V and Anthony bargain/exchange money	8	1,8	1 5/8pgg	Top Dollar Pawn
Int Pawn- Day-V hangs sign on door for lunch	10	1	1/8 pgg	Top Dollar Pawn
Int. Pawn-Day-V reads mags while large man snoops	13	1,15	3/8pgg	Top Dollar Pawn
Ext Pawn- Day-V arrives at pawn shop	21	1	2/8pgg	Top Dollar Pawn
Int Pawn- Day-V peeks into backroom, notices stereo	22	1	2/8pgg	Top Dollar Pawn
Int Pawn- Day-Vincent on the phone	26	1	1 2/8pgg	Top Dollar Pawn
Int. Pawn Room-Day-V's POV of empty safe	23	1	1/8pgg	Top Dollar Pawn
	Total Pgs	7 5/8pggs		

Crew Parking:

Grip Truck Parking:

Restrooms:	Pawn Shop/ RV
-------------------	---------------

Catering:	Ginger Hughes
------------------	---------------

Craft services: Ginger Hughes

Hospital:**Talent: On Set - Call Times - Pick-Up Schedule(s)**

NAME	CHARACTER	STATUS	PICK UP	MAKEUP	ON SET	Remarks
Tracy Miller	Vincent	1			6:00AM	
Caleb Michaelson	Rodney	7			8:00AM	
Kim Collins	Anthony	8			7:00AM	
Johnny Rock	Tanner	11			7:00PM	
Glenn Robin	Large Man	15			1:00PM	

Special Instructions

CAM/GRIP/ELEC:

ART:	Sc 11 and Sc 22-destructive props
-------------	-----------------------------------

WARDROBE:**HAIR/MAKEUP:****Advanced Schedule:**

Scene Description:	Scene No.	Cast	Pages	Location
12-14-09 REST DAY				
12/15/2009				
Int. V's Kitchen-Night	15	1,2	1 3/8pg	95 Tern st
Int. V's Kitchen-Day	20	1,2	7/8pg	95 Tern St
Ext. V's House-Dawn	3	1,2	2/8pg	95 Tern St
Int. K's Bedroom-Night	16	1,2	1 6/8pg	95 Tern St
Int. K's Bedroom-Night	39	1	1/8pg	95 Tern St
		Total Pgs:	4 3/8	

[illegible]

(1)VINCENT (2)KIRSTEN (3)WILSON (4)CINDY (5)LILLIAN (6)EMILY (7)RODNEY (8)ANTHONY (10)RACHEL (11)TANNER (12)COP
(13)NEWS ANCHOR (14)MARGARET (15)LARGE MAN (16)BABY KIRSTEN (17)BUM (X)Extras

Appendix F: Camera, Sound, and Continuity Logs

P2 Serial: AAE0763512

P2 Card Dump # 13 @ :

CAMERA LOG SHEET

Date 12/11/09

Project: Bicycle Season					Production Company: Hidden Spigot Productions	
Assistant Cameraman:					Format/Recording Mode:	
Shot	Take	Lens(mm)	Focus	F-Stop	Timecode	Comments
34A	8	50	2, 1.5, 3, 6	1.3	02:04:58.04	
34A	9	-			02:06:07.09	2 Inserts, Door, Exit; Sound Cut Early
34A	10	50	6	1.3	02:08:43.00	
41C	1	50	6 meters	1.3	02:09:24.00	
41C	2	50	6 meters	1.3	02:10:12.04	
41C	3	50	6 meters	1.3	02:11:12.04	
41C	4	50	6 meters	1.3	02:12:54.20	
42E	1	100	1 meter	1.3	02:13:48.04	Series Tail Slate
42E	2	800	1.4 meters	3.2	02:15:02.12	Series Tail Slate
42C	1	100	1.4 meters	2.8	02:16:33.00	Series
42C	2	100	1.4 meters	2.8	02:17:54.00	Series
42D	1	75	1.8 meters	2.2	02:17:44.16	
42D	2	75	1.4 meters	2.2	02:18:34.12	Throw lockoff with wing hand
42D	3	75	1.6 meters	2.2	02:19:12.04	
42D	4	-	-	-	02:31:06.20	
42D	5	-	-	-	03:00:00.00	P2 Card # 5
42D	6	-	-	-	03:01:20.12	
42F	1	100	1.25	2.8	03:03:57.06	
42F	2	100	-	2.8	03:06:39.12	
42F	3	-	-	-	03:09:01.16	
42F	4	-	-	-	03:11:03.20	
42F	5	-	-	-	03:16:16.04	
42H	1				03:18:13.20	Sound memory Card Full!
42H	2	50	4 meters	2.0	03:18:13.20	
42H	3	-	-	-	03:23:38.04	
43A	1	50	2 meters	1.3	03:25:25.16	
43A	2	-	-	-	03:26:14.06	
43A	3	-	-	-	03:27:17.00	
43A	4	-	-	-	03:28:24.06	
43A	5	-	-	-	03:29:05.00	Labeled as 43 Beta
43B	1	100	1 meter	2.3	03:30:42.20	Series

Page 2 of

P2 Serial: AAE 0760691

P2 Card Dump #

1 @ 19:05

CAMERA LOG SHEET

Date 12/17/09

Object: Bicycle Season					Production Company: Hidden Spigot Productions	
Assistant Cameraman:					Format/Recording Mode:	
Shot	Take	Lens(mm)	Focus	F-Stop	Timecode	Comments
14A	1	22		2.7	19:00:00:00	State says F - actually A
14A	2	-		-	19:02:36:16	
14A	3	-		-	19:04:13:20	
14A	4	-		-	19:06:34:04	
14A	5	-		-	19:09:32:12	
14B	1	28			19:11:01:08	
14B	2	28			19:12:07:20	
14C	1	100			19:14:36:12	
14D	1	75		-	19:16:03:00	
14D	2	75		-	19:16:51:12	
14D	3	-		-	19:18:10:00	
14E	1	100			19:18:43:12	supposed to be H not E
14E	2				19:19:09:04	H
14E	3				19:20:12:04	H
14E	4				19:21:00:16	H
14E	5				19:21:46:12	H
14E	6				19:22:45:20	H
14E	7				19:23:36:12	H
14H	1				19:24:17:04	actually E
14M	1				19:26:46:04	
14M	2				19:28:09:04	
14M	3				19:28:09:04	
14M	4				19:29:35:00	
14J	1				19:32:56:00	
14J	2				19:34:40:16	
14J	3				19:36:05:08	
14J	4				19:37:14:04	
14L	1				19:38:45:08	
					19: : :	
					19: : :	
					19: : :	

Page _____ of _____

P2 Serial: _____

P2 Card Dump # _____ @ _____ :

CAMERA LOG SHEETDate 1/10/10

Project: Bicycle Season					Production Company: Hidden Spigot Productions	
Assistant Cameraman: <u>Mike Damare</u>					Format/Recording Mode:	
Shot	Take	Lens(mm)	Focus	F-Stop	Timecode	Comments
46A	1	28			01:00:00:00	
46A	1	28	60-46	2.2	01:00:01:08	
46A	2	28		"	01:04:13:12	
46A	3	28		"	01:08:45:00	
46A	4	28		"	01:09:36:08	
46H	1	"		"	01:15:19:08	
46H	1	50		2.8	01:15:14:28	F-Stop: 4.6-4 split 4-5.6 split
46H	2	"		4-5.6 split	01:19:13:08	
46H	3	"		"	01:24:19:04	2nd sticks
46H	4	"		"	01:25:10:00	
46H	5	"		"	01:28:57:16	
46H	6	"		"	01:32:48:16	
46H	7	"		"	01:35:10:00	
46H	8	"		"	01:35:59:16	
46C	1	50		5.6	02:00:00:00	
46C	2	"		"	02:03:57:20	
46C	3	"		"	02:07:45:04	
46C	4	"		"	02:11:19:16	
46C	5	"		"	02:13:35:20	
46S	1	100		5.6-4	02:13:57:20	
46S	2	"		"	02:17:31:16	
46S	3	"		"	02:21:34:04	
46S	4	"		"	02:30:14:16	Start Dolly
46S	5	"		"	02:32:08:04	
46S	6	"		"	02:33:55:08	
46S	7	"		"	02:36:17:16	
46S	8	"		"	02:40:00:00	
46S	4	"		"		
46S					02:42:32:08	
46S					02:42:37:08	
46D	1	50		2.1-3	03:03:35:10	

Page _____ of _____



Card A = Dar 1

Card B = Dar 2

Card UNO = Dar 1 (cont)

SOUND LOG SHEET

Date 12/13/09

Project: Bicycle Season				Production Company: Hidden Spigot Productions			
Sound Mixer: Josh Johnston				Bit Depth: 24		Sample Rate: 48 kHz	
Shot	Take	Dar 1 L	Dar 1 R	Dar 2 L	Dar 2 R	Dar 3 L	Dar 3 R
COMMENTS							
36B	1	boom					
							no sound take
36A	1	boom					
	2						best take
	3						
	4						
21A	1	boom					
28D	1	boom					
	2						good, but might peak on close yell
	3						fine, only 1st half
	4						good, lowered levels expecting yell so could be better
28H	1	boom					good
	2						ran far on yell, were off-axis somewhat
9F	1	boom	L Rahay				good
	2						peaking severe
	3						no peaking, probably a little
	4						little low, but may have to be
9A	1	boom	L Anthy				low good boom handler noise
	2						boom problem low gain
	3						good
	4						
9E	1	boom	L				
28C	1	boom	L Vince				
28B	1	boom	L Vince				
	2						not bad, lotsa cars
	3						big truck, otherwise good batteries cutting out drive off
28C	1	boom	L Vince				
	2						decent
	3						good, some clothing noise
	4						good
	5						good
	6						

Day 3

Page 1 of 1

SOUND LOG SHEET

Date 12/17/09

Project: Bicycle Season				Production Company: Hidden Spigot Productions					
Sound Mixer: Josh Johnston				Bit Depth: <u>24</u>				Sample Rate: <u>48 kHz</u>	
Shot	Take	Dar 1 L	Dar 1 R	Dar 2 L	Dar 2 R	Dar 3 L	Dar 3 R	COMMENTS	
14A	1	boom	tree boom	couch lav	girls' lav	[our zone coverage catches them w/ tree mike at the door for the wide]		talkin' BG;	
	2					[genny noise bad when door open]		pretty good	
	3								
	4								
14B	1	boom	girls' lav	couch lav	tree plant	[leaving the others on as room surround]		good for what we've got not bad, levels could be up a smidge	
	2							good, maybe a little hot	
	3							GREAT	
14C	1	boom	girls' lav	X	X			good / XXXXXXXXXXXXXXXXXXXX	
	2								
14D	1	boom	lav Wilson	girls' lav	tree room			good / cloth noise on lav when he gets up but that's good, not when we need it.	
	2							good	
	3							half-take	
14E	1	boom	lav room	X	X			shot changed, not good	
	2	boom		X	X			not bad too much clothing	
	3	boom	lav Cindy	X	X			GREAT	
	4	boom	lav Cindy	girls' lav	tree room	[good, far dish noises]		GREAT	
	5							!!	
	6								
	7								
14H	1	boom	lav Cindy					good	
14M	1	boom	lav Wilson	lav Cindy	tree room			clothing noise, on his lav	
	2							changed shot, off axis walking	
	3							good except lav noise	
	4							(he's got a really hairy chest)	
14N	1	boom	lav Wilson	lav Cindy	tree room				

Shots mislabeled

SOUND LOG SHEET

Date DEC 18, 2009

Project: Bicycle Season				Production Company: Hidden Spigot Productions				
Sound Mixer: Josh Johnston				Bit Depth: 24		Sample Rate: 48 kHz		
Shot	Take	Dar 1 L	Dar 1 R	Dar 2 L	Dar 2 R	Dar 3 L	Dar 3 R	COMMENTS
46T	1	boom	lav					WIND, CLOTHING NOISE, GENERATOR MOS
	2							WIND, CLOTHING GENERATOR, BOOM TOO FAR AWAY
	3							MURDY AS HELL
	4							WIND BETTER... BUT OTHER BACKGROUND NOISES.
	5							good girls riding bikes into yard
46A	1	boom	boom					otherwise same-ish
46A	1	BOOM	BOOM					AIR PLANE
	2							SOME HEATING UNIT NOISE... OTHERWISE GOOD
	3							MINOR WIND NOISE - PRETTY GOOD
	4							GOOD BIKE APPROACH - VERY MINOR WIND NOISE
46E	1	BOOM	BOOM					NICE, CLEAN BICYCLE SOUND
	2							MOSTLY CLEAN BIKE SOUND
	3							BACKGROUND TALKING
	4							LOTS OF BARKING... VERY LITTLE WIND (BEGINNING)
46R	1	BOOM	BOOM					GOOD USEABLE BIKE NOISE
	2	boom	boom					PRETTY GOOD, BUT A LOT OF WIND
46M	1	boom	lav pot	lav gate	lav Wilson			
46M	1	boom	lav close pos	lav for pos	lav Wilson			POSITIONING PROBLEMS
	2							POSITIONING PROBLEMS
	3	boom	lav close pos	lav GATE				PRETTY good - but WIND probs.
	4							PRETTY GOOD ;
	5							2ND PART GOOD/MINOR WIND
	6							GOOD!
46N	1	boom	boom plant	lav Cindy gate	lav Wilson			GOOD
	2							GOOD
46G	1	boom	boom plant	lav Cindy gate	lav Wilson			GOOD/1ST CHANNEL: SOME OPERATING NOISE
	2	lower pos on Wilson	normal pos. on Vince/Wil	BG/ Cindy	lav Witsun			VERY GOOD OP./MISSED START OF HER LINE
46H	3							GOOD - too much OP. NOISE ?

DAY 7

Page 1 of

BS

Date: 12/12/09

Work Day: Day 2

Time of Day: 10:30am

Scene: 15 A

Shot: Dolly

TC-In	TC-out	Scene	Take	Notes	Cam/DP notes	Dir-Notes
00:05 05 05:12:00 00:10:00	05 08:12:00	15A	#	Rehearsal		
	03:35:00	"	1	Sound cut / 1st run - kitchen light All sounds		
	03:45:04		2	nothing happened - cut		
	08:31:04		3		good dolly speed - give a little more - tilt when checking vest	want to dolly faster
	09:53:04		4	lights - flickering	good speed; focus - watch tilt	
	11:53:16		5	cell phone went off		
	13:03:08		6	construction sounds		
	13:56:12		7	song was still in microwave		

BS

Date: 12/13/09
 Work Day: Day 3
 Time of Day: 0:50 pm

Scene: 22 A
 Shot: Dolly - after robbery

TC-In	TC-out	Scene	Take	Notes	Cam/DP notes	Dir-Notes
		22 A	1	—	not so good	
			2	dolly chair - creating	1st run slow on dolly 2nd run cut eyes off (V) in pan 4.	
			3	Door was open during take	1st run - soft - 2nd run - good	
			4	1st run cop shines 2nd run	1st run soft on bet 2nd run not enough head room	
			5			too long on bet
			6			too soft on (V)
			7	each's reflection in door's window		
			8	3rd run = good	1st run - slow on pan up too slow on dolly 2nd = good	2nd run (V) needs to get to bet sooner 3rd = good



Date: 1/10/10
Work Day: _____
Time of Day: 12:30pm

Scene: 46S

Shot: _____

guy's sand?

TC-In	TC-out	Scene	Take	Notes	Cam/DP notes	Dir-Notes
		46S	1	— (v) i KH not happy w/ the end		good
			2	see him - messed lines up should be "Lindy" & (w) says		
			3	should be "Lindy" & (w) says Fixed door again		
			4	DOLLY too many sounds		
			5	little taped down - sounds dolly slipped end	dolly slower	
			6	" " " "	camera getting too much vibration - some jump @ beginning of dolly.	staked out scene - a little
			7	" " " " a few sounds (car door close)	good / take off car dolly, a little jerky	
			8	" " " "	solid	good

Appendix G: Location Insurance Documents

BOBBY JINDAL
GOVERNOR



ANGELE DAVIS
COMMISSIONER OF ADMINISTRATION

State of Louisiana
Division of Administration
Office of Risk Management

December 8, 2009

Ms. Sherri R. Ganucheau
2000 Lakeshore Drive
B.A. Room 328
New Orleans, LA 70148

Dear Ms. Ganucheau:

RE: Certificates of Insurance for
Commercial General Liability
4460 University of New Orleans

Attached are original certificates of insurance showing proof of coverage for the UNO film project, "Bicycle Season." Please forward the original certificates to the certificate holders and make copies for your files and records.

If you have any questions, please call me at [REDACTED] or send a fax to [REDACTED]

Sincerely,

A handwritten signature in cursive script that reads "Kristy Breaux".

Kristy Breaux, CISR
State Risk Underwriter

Attachments

CERTIFICATE OF INSURANCE

PRODUCER Office of Risk Management – DOA Post Office Box 91108 Baton Rouge, Louisiana 70821-9108		THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. COMPANY AFFORDING COVERAGE Louisiana Self-Insurance Fund
INSURED State of Louisiana University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148		Issue Date <u>December 8, 2009</u>
CORP. NO: 4460		

COVERAGES
 THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL TERMS, EXCLUSIONS, AND CONDITIONS OF SUCH POLICIES.

CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS		
						EACH OCCURRENCE	AGGREGATE
	GENERAL LIABILITY <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> POLLUTION (Sudden & Accidental Only) <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any one fire) <input type="checkbox"/> MEDICAL EXPENSES	CGL20092010	07-01-2009	07-01-2010	BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	\$ 5,000,000	
	AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED AUTOMOBILE PHYSICAL DAMAGE <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED				BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	\$	
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY <input type="checkbox"/> OTHER				STATUTORY \$ (EACH ACCIDENT) \$ (DISEASE-POLICY LIMIT) \$ (DISEASE-EACH EMPLOYEE)		

DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS

Proof of coverage for UNO film project, "Bicycle Season," being filmed at Tom Nalley's residence located at 95 Tern Street in New Orleans, LA.

CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICES SHALL IMPOSE NO OBLIGATIONS OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES.

CERTIFICATE HOLDER

AUTHORIZED REPRESENTATIVE

Tom Nalley
 95 Tern Street
 New Orleans, LA 70124

Melissa Harris

MELISSA HARRIS, UNDERWRITING MANAGER

CERTIFICATE OF INSURANCE

PRODUCER Office of Risk Management – DOA Post Office Box 91106 Baton Rouge, Louisiana 70821-9106		Issue Date December 8, 2009
INSURED State of Louisiana University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148		THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. COMPANY AFFORDING COVERAGE Louisiana Self-Insurance Fund

CORP. NO: 4460

COVERAGES

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL TERMS, EXCLUSIONS, AND CONDITIONS OF SUCH POLICIES.

CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS	
					EACH OCCURRENCE	AGGREGATE
	GENERAL LIABILITY <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> POLLUTION (Sudden & Accidental Only) <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any one fire) <input type="checkbox"/> MEDICAL EXPENSES	CGL20092010	07-01-2009	07-01-2010	BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	\$5,000,000
	AUTOMOBILE LIABILITY <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED AUTOMOBILE PHYSICAL DAMAGE <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED				BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	\$
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY <input type="checkbox"/> OTHER				STATUTORY \$ (EACH ACCIDENT) \$ (DISEASE-POLICY LIMIT) \$ (DISEASE-EACH EMPLOYEE)	

DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS

Proof of coverage for UNO film project, "Bicycle Season," being filmed at the following locations: Charla Smith's residence located at 84 Dove Street in New Orleans, LA 70124; 1st NBC Bank located at 210 Baronne Street, New Orleans, LA 70112; Le Jouet Toy Store, 1700 Airline Drive, Metairie, LA 70001; JR's Pawn located at 2209 Jefferson Highway, Jefferson, LA 70121, and the First District Patrol Office located at 4116 Hessmer Avenue, Metairie, LA 70002.

CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING COMPANY WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO MAIL SUCH NOTICES SHALL IMPOSE NO OBLIGATIONS OR LIABILITY OF ANY KIND UPON THE COMPANY, ITS AGENTS OR REPRESENTATIVES.

CERTIFICATE HOLDER

University of New Orleans
 2000 Lakeshore Drive
 New Orleans, LA 70148

AUTHORIZED REPRESENTATIVE

Melissa Harris

MELISSA HARRIS, UNDERWRITING MANAGER

C

MASTER USE LICENSE

This "Agreement" entered into as of this 7th day of April 2010, between UNO Films, located at 2000 Lakeshore Drive, New Orleans, LA 70148 and Sony Music Entertainment ("Licensor"), located at: 9830 Wilshire Blvd., Beverly Hills, CA 90212

The parties hereby agree as follows:

1) Musical Recording

The musical recording ("Recording") and the sole use of said musical Recording, covered by this license are:

Title 1: Here Comes Santa Clause- Elvis Presly Licensor: Sony BMG

Title 2: Blue Christmas- Elvis Presly Licensor: Sony BMG

Title 3: We Wish You A Merry Christmas- Being Crosby Licensor: Sony BMG

Title 4: The Christmas Song- Nat King Cole Licensor: Sony BMG

Title 5: Holly Jolly- Burl Ives Licensor: Sony BMG

Title 6: Home For The Holidays- The Carpenters Licensor: Sony BMG

Title 7: Carol Of The Bells- The Carpenters Licensor: Sony BMG

Title 8: God Rest Ye Merry Gentleman- Lawrence Juper Licensor: Sony BMG

Title 9: Jingle Bells- Frank Sinatra Licensor: Sony BMG

Title 10: Christmas Time Is Here- Vince Guaraldi Licensor: Sony BMG

2) License:

a) Licensor grants to Company the non-exclusive right and license to perform publicly, either for profit or non-profit, and to authorize others so to perform the Recording only in the Film and trailers thereof, through out the universe in perpetuity in any media now known or hereinafter devised.

b) Company agrees not to manufacture or distribute sound recordings (including soundtrack albums, promotional CD's or any and all methods of sound recording) separately from actual positive prints of the Film and directly integrated media.

3) Motion Picture Title

The title of the only motion picture ("Film") with which Recording is to be used is currently "Bicycle Season". Film's title is a working title and may change without affecting any term of the Agreement.

4) Term

The term of this Agreement shall commence upon execution of the Agreement and shall remain in full force and effect for the duration of all copyrights in the Recording, including but not limited to any renewals and extensions without Company having to pay any additional consideration thereof.

5) Publicity

a) Any publicity, paid advertisements, press notices or other information with respect to the Film will be under the sole control of Company. Therefore, Licensor, his/her agents or representatives, or any of them, will not issue or consent to and/or authorize any person or entity to release such information without the express prior written approval of Company. Any violation of this paragraph shall be considered a material breach of this agreement.

b) Licensor hereby grants Company the right during the Term of this Agreement, to issue and authorize publicity, paid advertisements, press notices and other information concerning Licensor.

6) Rights

a) Licensor owns 100% of the rights for the Recording. Company agrees to specify Licensor as 100% writer and as 100% Licensor for all music on performing rights and cue sheets.

b) Company shall have no right or authority (1) to make any change in the original lyrics or in the fundamental character of the music of the Recording; (2) to use the title, the subtitle or any portion of the lyrics of the Recording as the title or subtitle of the Film; (3) to dramatize or to use the plot or any dramatic content of the lyrics of the Recording; or (4) to make any other use of the Recording not expressly authorized herein.

7) Limitations on Authority

Licensor shall not employ any person to serve in any capacity, or contract for the purchase or renting of any article

or material, nor make any agreement committing Company to pay any sum of money for any reason whatsoever in connection with the Agreement, or otherwise, without the express prior written consent of a duly authorized officer of Company.

8) Relationship of Parties

The parties hereto are entering into this Agreement as independent contractors, and no partnership or joint venture or other association shall be deemed created by this Agreement.

9) Screen Credit

a) Licensor shall receive credit as Licensor substantially as follows: "Licensor" or "Composed by" or "Musical Score by" in the opening and closing credits. Size, type, style, placement and duration shall be determined by Company.

b) Licensor shall be given the above credits only in the event that the Film is produced and in the event of any inadvertent error with either credit, Licensor is not entitled to any injunctive relief.

Company maintains all Artistic control over the Film throughout the entire course of the production.

10) Representations and Warranties

a) Licensor hereby warrants and represents that it will not violate any law, regulation or contractual obligation by entering into this Agreement, and that it is free to enter into this Agreement, is not subject to any obligation or disability and has not made or will not make any grant or assignment which can, will or reasonably might prevent or materially interfere with the full performance of his/her exclusive obligations hereunder.

b) Licensor warrants and represents that all Recordings written or composed by Licensor hereunder shall be 100% owned by Licensor. Licensor further warrants and represents that to the best of Licensor's knowledge after diligent investigation, such Recording(s), and Company's use thereof, shall not infringe upon or violate the right of privacy of, or constitute a libel or slander against, or violate any common law rights or any other rights of any person or entity.

11) Indemnification

a) Licensor hereby agrees to indemnify and hold harmless Company, its successors, transferees, assignees and licensees, and the respective agents from and against any and all damages, costs, expenses, liabilities, claims and causes of action in any way arising by reason of the breach by Licensor of any warranty or representation hereunder or any other provision in this Agreement, including, without limitation, reasonable outside attorneys fees and costs in the defense and disposition of such matters, and any claim for any compensation by Licensor. Company shall defend and indemnify Licensor from and against all judgments, damages, costs and expenses, including reasonable outside attorneys fees and court costs, arising out of material assigned and/or supplied to Licensor by Company, material altered or added by Company, and/or Company's development, production, distribution or exploitation of any film produced hereunder.

12) Remedies

a) The Recording to be furnished and the rights herein granted to Company are of a unique character of such value that the loss of the Recording could not adequately be compensated in damages in an action at law, and a breach by Licensor of any material provision hereunder will cause irreparable injury. Licensor, therefore, expressly agrees that Company shall be entitled to seek equitable relief by way of a temporary restraining order, specific performance, preliminary or permanent injunction or otherwise to prevent the breach of this Agreement and to secure its enforcement.

b) The sole right of Licensor as to any breach or alleged breach by Company shall be the recovery of money damages, and the rights herein granted by Licensor shall not terminate by reason of such breach or alleged breach. Company shall have the right to terminate this Agreement and the use of the Recording if, Company in good faith belief, based on the facts then available to Company, Licensor has engaged in any of the following conduct a) fraud, misappropriation or embezzlement of funds; b) willful disregard of instructions, applicable company policies, regulations or procedures of which Licensor was or should have been aware; or c) gross misconduct. Termination under this provision shall be effective immediately upon receipt of notice by Licensor.

13) Default

a) If Licensor refuses or neglects to perform any of Licensor's obligations hereunder to the best of his ability, for any reason other than incapacity, Licensor shall be in "default" of this Agreement. If Licensor refuses or states that

Licensor will refuse to comply with any of his obligations hereunder, such refusal or statement may be treated by Company as an immediate default, regardless if the time for performance of such obligation or obligations has arrived.

b) Company may suspend this Agreement as to compensation while such default continues and during the week after Licensor serves a written notice upon Company stating that they are ready willing and able to resume full performance. Company may terminate this Agreement immediately at any time during the period Licensor is in default or within a reasonable time thereafter. Company's obligations or guarantees to pay Licensor for Licensor's services shall be reduced by the number of days affected by such default.

14) No Obligation

Company does not represent or warrant any obligation to make Film, release Film or use the Recording in the Film.

15) No Authority to Bind

Licensor has no authority to bind Company in any third party agreements or any other agreements unless a prior agreement has been made with Company in writing.

16) Additional Provisions

a) Voluntary Agreement: Licensor represents and warrants that it has entered into this Agreement freely and voluntarily without any duress, coercion or undue influence.

b) Choice of Law and Submission to Jurisdiction: This Agreement shall be governed by applicable federal law and by the laws of Sony Music Entertainment. Licensor and Company hereby submit and consent to the jurisdiction of the state and federal courts and stipulate that such courts are convenient for the resolution of any disputes relating to this Agreement or the formation, interpretation or breach hereof.

d) Notices: Any notice required or permitted under this Agreement shall be in writing and shall be deemed given when delivered personally or seven (7) days after being sent by first-class registered or certified mail, return receipt requested, to the party for which intended at its or his or her address set forth in this Agreement or to such other address as either party may hereafter specify by similar notice to the other. If the date for the exercise of an option or a date on which a notice must be received falls on a weekend or a legal holiday, the date shall be deemed extended through the close of the next business day thereafter.

e) Ambiguities: This Agreement shall be deemed to have been drafted by all the parties hereto, since all parties had the opportunity to review and agree thereto and no ambiguity shall be resolved against any party by virtue of its participation in drafting of this Agreement.

f) Attorneys or Agents Fees: The fees, expenses and commissions of any attorney, accountant, agent or manager employed, retained or consulted by Licensor shall be borne solely by Licensor.

17) Entire Agreement

a) This Agreement cancels and supersedes all prior negotiations and understandings between Company, and Licensor relating hereto. No officer, employee or representative of Company has any authority to make any representation or promise not contained in this Agreement and Licensor expressly represents and warrants that Licensor has not executed this Agreement in reliance on any such representation or promise.

b) Should any provision of this agreement be invalidated for any reason, such invalidation shall have no effect on the remainder of the Agreement and the Agreement shall remain in full force and effect.

18) Agreement must be Signed

This Agreement is not valid or binding unless and until in writing signed by a duly authorized officer of Company. No amendment, modification, extension, release, discharge or waiver of this Agreement, or of any provision hereof, shall be valid or binding unless in writing signed, in the case of Company, by a duly authorized officer of Company, or in the case of Licensor, by Licensor.

19) Commencement of Agreement This Agreement shall commence upon the date of execution, and all parties intend to be bound throughout the Term of the Agreement.

Signed: Km 1/5 Date: 4-13-2010

Signed: Paul/and Date: 4-8-2010

SYNCHRONIZATION LICENSE FOR MOTION PICTURE FESTIVAL USE

This "Agreement" entered into as of this 4th day of April, between UNO Department of Film ("Company") located at: 2000 Lakeshore Drive, New Orleans, LA 70148 and ASCAP General Licensing ("Publisher") located at: 2675 Paces Ferry Road, SE Suite 350 Atlanta, GA 30339

The parties hereby agree as follows:

1) Musical Composition

The musical compositions and the sole use of said musical compositions, covered by this license are:

1. Here Comes Santa Clause- Elvis Presley
2. Blue Christmas- Elvis Presley
3. We Wish You a Merry Christmas- Being Crosby
4. The Christmas Song- Nat King Cole
5. Holly Jolly- Burl Ives
6. Home For the Holidays- The Carpenters
7. Carol Of The Bells- the Carpenters
8. God Rest Ye Merry Gentlemen- Lawrence Juper
9. Jingle Bells- Frank Sinatra
10. Christmas Time is Here- Vince Guaraldi

2) License:

- a) Publisher grants to Company the non-exclusive right and restricted license to perform publicly, for promotional purposes at Film Festivals and Film Markets, and to authorize others so to perform the Composition only in synchronization or timed relationship to the Film, Promotional Materials and trailers thereof, throughout the universe in perpetuity in any media now known or hereinafter devised.
- b) Film Festival and Film Market are defined as any gathering of film makers, including but not limited to; production companies and independent film makers, for the purpose of promoting their film(s) for purchase and/or distribution of the film by a larger production company, studio or distribution company.
- c) Company agrees not to manufacture or distribute sound recordings (including soundtrack albums, promotional CD's or any and all methods of sound recording) separately from actual positive prints of the Film and directly integrated media.

3) Motion Picture Title

The title of the only motion picture ("Film") with which Composition is to be used is currently, "Bicycle Season". Film's title is a working title and may change without affecting any term of the Agreement.

4) Term

The term of this Agreement shall commence upon execution of the Agreement and shall remain in full force and effect for the duration of all copyrights in the Composition, including but not limited to any renewals and extensions without Company having to pay any additional consideration thereof.

5) Publicity

- a) Any publicity, paid advertisements, press notices or other information with respect to the Film will be under the sole control of Company. Therefore, Publisher, his/her agents or representatives, or any of them, will not issue or consent to and/or authorize any person or entity to release such information without the express prior written approval of Company. Any violation of this paragraph shall be considered a material breach of this agreement.
- b) Publisher hereby grants Company the right during the Term of this Agreement, to issue and authorize publicity, paid advertisements, press notices and other information concerning Publisher.

6) Rights

a) Publisher will own 100% of all worldwide music publishing rights for the Composition. Company agrees to specify Publisher as 100% publisher for all music on performing rights and cue sheets.

b) Company shall have no right or authority (1) to make any change in the original lyrics or in the fundamental character of the music of the Composition; (2) to use the title, the subtitle or any portion of the lyrics of the Composition as the title or subtitle of the Film; (3) to dramatize or to use the plot or any dramatic content of the lyrics of the Composition; or (4) to make any other use of the Composition not expressly authorized herein.

7) Limitations on Authority

Publisher shall not employ any person to serve in any capacity, or contract for the purchase or renting of any article or material, nor make any agreement committing Company to pay any sum of money for any reason whatsoever in connection with the Agreement, or otherwise, without the express prior written consent of a duly authorized officer of Company.

8) Relationship of Parties

The parties hereto are entering into this Agreement as independent contractors, and no partnership or joint venture or other association shall be deemed created by this Agreement.

9) Screen Credit

a) Publisher shall receive credit as Publisher substantially as follows: "Publisher" or "Composed by" or "Musical Score by" in the opening and closing credits. Company shall determine size, type, style, placement and duration.

b) Publisher shall be given the above credits only in the event that the Film is produced and in the event of any inadvertent error with either credit, Publisher is not entitled to any injunctive relief.

10) Artistic Control

Company maintains all Artistic control over the Film throughout the entire course of the production.

11) Representations and Warranties

a) Publisher hereby warrants and represents that it will not violate any law, regulation or contractual obligation by entering into this Agreement, and that it is free to enter into this Agreement, is not subject to any obligation or disability and has not made or will not make any grant or assignment which can, will or reasonably might prevent or materially interfere with the full performance of his/her exclusive obligations hereunder.

b) Publisher warrants and represents that all Compositions under this agreement shall be 100% owned by Publisher. Publisher further warrants and represents that to the best of Publisher's knowledge after diligent investigation, such Composition(s), and Company's use thereof, shall not infringe upon or violate the right of privacy of, or constitute a libel or slander against, or violate any common law rights or any other rights of any person or entity.

12) Indemnification

a) Publisher hereby agrees to indemnify and hold harmless Company, its successors, transferees, assignees and licensees, and the respective agents from and against any and all damages, costs, expenses, liabilities, claims and causes of action in any way arising by reason of the breach by Publisher of any warranty or representation hereunder or any other provision in this Agreement, including, without limitation, reasonable outside attorneys fees and costs in the defense and disposition of such matters, and any claim for any compensation by Publisher. Company shall defend and indemnify Publisher from and against all judgments, damages, costs and expenses, including reasonable outside attorneys fees and court costs, arising out of material assigned and/or supplied to Publisher by Company, material altered or added by Company, and/or Company's development, production, distribution or exploitation of any film produced hereunder.

13) Remedies

a) The Composition to be furnished and the rights herein granted to Company are of a unique character of such value that the loss of the Composition could not adequately be compensated in damages in an action at law, and a breach by Publisher of any material provision hereunder will cause irreparable injury. Publisher, therefore, expressly agrees that Company shall be entitled to seek equitable relief by way of a temporary restraining order, specific performance, preliminary or permanent injunction or otherwise to prevent the breach of this Agreement and to secure its enforcement.

b) The sole right of Publisher as to any breach or alleged breach by Company shall be the recovery of money damages, and the rights herein granted by Publisher shall not terminate by reason of such breach or alleged breach.

14) Termination for Cause

Company shall have the right to terminate this Agreement and the use of the Composition if, Company in good faith belief, based on the facts then available to Company, Publisher has engaged in any of the following conduct a) fraud, misappropriation or embezzlement of funds; b) willful disregard of instructions, applicable company policies, regulations or procedures of which Publisher was or should have been aware; or c) gross misconduct. Termination under this provision shall be effective immediately upon receipt of notice by Publisher.

15) Default

a) If Publisher refuses or neglects to perform any of Publisher's obligations hereunder to the best of his ability, for any reason other than incapacity, Publisher shall be in "default" of this Agreement. If Publisher refuses or states that Publisher will refuse to comply with any of his obligations hereunder, such refusal or statement may be treated by Company as an immediate default, regardless if the time for performance of such obligation or obligations has arrived.

b) Company may suspend this Agreement as to compensation while such default continues and during the week after Publisher serves a written notice upon Company stating that they are ready willing and able to resume full performance. Company may terminate this Agreement immediately at any time during the period Publisher is in default or within a reasonable time thereafter. Company's obligations or guarantees to pay Publisher for Publisher's services shall be reduced by the number of days affected by such default.

16) No Obligation

Company does not represent or warrant any obligation to make Film, release Film or use the Composition in the Film.

17) No Authority to Bind

Publisher has no authority to bind Company in any third party agreements or any other agreements unless a prior agreement has been made with Company in writing.

18) Additional Provisions

a) Voluntary Agreement: Publisher represents and warrants that it has entered into this Agreement freely and voluntarily without any duress, coercion or undue influence.

b) Paragraph Headings: Paragraph headings contained in this Agreement are for convenience and shall not be considered for any purpose in construing this Agreement.

c) Notices: Any notice required or permitted under this Agreement shall be in writing and shall be deemed given when delivered personally or seven (7) days after being sent by first-class registered or certified mail, return receipt requested, to the party for which intended at its or his or her address set forth in this Agreement or to such other address as either party may hereafter specify by similar notice to the other. If the date for the exercise of an option or a date on which a notice must be received falls on a weekend or a legal holiday, the date shall be deemed extended through the close of the next business day thereafter.

d) Ambiguities: This Agreement shall be deemed to have been drafted by all the parties hereto, since all parties had the opportunity to review and agree thereto and no ambiguity shall be resolved against any party by virtue of its participation in drafting of this Agreement.

e) Attorneys or Agents Fees: The fees, expenses and commissions of any attorney, accountant, agent or manager employed, retained or consulted by Publisher shall be borne solely by Publisher.

f) Agreement Copies: This Agreement may be manufactured, or executed in as many copies or counterparts and are all one in the same Agreement and are executed.

19) Entire Agreement

a) This Agreement cancels and supersedes all prior negotiations and understandings between Company, and Publisher relating hereto. No officer, employee or representative of Company has any authority or make any representation or promise not contained in this Agreement and Publisher expressly represents and warrants that Publisher has not executed this Agreement in reliance on any such representation or promise.

b) Should any provision of this agreement be invalidated for any reason, such invalidation shall have no effect on the remainder of the Agreement and the Agreement shall remain in full force and effect.

20) Agreement must be Signed

This Agreement is not valid or binding unless and until in writing signed by a duly authorized officer of Company. No amendment, modification, extension, release, discharge or waiver of this Agreement, or of any provision hereof, shall be valid or binding unless in writing signed, in the case of Company, by a duly authorized officer of Company, or in the case of Publisher, by Publisher. No oral agreement shall be binding on Company unless and until reduced to writing and signed by a duly authorized officer of Company.

21) Commencement of Agreement

This Agreement shall commence upon the date of execution, and all parties intend to be bound throughout the Term of the Agreement.

Signed: K. H. S. Date: 4-19-2010
Signed: Rae/Issa Date: 4-19-2010

SAG STUDENT FILM LETTER AGREEMENT
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title "BICYCLE SEASON"

Filmmaker Name: NICOLE WILLIAMS

PERFORMER: Name: TRACY MILLER

Address: [REDACTED] Zip [REDACTED]

Performer's Phone: [REDACTED]

EMPLOYMENT: Rate of Deferral: \$ 111.00 per day

Role: VINCENT

Start Date: 12-11-09 (Total Guaranteed Employment 9)

The Student Film Letter Agreement allows professional performers (both SAG members and non-SAG members) to render services in the film project on a deferred salary basis. No monies will be due the performer (with the following exceptions) until the film is released into a commercial market (i.e. Pay Cable, Theatrical Motion Picture Houses, Free Television, Videocassette, Educational/Industrial, etc.).

Non-deferred Payments

The following monies shall be due during the current production period:

1. Car mileage allowance reimbursement (30 cents per mile).
2. Meal penalties (if meal not provided within six (6) hours).
3. Per diem (on overnight location only).
4. Reimbursement for special hairdress, make-up or wardrobe.
5. Overtime for work in excess of 12 hours in any day (excluding time spent for meals), more than five consecutive days in each week, or for production which exceeds 20 total shooting days.
6. Late payment charges to performers (for payment due in #5).
7. Rest period charges (if performer not given at least 12 hours rest).
8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.

[] Performer affirms that he/she has received a copy of the full 11-page Film Letter Agreement, executed between SAG and the Filmmaker for the above film project.

By [Signature]
Filmmaker Signature

Date 11-8-09

By [Signature]
Performer Signature

Date 11-8-09

3 copies: Original: To Screen Actors Guild
Copy 1: To Performer
Copy 2: To Filmmaker

Revised 5/30/07

PARENTS CONSENT STATEMENT

I, Michele Enright hereby give consent for Juliette Enright
(name of consenting parent) (name of child)

to be photographed or appear in Bicycle Season
(name of play, motion picture, television, video production or advertisement)

being filmed/produced by Nicole Williams
(name of production company)

Michele Enright
Signature of consenting parent

10/3/09
Date of consent

SAG STUDENT FILM LETTER AGREEMENT
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title "BICYCLE SEASON"

Filmmaker Name: NICOLE WILLIAMS

PERFORMER: Name: ELLIOTT GREY [REDACTED]

Address: [REDACTED] Zip: [REDACTED]

Performer's Phone: [REDACTED]

EMPLOYMENT: Rate of Deferral: \$ 160.00 per day

Role: WILSON

Start Date: _____ (Total Guaranteed Employment 3)

The Student Film Letter Agreement allows professional performers (both SAG members and non-SAG members) to render services in the film project on a deferred salary basis. No monies will be due the performer (with the following exceptions) until the film is released into a commercial market (i.e. Pay Cable, Theatrical Motion Picture Houses, Free Television, Videocassette, Educational/Industrial, etc.).

Non-deferred Payments

The following monies shall be due during the current production period:

1. Car mileage allowance reimbursement (30 cents per mile).
2. Meal penalties (if meal not provided within six (6) hours).
3. Per diem (on overnight location only).
4. Reimbursement for special hairdress, make-up or wardrobe.
5. Overtime for work in excess of 12 hours in any day (excluding time spent for meals), more than five consecutive days in each week, or for production which exceeds 20 total shooting days.
6. Late payment charges to performers (for payment due in #5).
7. Rest period charges (if performer not given at least 12 hours rest).
8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.

[] Performer affirms that he/she has received a copy of the full 11-page Film Letter Agreement, executed between SAG and the Filmmaker for the above film project.

By Nicole Williams
Filmmaker Signature

By Elliott Grey
Performer Signature

Date 11-8-09

Date 11-8-09

3 copies: Original: To Screen Actors Guild
 Copy 1: To Performer
 Copy 2: To Filmmaker

Revised 5/30/07

75

SAG STUDENT FILM LETTER AGREEMENT
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title "BICYCLE SEASON"

Filmmaker Name: NICOLE WILLIAMS

PERFORMER: Name: SHANNA FORRESTALL

Address: _____ Zip _____

Performer's Phone: _____

EMPLOYMENT: Rate of ~~Deferral~~: \$ 100 per day

Role: CINDY

Start Date: 12-17-09 (Total Guaranteed Employment 3)

The Student Film Letter Agreement allows professional performers (both SAG members and non-SAG members) to render services in the film project on a deferred salary basis. No monies will be due the performer (with the following exceptions) until the film is released into a commercial market (i.e. Pay Cable, Theatrical Motion Picture Houses, Free Television, Videocassette, Educational/Industrial, etc.).

Non-deferred Payments

The following monies shall be due during the current production period:

1. Car mileage allowance reimbursement (30 cents per mile).
2. Meal penalties (if meal not provided within six (6) hours).
3. Per diem (on overnight location only).
4. Reimbursement for special hairdress, make-up or wardrobe.
5. Overtime for work in excess of 12 hours in any day (excluding time spent for meals), more than five consecutive days in each week, or for production which exceeds 20 total shooting days.
6. Late payment charges to performers (for payment due in #5).
7. Rest period charges (if performer not given at least 12 hours rest).
8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.

[] Performer affirms that he/she has received a copy of the full 11-page Film Letter Agreement, executed between SAG and the Filmmaker for the above film project.

By Nicole Williams
Filmmaker Signature

Date 12-17-09

By Shanna Forrestall
Performer Signature

Date Dec. 17 2009

3 copies: Original: To Screen Actors Guild
Copy 1: To Performer
Copy 2: To Filmmaker

Revised 5/30/07

75

SAG STUDENT FILM LETTER AGREEMENT
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title "BICYCLE SEASON"

Filmmaker Name: NICOLE WILLIAMS

PERFORMER: Name: KIM COLLINS

Address: [REDACTED] Zip: [REDACTED]

Performer's Phone: [REDACTED]

EMPLOYMENT: Rate of ~~Deferment~~ \$ 100 per day

Role: ANTHONY

Start Date: 12-13-09 (Total Guaranteed Employment 1)

The Student Film Letter Agreement allows professional performers (both SAG members and non-SAG members) to render services in the film project on a deferred salary basis. No monies will be due the performer (with the following exceptions) until the film is released into a commercial market (i.e. Pay Cable, Theatrical Motion Picture Houses, Free Television, Videocassette, Educational/Industrial, etc.).

Non-deferred Payments

The following monies shall be due during the current production period:

1. Car mileage allowance reimbursement (30 cents per mile).
2. Meal penalties (if meal not provided within six (6) hours).
3. Per diem (on overnight location only).
4. Reimbursement for special hairdress, make-up or wardrobe.
5. Overtime for work in excess of 12 hours in any day (excluding time spent for meals), more than five consecutive days in each week, or for production which exceeds 20 total shooting days.
6. Late payment charges to performers (for payment due in #5).
7. Rest period charges (if performer not given at least 12 hours rest).
8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.

- [] Performer affirms that he/she has received a copy of the full 11-page Film Letter Agreement, executed between SAG and the Filmmaker for the above film project.

with file

By [Signature]
Filmmaker Signature

By [Signature]
Performer Signature

-13-09

Date 12-13-09

Date 12/13/09

3 copies: Original: To Screen Actors Guild
Copy 1: To Performer
Copy 2: To Filmmaker

Revised 5/30/07

APPEARANCE RELEASE

For good and valuable consideration, receipt of which is hereby acknowledged, I the undersigned, do hereby grant to NICOLE WILLIAMS ("Producer") the irrevocable right and license to use my name and biographical material concerning me, and all rights in and to any video tape, motion picture and/or still photographs made by Producer of my likeness, poses, acts and appearances, and any sound recordings made by Producer in any such video tape and/or motion picture (as well as any quotes I may give) without additional compensation to me, in any manner or medium, whether now known or hereafter developed, throughout the universe in perpetuity.

I, the undersigned, further release Producer, its partners, officers, directors, employees, agents, successors, assigns and licensees from any and all claims that I have or might have by virtue of or arising out of the production, exhibition, distribution, promotion and/or advertising of "BICYCLE SEASON" (the "Film"), including without limitation, any claim for defamation, slander or invasion of privacy or infringement of rights of publicity. The results and proceeds of such tapings, films, photography, and/or recording shall be deemed a "work made for hire," as such term is defined under the copyright laws of the United States, with Producer as the author and exclusive owner thereof.

The foregoing permission and release is given for Producer's benefit and for the benefit of each of its successors, licensees and assigns and any persons, firms, or corporations which, through Producer, shall have the right to promote, distribute and/or exhibit such taping, filming, photography and/or recording, as set forth herein.

Dated: 12-13-09

Signature:



Name:

Caleb Michaelson

Address:

[REDACTED ADDRESS]

APPEARANCE RELEASE

For good and valuable consideration, receipt of which is hereby acknowledged, I the undersigned, do hereby grant to NICOLE WILLIAMS ("Producer") the irrevocable right and license to use my name and biographical material concerning me, and all rights in and to any video tape, motion picture and/or still photographs made by Producer of my likeness, poses, acts and appearances, and any sound recordings made by Producer in any such video tape and/or motion picture (as well as any quotes I may give) without additional compensation to me, in any manner or medium, whether now known or hereafter developed, throughout the universe in perpetuity.

I, the undersigned, further release Producer, its partners, officers, directors, employees, agents, successors, assigns and licensees from any and all claims that I have or might have by virtue of or arising out of the production, exhibition, distribution, promotion and/or advertising of "BICYCLE SEASON" (the "Film"), including without limitation, any claim for defamation, slander or invasion of privacy or infringement of rights of publicity. The results and proceeds of such tapings, films, photography, and/or recording shall be deemed a "work made for hire," as such term is defined under the copyright laws of the United States, with Producer as the author and exclusive owner thereof.

The foregoing permission and release is given for Producer's benefit and for the benefit of each of its successors, licensees and assigns and any persons, firms, or corporations which, through Producer, shall have the right to promote, distribute and/or exhibit such taping, filming, photography and/or recording, as set forth herein.

Dated:

Signature: Gerald B. [Signature]

Name:

[Signature]

Address:

[Redacted Address]

APPEARANCE RELEASE

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Dated: 12/16/09

Signature: Bill Rainey

Name: BILL RAINEY

Address:

[REDACTED ADDRESS]

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Dated: 12-16-09

Signature: Elton A. H. Blum

Name: Elton A. H. Blum

Address: [REDACTED]
[REDACTED]
[REDACTED]

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Dated: 12-16-09

Signature: Cynthia P. LeBlanc
Cynthia P. LeBlanc

Name:

Address:

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Dated:

Signature: Lauren Crespo

Name: Lauren Crespo

Address: 

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Dated:

Signature:

Name: Johnny Rock

Address: [REDACTED]

Telephone: [REDACTED]

Fax: [REDACTED]

Email: [REDACTED]

If the foregoing is a minor, I, the undersigned parent or legal guardian of said minor, hereby consent to the above in all respects.

Dated:

Signature:

Name:

Address:

Telephone:

Fax:

Email:

0.0		
09/26/2005	2	


APPEARANCE RELEASE

For good and valuable consideration, receipt of which is hereby acknowledged, I the undersigned, do hereby grant to Nicole Williams ("Executive Producer / Producer") the irrevocable right and license to use my name and biographical material concerning me, and all rights in and to any video tape, motion picture and/or still photographs made by Producer of my likeness, poses, acts and appearances, and any sound recordings made by Producer in any such video tape and/or motion picture (as well as any quotes I may give) without additional compensation to me, in any manner or medium, whether now known or hereafter developed, throughout the universe in perpetuity.

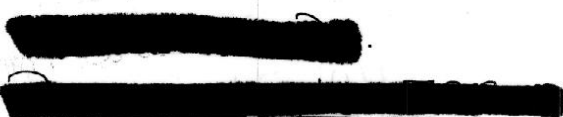
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Dated: 12/10/09

Signature: 

Name: Tammi Arender

Address: 

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Dated:

12/16/09

Signature:

Amber Dawn Landrum

Name:

Amber Dawn Landrum

Address:

[REDACTED ADDRESS]

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Dated:

Signature:

Andrea Sereno

Name: *Andrea Sereno*

Address:

[REDACTED]
[REDACTED]
[REDACTED]

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Dated:

12-16-09

Signature:

Catherine Todaro

Name:

Katie Todaro

Address:

[REDACTED]

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Dated:

Signature:



Name:



Address:

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Dated: 12-19-09

Signature:

Victor Palacios

Name: VICTOR PALACIOS

Address:

[REDACTED]
[REDACTED]

Appendix J: The Film (Embedded H.264 Video)

Click below to play the film, *Bicycle Season*. (Quicktime version 7 or later may be required for playback)



A higher quality version is available for viewing via the internet at

www.unofilm.com

Vita

Kevin Thomas Hughes was born in Baton Rouge, Louisiana on April 20, 1983. He graduated from Zachary High School in Zachary, Louisiana in May of 2001. He went on to study at Louisiana State University, until 2004 when transferred to The University of New Orleans where he received his Bachelor of Arts in Liberal Arts, with an emphasis on Film Production. In August of 2007, he enrolled in The University of New Orleans in order to pursue a Master of Fine Arts degree for Film Production. He graduates in August 2010.