Notes On Forgiveness

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Notes On Forgiveness

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 Arts
Film Production

by

Elizabeth Ann Burris

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Abstract

This paper will seek to provide a detailed analysis of the creative and technical elements of the filmmaking process as they pertain to the thesis project, *Notes on Forgiveness*. Attention will be given to the conceptual framework of the project, specifically the genre the film seeks to work through and beyond, the theoretical aspects of the feminist gaze, and the postmodern elements that were initially incorporated into the screenwriting process. Further, details will be provided on the preproduction and production phases of the project, including creative aspects such as the cinematography, production design, sound design, and technology. A discussion of the logistical aspects, such as budget constraints, insurance concerns, and contract negotiations, will likewise be provided, as they constituted a large aspect of the production timetable. Throughout all of these discussions, analysis will be provided on the implementation of the original plot directives described in the screenwriting process.

Keywords: Notes On Forgiveness, Elizabeth Burris, Bildungsroman, Postmodernism, Jacques Derrida, New Orleans.
Chapter One

Introduction

*Notes on Forgiveness* was conceived with a clear understanding of the restraints inherently present in a student film production. Low budgets, new talent, limited access to locations, and amateur crews are the reality of student films. I set out to create a movie that worked with these restraints, not against them. Elements of film production that are free and available to us all are good storytelling, deep characters, and real connections. What is a filmmaker if not a storyteller? While big budget action scenes, high-end computer generated images, and visual effects were not at my disposal, compelling dialogue, disconcerting aspects of human behavior and morality, and the all-time winning plot combination of desire and entrapment were. To that end, my film was written and produced with the intent to be a good story. I wanted all aspects of the filmmaking process to support and strengthen the art of telling a story that people would enjoy.

This paper will seek to critically address the six phases of my filmmaking process: screenwriting, preproduction, production, postproduction, screening, and distribution. Any work of artistic effort is meant to be judged. It is, elementally, a subjective assessment of worth and value interjected into a place for others to experience and evaluate on their own terms. This paper will serve as my own evaluation of the final product and of the parts comprising the whole. I hope to highlight aspects of the process that were successful, intentional, challenging, instructive, and also just uncontrollable. While I learned many technical aspects and felt more engaged in the actual trade of filmmaking than ever before with this thesis, the lesson that
perhaps became paramount to me is that movies are made by people. People have schedules and problems and ideas and creativity and experience and temper tantrums. All of those things are all throughout movie making. They are all throughout this movie. And all of those things are worth knowing and need to be learned. This project provided an opportunity to experience the process of collaboration in a deeply meaningful way, and that is something truly worthwhile.
Chapter Two

*Plot Analysis*

Quinn Elmore is a gifted undergraduate student of literature and philosophy at a prestigious school. She is ambitious, smart, and ready to make her way in the world. Dr. Ian Klein is her brilliant and slightly feared professor who each year selects one student to take to the top by sponsoring him or her in a coveted philosophy symposium. He has a reputation for only working with the best students and always procuring him or her graduate positions at wonderfully elite schools. Dr. Klein’s verbal finesse and aptitude make him a difficult professor to cross, and the fact that his “best students” have primarily been beautiful young women who devote every moment to his “projects” has never been adequately investigated. Quinn, keen to make a mark and struggling with an acceptance of her own past, takes a post at the school paper with the ambition of bringing down and outsmarting the famous Dr. Klein.

In the beginning, Quinn is in control of herself and the situation. She feels that she is pushing the relationship forward on her own terms. She maps her success in her red notebook and boasts to Conner, the editor of the school newspaper, about her successes in seducing Klein.

Klein, however, is a seasoned seducer. His thoughtful gifts, insightful compliments, and practiced chivalry weigh on Quinn’s will power to follow through with her intentions. She wavers. She neglects all other aspects of her life to pursue him and the symposium. Her inability to focus on anything else is highlighted in her behavior with her friends, Mollie and Conner. She becomes more and more agitated, more withdrawn from normal college life, more defensive of
Klein as a lover and not as a project. She was initially confident that he was a predator, but his charms make her doubt herself. Her internal struggle is her defining feature and her highs and lows constitute the plot points in the film. She initially feels that she “makes” him accept her as his symposium candidate; she “makes” him offer more meetings; she “makes” him bring her breakfast and discuss postgraduate plans. She is surprised, however, when he is waiting for her outside the library on a cold night. His gift of the notebook was not planted or plotted by her. As she sits down at a movie theatre with him, she indicates that he knew she would come. Self-control and self-direction slip away as she almost willingly becomes his prey. She shuns her friends, takes on his traits (smoking), and orders her existence around his preferences.

Conner’s voice is crucial in this plotting. He keeps pulling her attention back to her new role with Klein by continuously contrasting it against her original intended role. He serves as an ever-present marker of moral rectitude in the ambiguous situation Quinn digs herself into. Quinn’s truest thoughts and emotions are as confusing to her as they are to her friends. The audience, likewise, is meant to feel the deliberate ambiguity.

When Klein kisses Quinn in the parking lot, the fear on her face lets us all know that she is not fully committed, that she has retained some portion of her critical faculties, and that she sees Klein for who he is. Why she then gets in the car with him to go to his house becomes the elemental feature of coming of age. Why do any of us get in the car with a drunk driver? Go a step further with anything when we know we shouldn’t? Stay five minutes past that moment when we know we should leave? Her fragile state the next morning, smoking alone on the floor of his bathroom, is the same morning-after reaction that every person has experienced at some point, for some reason—the sobering realization that you are not who you thought you were. She
now knows, as we all know, that all of us hold something shameful, as well as something noble. She has grown up.

Quinn’s reaction to her coming of age is what is perhaps most interesting about her character. Alone in her room, she comes to terms with her past and her present. She feels the full extent of guilt and repulsion; she recognizes her own depravity in ruining his position at the university out of her own ambition. And yet, with the knowledge of the weight of what she is doing, she does it anyway. This action lets both Quinn and the audience question the essence of morality. Of course Klein should be exposed for his lewd behavior, but Quinn’s blatant self-service makes that exposure feel like betrayal. Quinn’s professed desire (as stated in her voice over) of shifting the balance between male power and female victimization in the end leaves her as both the criminal and victim. Coming to terms with her own duality, forgiving Klein for what he did and represented, and ultimately forgiving herself for the role she played willingly and in his power marks her development as a more fully formed and self-actualized woman.

Throughout all of this runs the “forgiveness” topic of Quinn’s symposium paper. The deliberate dialogue about compromising, reconciliation as an economic exchange, and the madness of forgiveness is a subtext for the sexual and intellectual transgressions Quinn and Klein commit against each other. Quinn’s final admission that she can look her own worst self in the face and forgive herself for what she has done is more deeply understood by the audience because of the elements of philosophical forgiveness laced throughout the script.
Chapter Three

*Screenwriting*

I think that a compelling character is one that is deeply realized. I had a creative writing assignment that had a multipage questionnaire for developing a character—what’s the character’s favorite color? Where do they eat dinner? Did they grow up rich or poor? Where did they go to school? The point being that the more real the character is to the writer, the more fully and complexly conceived, the more convincing and interesting the character will be to the audience. I also know that the mantra of creative writing is to write about what you know. I cannot with any reasonable hope of success write about suicide bombers, famine refugees, the homeless, or some kind of historical pioneer fiction. However, I know a lot about being female, young, and ambitious. I know a lot about being an inexperienced, immature girl with a few unhoned skills in a male-dominated environment. I have some personal experience with biting off more than you can chew. I have lived through the deep revelations you can have on a dorm room bed as the person you are going to be takes a stab at the child you are leaving behind. Basically, I know about going to college. I know we have all had a coming of age. I started with that.

*Notes on Forgiveness* is an intricate game of cat and mouse, in which the central plot device—her essay for his symposium—becomes a symbol for the nature and quest for truth, for the constructed “text” of reality, and for the telling, revision, and retelling of moral rectitude and its gray areas. Through the matching of Quinn and Dr. Klein’s wits, the audience should feel in the end that the inappropriate relationship between a teacher and student has an essence of
“rightness” and “goodness”, and that the exposure of the morally dubious has a sharp feel of “wrongness”, just as *Social Network*, a film that has largely informed my writing and cinematography, brings into debate the gray areas of ethics and betrayal.

My focal point has thus been the deliberate telling of the story, and the extensive cuts, beats, directions, and exposition in the script were very useful towards this goal. I sought to achieve a sense of deliberateness through careful cinematography—the positioning of the gaze, the intense focus on Quinn as the main character and the construction of her reality through her point of view. The script indicated a concentrated centeredness of Quinn and this greatly aided in the storyboarding and actual cinematography, as all crews were able to understand the importance of staying focused on Quinn from the script.

With a note towards genre, I was interested at the onset of this project in taking a timeless tale, that of a professor taking a student lover, and twisting the philosophic masculine “gaze” by drawing upon feminist film theory and theories of multiplicity. I was likewise interested in working within the subgenre, coming of age, of drama in which an older, appealing male preys upon a lovely young girl and the female character must make a decision on how her life will look—*An Education* (Scherfig 2009), *Lolita* (Kubrick 1962 and Lyne 1997), *Notes on a Scandal* (Eyre 2006). I wanted to channel the emotional manipulation and the bracketed world of academia of such works as *Dead Poet’s Society* (Weir, 1989) and *Mona Lisa Smile* (Newell 2003). I wanted my film to work both through and against these genres—incorporating the classic sex appeal and suspense, while actively retelling the story, refocusing the gaze and re-establishing the roles and predator and prey.
It is my personal belief that at the heart of many lasting and meaningful pieces of artistic work lays a good story that draws you into character connections. The narrative engine, the major dramatic question as pushed by character arc and change, drive a movie and make it worth watching. I invested a great deal of time in my script through research and revisions. I read the annotated *Lolita* and watched multiple adaptations. I have researched related philosophical ideas, namely Jacques Derrida in his relatively new essay, *On Forgiveness*, which serves as a plot device. I tested the screenplay on people both inside and outside of the industry to see their reactions and get feedback on the points that read unnaturally or need further exposition.

I found this feedback extremely helpful; it became apparent to me that some readers really “got” the script better than others, and their reaction had a great deal to do with their personal position towards the script. From the beginning, this information gave me specific things to think about—such as visually pushing character traits through cinematography and allowing the staging to indicate that dialogue is often spoken at cross purposes and with irony—in order to make the undercurrents of the characters’ psychology more apparent. I think it was important for me to keep in mind that my ideal target audience, from the planning phases through today, has been an intellectual peer group who, as the editor of *Postmodernism in the Cinema*, Dr. Cristina Delgi-Eposti, categorizes, recognize the film as “an intellectual genre controlled by the citation aesthetics [that] imply various levels of spectatorial competence,” meaning an educated group of viewers in a position to judge the work on its own merits. But equally important, I wanted my film to be at the very root entertaining and appealing to audiences who just want to watch a witty short with a sexy actress and an intriguing antagonist.

During the writing process, I was asked by Professor Erik Hansen, a screenwriter, why
I had locked in on “forgiveness” as a theme. I even went so far as to put “forgiveness” in my title. I wrestled with this greatly during the phases of revision and editing. Many people felt that forgiveness was blasé. Compared to other morality-derived motives that could have been highlighted and made central to the plot (like revenge, power, love, or lust for examples), forgiveness struck many commentators as boring. I was grateful for this feedback because it forced me to analyze my own thoughts on the subject with a degree of acute scrutiny, and I remain thankful for Professor Hansen’s guidance through that process. I believe I argued for and incorporated forgiveness with a level of success. I maintain my position that forgiveness, specifically our ability to forgive ourselves, allows us to reconcile our past behaviors to our future selves. We can make allowances for the person that we were, while at the same time we are becoming something different and more complex. Self-forgiveness is at the heart of every single coming-of-age drama—one must accept that one was a child in order to become an adult. This universal rite of passage often goes unnoticed because the more showy and sexy elements of growing up usually take center stage. I felt so strongly about highlighting forgiveness—making it central in its complexity—that I worried at times I may have been headstrong in pursuing it if I was getting negative feedback. In the end, I feel that Professor Hansen genuinely pushed me to take a topic I was originally using as a plot device (Quinn’s symposium topic) and incorporate it, layer upon layer, into the entire emotional schema of the film. By making me question myself, double check my research, mediate on the density of self-forgiveness and forgiveness of others, I know that my handling of the topic in the script became more natural, more plausible, and more deeply centered in Quinn’s arc than it was in the early drafts.
Chapter Four

Preproduction

Budgeting—I began the preproduction process with an analysis of the money I had available to me. I wish to emphasize the large influence that Social Network had on my planning process, and identifying the key elements in that movie—acting, locations, and photography elements such as low light, shallow depth of field, subtle camera movement, and thoughtful transitions—helped me to establish the areas I wished to prioritize in my own budget to achieve similar effects. I decided that priorities for me included talent, locations, and key professional crew members.

As the script is incredibly performance driven, I knew that capable actors were essential. Also, securing a location like Tulane University was very important in establishing a believable story world for the script. I engaged a lighting and camera crew capable of replicating, to some extent, the visual feel of Social Network.

I had to budget for a hotel room for my lead actress based out of Baton Rouge, Louisiana. I was willing to make this decision because Baton Rouge traffic is notoriously bad and unpredictable. Our call times had to be so precise to stay on schedule that I could not risk the lead actress being late. I scouted many hotels for the best weekly rates and asked for a student discount to stay in budget. I likewise had to budget for a driver and gas for Jay Huguley because he flew in from Los Angeles. This factored into scheduling as we had to allow time for someone to go get him. He was able to stay with family, however, which was a great asset in hiring him.
With the Nims Scholarship, a scholarship awarded based on academic and program performance to a University of New Orleans (UNO) film student each year to be used towards thesis production, I was given the opportunity to create a greatly maximize my thesis experience and learning opportunities. I wanted to run as professional a production as possible with the resources available to me, and I used the scholarship funds towards professional casting though Coulon Casting, Apex Postproduction for post sound mixing, and the renting of camera equipment—namely a Chapman Dolly.

A detailed budget, including the Nims Scholarship Proceeds, is attached in the appendix.

Casting—After researching professional casting agencies in the greater New Orleans area, I contacted Elizabeth Coulon at Coulon Casting to see if she would work within the budget constraints of a student film. She agreed to prices that I could afford, reviewed the script, and held auditions. I was able to watch the screened auditions via video posted to her website and received feedback from her directly as to who she would invite to callbacks. I attended callbacks in person.

Through Coulon Casting, Ashlynn Ross was cast as Quinn Elmore, Jay Huguely was cast as Dr. Ian Klein, and Kurt Krause was cast as Conner. Ms. Coulon originally cast Ada Loridaines for the part of Mollie, but Ms. Loridaines dropped out the day before principal photography commenced. I was able to audition Emily Rodriguez myself for the supporting role of Mollie on very short notice as Ms. Coulon was out of the country. I was greatly aided by the professionalism of my cast and, for the most part, relied on their interpretations of their characters a great deal. Emily Rodriguez had a theatre background and her film performance was
not as strong as I had hoped, but her part was minimal and I do not feel that she overall detracted from the quality.

After casting, I hosted table reads and rehearsals with Ashlynn and Kurt in an office in Baton Rouge. I found this beneficial for me as a new director; I was able to familiarize myself with their strengths and weaknesses before production, and this noticeably decreased my own hesitations and anxieties on set. Jay was in Los Angeles where he lives, but I was able to hold two rehearsals via telephone with him.

Scouting—Securing locations was an unprecedented ordeal. I served as my own location manager and for the most part the untitled production designer. These tasks were much more demanding and strenuous than I had anticipated. Over the course of three months I scouted and secured the following locations, which I will describe briefly in the order in which they appear in the script.

I obtained special permission to use the University of New Orleans’ library, which served as the newspaper room and study/library facilities in the script. We were fortunately able to secure the location for a night shoot. This allowed us to turn off all the lighting and air conditioning systems for sound quality, and it ensured that it was closed to the public. I was required by the school to hire two University librarians to take shifts and be on the premise all night with the crew.

The exterior of Tulane University was secured after months of negotiations with their representative, Michael Strecker, and my agreement to meet certain requirements. Proper insurance documentation had to be obtained and provided that involved the assistance of
Professor Hamp Overton and Steve Koltz, the UNO attorney. Tulane also required that I hire and provide two security officers who worked in shifts at $35 per hour. We were not able to obtain or afford Tulane’s interior. Another requirement of Tulane’s was that we could not shoot during the Spring semester. This posed serious scheduling conflicts in finding a day that was sunny and clear and before classes resumed. The contract with Tulane had to be modified multiple times to accommodate the weather and scheduling. I found this extremely stressful as it was outside of my element.

The interior of the UNO science building served as Dr. Klein’s classroom. I scouted many of the rooms and buildings on campus and this location was the most visually neutral and believable within the context of Tulane’s exterior. Acoustics in this particular room were of very poor quality. The sound had to be sacrificed for the visual continuity. This location also had to be shot before the Spring semester began to ensure that class changes and hallway commotion could be controlled and in order to have access to enough college-aged extras to fill the classroom with students.

Offices of Michael B. Burris, CPA (my father) located in Bogalusa, LA were used as Klein’s office. This was a last resort as the commute for the crew was extensive. A fifteen-passenger van had to be rented. The office space used for Klein had to be remodeled from the bottom up and staged accordingly. The distance from New Orleans also posed scheduling problems, and we were forced to do two night shoots that allowed us to turn off electrical systems and monopolize the entire office space during closed hours. Alternatives to this location all fell through or, in one case, were secured but subsequently sold by the owner prior to
shooting. I was able to feel fully secure with this location and its accommodations, and I was able to use it free of charge.

Heritage Grill, a Brennan’s restaurant on Veterans Boulevard, was beyond generous and gave me permission to shoot for eight hours free of charge. They were happy to assist with sound quality and continuity by closing the restaurant for the evening. The manager supplied dinner plates and utilities for the scene.

The sound stage in The University’s of New Orleans’ Performing Arts Center served as Quinn’s bedroom. This required a few compromises and scheduling concerns because I was not able to gain access to it until the week of principal photography. It had to be quickly painted and dressed with bedroom furniture, desk, shelves, and closet. I decided to wait until the second shooting week to schedule the bedroom scene because the sound stage served as a covered, secured location in case of a weather emergency.

The room used for the interior of Klein’s bedroom was my living room in my apartment. I moved all of my personal furniture into storage and set up the living room with bedroom furniture and accessories. The living room gave us more space for lighting and crew and the dolly track than a standard bedroom could provide. It was also a secure location that was available as a backup on any inclement day. This proved wonderful planning because we did have to switch to this location during an unexpected downpour.

Prytania Theater was a quaint movie theater that I thought aesthetically fit the vibe of the romantic date scene with Quinn and Klein. A student discount for filming was available, but
we were not allowed to film during closed hours. We had to schedule around other screenings already taking place.

UNO Cafeteria was planned as a backup location because of the weather forecast for that day. The scene was originally planned for an outdoor shoot, but we ultimately used this location due to inclement weather. Using UNO locations proved really helpful for backup locations because it was so convenient for crew and extras. UNO staff is also very helpful with student films and many of the hoops I had to jump through with other locations did not exist at UNO.

I had scouted and secured City Park for a day of shooting, but was forced on the day of shooting to move to an alternative location. Details are provided below in my day to day shooting schedule sections.

Klein’s neighborhood and house façade were selected in Lake Vista near campus. I felt that the polished, but middle class exterior for the curb-side shot of Conner picking Quinn up really fostered a believable sense of Klein’s adulthood and station in life. It also contrasted sharply with Quinn’s small dorm room space—giving the impression that Klein had many “rooms” unexplored and unknown to Quinn and complicating the game she had set out to play. Other elements that came into play in scouting this location were 1) the location of the house relative to the street and 2) the length of the sidewalk leading to Conner’s car. I wanted Quinn to appear small and imposed upon by the bulk of the house as she waited to be picked up. This could only be attained with a house that was set back from the road, which is very difficult to find in New Orleans. I also wanted her to have a physical distance to shamefully walk towards Conner, giving both her and Conner time to assess and exist in the realization of damage.
Due to location scheduling, the street for Conner and Quinn’s drive together had to be in proximity to the set used for Klein’s house and the next shoot. It also needed to look like a neighborhood street to be visually connected to Klein’s house. I used Marconi Avenue, near Lake Vista neighborhood on the Lakefront. The street was tree covered and shady and had a nice loop-around feature that assisted in multiple takes.

The SUV I used for Klein’s vehicle was a champagne colored Land Rover LR because it looked like a car a professor like Klein would drive—not too trendy and sporty, not too prestigious, but also not dumpy or shabby. It had to be chic without meaning to be, and offer a sense of implied professionalism, calculated for his own comfort. Technical aspects of the car had to include a backseat for the sound guy, enough space for crew to get cameras in good proximity, the interior had to be lit for night scenes, the exterior could not be white or black and had to work well with reflections, and the car had to belong to someone with insurance on set since it was actually being driven. We used my vehicle.

All locations and most aspects of production are insured through the UNO policy for up to $5 million provided they are in state and meet other requirements. All of my locations required proof of insurance exhibiting their name and address on the insurance forms. This was an added burden as this is not something commonly required for student films and it was difficult to obtain.

Crewing— I appreciate surrounding myself with older, more experienced crewmembers as I try to maximize my own learning process in each project. My thesis was no exception to this. I allocated budget funds to paying flat rates for key department heads, and am so glad that I did. My anxiety level about the functions they performed was minimal. I was able
to resolve issues and conflicts quickly and professionally. I had a large pool of experienced opinions to draw from. And the atmosphere on set was largely professional and product oriented.

I have a personal preference for working with a smaller, focused crew with each crewmember serving more than one role. I believe the quality of the filmmakers versus the quantity has a bigger impact on the success of the film. To that end, I solicited a small crew—many of them professional, most of them experienced, and a few of them new but passionate. I had a difficult time filling all of the roles I would have ideally had on set. The beginning of the Spring semester proved a difficult time for many people’s schedules.

My camera and lighting crew was ultimately led by Kevin Hughes as my cinematographer. He requested Mikey Damere as the first assistant camera and Andrew Bryan as gaffer. These three crew members have worked extensively together and communicate very well. Stylistically they are all very similar in their work, which greatly aided in the continuity of the work production. Mikey is a professional and he has a lot of experience with pulling focus. Since this is a job that I often perform myself on set, I really wanted someone who would do a precise job. I knew that with Mikey we would not have to cut around takes in postproduction due to soft focus. I wanted to choose my editing takes based on performance, and a professional AC was the best way to ensure this.

The prevalence of dolly shots mandated an experienced dolly grip, and I used Chris Martin for the job. The focus on acting and close ups in the script convinced me to hire a hair and makeup artist. I felt that having someone accustomed to movie makeup and wardrobe, call times, and production hours would help my actors and would bring us closer to a professional environment. I had worked with Allison Shepard in the past and knew that she could do a good
job of realistic characters. I met with her and Ashlynn several times prior to shooting to practice Quinn’s look and order all the supplies we needed.

Students of the UNO film department successfully filled many jobs. I took Laura Medina’s producing class the semester prior to my production with Patrick Hall. Patrick became my student producer because he understood scheduling and was knowledgeable about paperwork and SAG requirements. He and I generated the call sheets and worked out the deal memos with the casting agency and the actors. Patrick did the majority of the on set paperwork. I have attached samples in the Appendix.

Storyboarding, Production Design, Scheduling, Crafty—I invested a monumental amount of time in storyboarding. All shots were carefully considered and designed before shooting began. This proved to be the absolute best use of time. The preplanning maximized our time on set, cut down dramatically on last minute decisions, and helped everyone feel more relaxed and in control of set time. I have attached the storyboards in the Appendix. Kevin Hughes was instrumental in assisting with the design and oversight of the storyboarding process. I felt that the time we spent on this aspect aligned our thoughts on the movie, gave us plenty of time to resolve issues, and allowed us to carefully consider and revise the mechanics of the script in a timely and comfortable fashion.

I did the majority of the production design, including wardrobe, weeks before shooting began. The detailed visual integrity of the scenes was an extension of the characters themselves and had a huge role in my mind in supporting and offering exposition to their personalities and behaviors. I wished to retain as much control and to exert my own artistry in that capacity. I
selected set elements that contributed to the low lit, collegiate Fall semester element present in the film.

For example, I tried to make Quinn’s tasteful, almost prim wardrobe an extension of herself. Likewise, I felt like her dorm room set accentuated her personality as a “self-made place,” a core where she could show emotion and be herself. She is typically wearing loose, gauzy clothing in her dorm room. Elsewhere she is almost always presented in a coat—indicating the armor she wears with everyone else. Another example is that Quinn is often seen with elements of red—a coat, lipstick, a notebook—indicating the passionate currents under her cool surface, the fatal intent in her resolutions. Klein, in contrast, is often depicted with blue—shirts, office walls, blazers. While he seems warm and agreeable, it is all an act. He is cold, brutal, a self-serving study in getting what he wants. Having each main character closely identified with a descriptive color is a trait derived from Nabokov in *Lolita*. While some will say that this and details like it are traits easily missed by an audience, I tried wherever possible to add elements of literature and symbolism. I believe that they add a subconscious depth of awareness and contribute greatly to the postmodern aspects I set out to establish.

There were moments in which I was truly overwhelmed with the enormity of creating personalities and atmospheres from nothing. Decisions ranged from hugely important (Tulane) to seemingly small (the books arranged on Klein’s office shelves), but all of them contributed to the sense of place that I wanted to convey. They also all had associated costs and mandated a great deal of time and exertion.

For example, the type of academic office typically seen in movie productions—such as *The Social Network*—do not abundantly exist in real life office space. And when they do, they
are cramped and dark and have reservations about film crew invasion. I had to use a large office at Mike Burris, CPA and redesign it for the set. Offices are usually painted white. That doesn’t work for a film, and I repainted the space blue. Also, staff offices rarely have woodwork or built-ins. I had to have bookshelves designed, built and installed on very short notice. The office then had to be dressed with books, a chess set, art on the walls, diplomas, etc. Copyright issues had to be considered and provided for on this and all the sets.

Scheduling was an ongoing process that received many, many revisions due to the number of the sets and whether the shot was at night or in the day, associated turn over times, the weather, cast and crew schedules, interior or exterior provisions, and travel logistics. Crafty also had to be scheduled in advanced based on the preceding factors. Moviemagic scheduling was the most efficient and effective way to organize all the elements that go into to planning a shooting schedule. I felt that having a global view of everything that needed to be done, along with the very detailed storyboards, made making changes to the schedule easier and provided that important things were not skipped in the shuffle. I learned that the best made schedule is not complete and that many things cannot be planned for or controlled. A degree of flexibility is central in movie making, and “plan b” came into play many times.

I ultimately decided to film for ten days but not consecutively. This was mainly due to SAG regulations and Jay Huguley’s availability. He had to go to the Golden Globes with his good friend, Helen Hunt. We filmed Monday through Friday, January 7th through the 11th, took a five day break, and resumed January 17th through the 21st. There were night shoots at the end of each block of days.
Due to the night shoots, outdoor locations, alternative locations, and company moves, catering was a real issue. Many sets did not have facilities that would enable us to heat food up or to preserve food for long periods of time. Because I had many unpaid or minimally paid crew members, I felt that a decent portion of my budget should go towards providing a quality meal each day. I ultimately enlisted my mother, Kim Burris, to provide crafty services. She cooked many meals and picked up readymade catered items as well. She was able to bring items hot to set and played a huge role in cast and crew morale.
Chapter Five

Production

Overall comments--During production I sought to highlight directing and cinematography through key elements of design that I felt contributed to and supported the work as a whole.

A guiding light for the project from the screenwriting stage onward was to create a film that contorted a well-known genre and deeply analyzed a well-known emotion. The cliché of male predator and young female prey becomes something new when Quinn inserts herself as live bait in a game of entrapment. It is, simultaneously, a tale as old as time. I wanted to honor the tradition of coming of age story telling and filmmaking by keeping an intense focus on Quinn. I wanted the camera’s focus to verge of Quinn’s own obsessive personality—her single minded fixation on her “projects”. I needed for Quinn’s fragile sanity to be both visible through the camera’s gaze and gradually revealed at the same time. I wanted my audience to experience her dissent and confusion with her. Minds are never fully made up. Quinn waxes and wanes, is both charmed and disillusioned, goes strongly towards her goals and stops in her tracks with doubts. That is being human and young. That is what I wanted to direct and record.

To achieve this, I focused in directing on clear and quick line delivery, believable reactions, and the subtle expression of emotion with the cast. Again, I was greatly influenced and inspired by The Social Network, and sought to emulate the fast dialogue and pointed beats present in that film. I also wanted to keep a subjective camera that served as the narrator and
point of view. Low light, a sense of coldness, dreary colors, and an overall feeling of gray weather and late nights contributed to a sense of mental darkness and suspense. Quinn existed in a place that was not wholesome, in a dark undercurrent of the enlightened campus where she was supposed to participate.

I wanted the pacing of the cinematography to feel like the mental changes Quinn was living through. Smooth, almost wispy transitions and a moving camera played a big role in tracking her and her emotions. The audience is constantly presented with Quinn facing a new opponent, which is ultimately herself. Quinn versus the symposium paper, Quinn versus her friendship with Conner, Quinn versus Klein, Quinn versus herself—she is put into conflict with aspects of her world that draw her closer and closer into her own psyche where she is forced to meet her own darkness. Visually, I tried to show this with first making her world large—the long run across campus, the full classroom that she dominates, the newspaper room where she is working in a group. All of the scenes appear at the very beginning of the movie when Quinn is firmly in control of herself. As she successfully tempts Klein and becomes absorbed in her conquest, her world begins to shrink and get darker—the library late at night, her dorm room alone, fights with the people she was closes to, a willful isolation into Klein’s darker world until she is ultimately encapsulated in a tiny bathroom, held up against everything and quivering. When she calls Conner to pick her up, the world opens slightly again. Daylight returns.

Day to day shooting schedule with commentary

On the first day, January 7\textsuperscript{th}, we filmed at Tulane University on St. Charles Avenue. I needed to shoot some scenes at Tulane in the daylight and some in the darkness. I could only afford to spend one day at Tulane, both for monetary constraints and to stay on the shooting
schedule with the other locations. We set call time for 11:30 am in order to have half of the daylight hours and half of the night time hours.

I had originally scheduled Tulane’s shoot to be on Wednesday for an important reason. The opening credits shot of Quinn running across campus was to be filmed at this location. Visually and stylistically this was one of the most important establishing scenes and required a good bit of dolly work. I wanted for the crew and cast to have couple of days to learn each other’s names, talents, weaknesses, and to establish an essential harmony for crew morale and efficiency. Due to the weather forecast, Wednesday appeared to be very risky. I tried to move the shoot back, but the Spring semester was starting at the beginning of the next week and we could not be on campus once the semester began. It was either do Tulane on the first week or not at all. Other locations for later in the first week were locked and could not be changed. I decided to move Tulane forward to the first day and risk the new crew together on a very important day of filming. The decision was not without trials. A few pieces of equipment we had rented for Wednesday were not available on Monday. The crew was obviously fresh and did not know each other. Logistics were straining. But, all in all, I think it was the right decision to make. Tulane’s visual impact in establishing location and atmosphere were too important to miss.

We were not able to finish all of our shots at Tulane and keep to the twelve hour maximum work day and maintain a ten hour turnaround. This was primarily due to Jay Huguley’s flight being late, which delayed his arrival to set by an hour and half. We had to switch our shooting schedule mid scene to get all of the shots that involved specific Tulane architecture. This was frustrating and upsetting because we had a very inexperienced assistant
director. The cinematographer and myself had to redo the schedule in addition to our other responsibilities.

As a point of interest, we had all of the exterior light bulbs on Tulane’s campus replaced so that the light color and intensity was identical from each street light. From our location scouting with a DSLR we had noted that they were different color temperatures. We did not want for that to be visually distracting.

Day two of shooting, Tuesday January 8th, was at UNO’s campus, using various exterior locations and cafeteria. The locations at UNO had to be carefully scouted and blocked to blend in with Tulane’s campus. This day required a lot of extras to make the campus appear populated and busy. The scenes were shot before the Spring semester started so all of the campus activity had to be provided by extras. Extras, of the college age and appearance, were hard to come by because most were home for the holidays. We had to dress the extras in multiple costume changes to achieve a busy campus environment.

The bad weather that was expected for Wednesday started coming in on Tuesday afternoon. We had to move indoors when it started raining. The cafeteria was a difficult set for the lighting crew because of the mixed lighting—there are large windows with natural light as well as florescent overheads. The hollow acoustics in the room were also difficult to work with. The cafeteria was a backup location in case of inclement weather; we had not done as much preproduction planning for the location. The blocking and the story boards were not as thoroughly thought out for back up locations and this made actually switching to Plan B difficult to implement.
Day three of shooting, Wednesday January 9th, was interior shooting at University of New Orleans in a classroom set. We used a busload of high school students from Bowling Green School in Franklinton, Louisiana, sixty miles north of New Orleans, as extras who used the opportunity as a fine arts assignment for their curriculum. The extras played college students in the classroom. Second AD, Brooke Arata, was in charge of making sure the students had a comfortable holding area with snacks and drinks. While the lighting crew was working hard and quickly, Brooke briefed the students on basic film set concepts and etiquette.

Wednesday was the most stressful day for the lighting team as they had to transform a bare white classroom into a moody classroom with small pools of light.

Day four of shooting, Thursday, January 10th, started before sunrise at Prytania Theater. Keeping the theater dimly lit while providing enough light to shoot with was a challenge. Our time at Prytania was strictly limited by an afternoon matinee scheduled at the venue. We had to wrap at 11:30 am, not only to accommodate the theater’s scheduling but we also a company move to another location. Just as we were loading the grip truck, a huge thunderstorm struck and literally soaked the crew. Our next planned set was an exterior location, so we had to use a backup secured interior set at my apartment at the last minute. The set was not dressed, we had to dry all the crew’s clothing in my laundry room, and hustle to make the day before we hit twelve hours.

Day five of shooting, Friday, January 11th, was a night shoot at the UNO library. We were able to secure the location overnight so there were not students or employees around. I had to hire two of the librarians to stay with us. We were able to turn off all the lights and HVAC
units, which provided wonderful sound control. We shot three scenes that night in different set ups on the third floor of the library.

I then had five break days scheduled for SAG regulations and crew morale. During the five day break I replaced my sound personnel with a more experienced and more professional mixer due to lack of communication and irreconcilable preferences with the original crew member.

When we resumed filming on Monday, January 17th, we were stationed at the Sound Stage of the UNO Performing Arts Center (UNO PAC). I was informed on this day by Aaron Rushin that I am no longer allowed to checked out the Tascam sound field mixer, even though my PRC request had been approved for that piece of equipment. My crew was completely relaying on this piece of gear; we had been granted access to the gear for the first five days of filming, but were denied access to continue the production after the break. The new sound crew member had a backup sound mixer in his personal sound kit of inferior quality and technology that we were forced to use at tremendous sacrifice of sound quality and continuity.

Day seven of filming, Tuesday, January 18th, was at the exterior Lake Vista house used as Klein’s home façade previously discussed above. After filming there, we did road shots—the car scene with Quinn and Conner (discussed more fully above)—on our way to moving to our next set at Heritage Grill. Heritage Grill required an S-shaped dolly move and slow motion shots that mandated a significant amount of set up. This scene, while utilizing minimal dialogue and action, was a very visually stimulating montage and required a full six hours to implement. Extras were also involved, and I was thankful for participation of Professor Erik Hansen and his wife, who were among the volunteers. After we finished at Heritage Grill
we had to change wardrobe and pick up the scene we were not able to get at Tulane the prior week due to time restraints. We did this in the parking lot of Heritage Grill off Veterans Boulevard where there is a lot of traffic.

Day eight of filming, Wednesday, January 19th, was originally planned for City Park in New Orleans. It was a nightmare. The Hollywood blockbuster *Now You See Me* was filming in the park at the same time. I had a student permit and had checked the park’s calendar numerous times to be sure it was clear. No one mentioned that this enormous cast and crew would be there. Upon arrival at our call time, we determined that this location had to be scrapped. We were forced to relocate to our alternative location, which was a bridge by the marina, where we filmed the kiss scene. We also filmed a night scene on the street (Wisner Boulevard at Filmore Avenue) that night. We had to have a street filming permit and police officers to patrol and block traffic for the crew’s safety.

Day nine and ten of filming, Thursday, January 20th and 21st, were filmed at Michael B. Burris, CPA in Bogalusa, LA. We transported the crew in a rented van. These were night shoots and the office was at our complete disposal. We were able to turn off the electrical systems and HVAC units for sound control. We shot two scenes the first night, and we shot the conclusion scene on the last night. The last night was the most dialogue intense and probably the most emotionally acted scene of the movie and we wanted to give ourselves plenty of time for retakes.
Chapter Six

Post Production, Screening, & Distribution

Once principal photography wrapped, equipment had to be accounted for and returned to the department along with specialty equipment rented from vendors around the New Orleans area. The following night I held my wrap party at Parlays, a bar near my house in Lakeview, before Jay Huguley, Dr. Klein, flew home to LA. It was fun to relax with the crew and tell stories of the past ten days. We all made new friends, new contacts, new acquaintances. For me, I felt a combination of relief and disappointment. I was so happy to have it behind me and relieved to know I didn't need pickup shots. We did it! We successfully shot a thirty page screenplay with limited resources, time, and crew. At the same time, it was over. No one at this point was committed to helping me see the project to the end. Their job was done.

In reflection, no one adequately prepared me for the amount of time and energy and expense that would need to go into postproduction. Throughout preproduction, principal photography was on the forefront on my mind and little thought was being spent on my postproduction workflow. I thought surely after production it would be a downhill climb. Instead, at times, it seemed like the most frustrating phase of the journey. Perhaps I feel this way because postproduction was the most recent and stands out fresh in my mind, and as time goes by I will think less of the struggles and more of the achievements.

Notes on Forgiveness remained, beginning to end, a compelling project for me. I never lost interest in the story I was trying to tell through Quinn, and I believe that dedication to the
initially conceived evolution of her character as a woman, a predator, and full-fledged person of agency kept my perception very strong throughout the movie making process. I enjoyed the collaboration my crew, cast, and editors brought to the story, and I believe many successful additions, revisions, and cuts were gleaned from their expertise. I also, however, learned the importance of being self-confident in the story I was telling, to keep my cast and crew focused on what we were doing and not chasing endless tangential ideas into what we could be doing. Staying focused on an established and believable character was a great aid in keeping focus throughout the process.

I felt that the casting was very successful for a student budget and believe that the casting services I was able to utilize because of the Nims Scholarship provided a big opportunity for the overall success of the film and established a real sense of professionalism on set. To that end, shooting with the RED Epic elevated the set as well. The crew was excited to use such advanced equipment and the capabilities of the camera were a huge asset. However, it was intimidating, and I cannot emphasize enough how important preproduction, training, and planning where the RED was concerned benefited the overall experience tremendously.

We were able to shoot so many takes because of our extensive planning that postproduction was able to be yet another opportunity for revision and tightening of the story. While postproduction definitely took much longer than I had anticipated, I now more fully appreciate all of the moviemaking process and various skill sets that came together at the end. I obtained rights to Grammy nominated music by The National, sought the expertise of Jon Vogl of Apex Postproductions at Second Line Stages in New Orleans, and was greatly aided and guided in the editing process by Professor Danny Retz, who was an invaluable wealth of
knowledge and expertise. I feel like the movie got tighter and tighter. While I found the postproduction phase to be brutally frustrating, I realize that most of that stemmed from my lack of knowledge and expertise with the editing and finishing software, and I was grateful for the assistance of Professor Robert Racine and former students. In the end, the story that was always there became even more crystalline and seeing the process through with professionalism enhanced the whole experience.

*Notes on Forgiveness* will screen at The University of New Orleans Film Festival held in May 2014. It will also be promptly entered in the New Orleans Film Festival in Louisiana, the Orlando Film Festival in Florida, the Crossroads Film Festival in Mississippi, and the Sidewalk Film Festival in Alabama. All of these festivals have an emphasis on promoting strong female protagonists. I am in the process of actively seeking out film festivals that are a good fit, thematically and artistically, for my product. It obviously would not do well at a sci-fi or horror festival, but it would be a very good fit for women and gender studies festival. The Nims Scholarship requires that $1,000 of the award be used towards film festival entry fees. I have this money set aside for the upcoming festivals.
Chapter Seven

Conclusion

All in all, Notes on Forgiveness will remain in my mind as a success. I will enter it in film festivals and do my best to promote it for myself, my cast, and my crew. That will, obviously, be one measure of success. However, on a personal level of evaluation, Notes on Forgiveness has given me a true reference for creativity. From the hours I sat over shot lists with no ideas, no solutions, thinking it was all an epic failure, to the moments where the perfect line just came to mind instantaneously or the solution to the lighting problem suddenly seemed clear-the creative process is a brutal, unpredictable, deeply satisfying and yet often a terrifying experience.

Perhaps with experience comes control. Maybe as you exercise your faculties more, you gain consistency. I found my first experience truly in the driving seat to be an exhilarating high and a simultaneous low. My confidence was both bolstered and shaken. I have never before believed in myself so much yet also known how much I needed help at the same time. And, in the end, I believe that is what this program excels at— the opportunity to make a movie for art’s sake, free from the business of filmmaking— the chance to look at what you are able to conceive. That is an education. And that is what I am so glad to have had the opportunity to learn.
References

Filmography

An Education, dir. Lone Scherfig, 100 min., Sony Pictures Classics, 2009

Dead Poet’s Society, dir. Peter Weir, 128 min., Buena Vista Pictures, 1989


Mona Lisa Smile, dir. Mike Newell, 117 min., Revolution Studios, 2003

Notes on a Scandal, dir. Richard Eyre, 92 min., Fox Searchlight, 2006,

The Social Network, dir. David Fincher, 120 min., Columbia Pictures, 2010

Wonder Boys, dir. Curtis Hanson, 107 min., British Broadcasting Corporation, 2000
Bibliography

Secondary Sources


NOTES ON FORGIVENESS

by

Elizabeth Burris
CONNER (O.S.)
Here’s another one. Write this down, Quinn. Addison Krause...

1 INT. NEWSPAPER ROOM – NIGHT

A heavily marked up composition notebook shows today’s date at the top. A pen scratches down “Krause 227---”

CONNER (O.S. CONT’D)
227-555-4848. She’s west coast so call late.

Dressed casually in a school sweatshirt and warm pants with glasses and a messy ponytail, QUINN ELMORE, 20, is confident and focused as she listens to her coworkers.

MOLLIE (O.S.)
This isn’t going to work. She looks nothing like these girls. No offense, Quinn.

A female hand slides a couple of yearbooks to Quinn across a table covered with coffee cups, newspapers, and notebooks. Montgomery’s face is circled in one. Other girls’ faces are circled in another.

CONNER (O.S.)
Yeah, but she’s smarter than them. She’ll do fine.

MOLLIE (O.S.)
She’s going to have to kiss him, but-

CONNER, 21, nerdy but cute, and MOLLIE, 20, stylish and upbeat, sit across the table from Quinn.

CONNER
I don’t know about that.

MOLLIE
Conner, please. She’s going to have to kiss him. But Addison can help. She was his latest.

CONNER
Yeah, call her soon. It’s getting the story. That’s it, Quinn.
(beat)
And you look good.
MOLLIE
I just meant she needs better
clothes. And a pushup bra.

CONNER
Mollie-

QUINN
Guys! I can do this.
Caught off guard, Conner and Mollie stop and listen.

QUINN (CONT’D)
I want to do this.
Quinn closes her composition notebook. She seems eager.

2
EXT. COLLEGE CAMPUS - DAY

MONTAGE
SUPERIMPOSE: Opening credits
Quinn hurries across a prestigious campus. She is very
attractive, well dressed, and late. She checks her watch.

KLEIN (O.S.)
A work of literature does not
belong to the author. It belongs to
the public, to us.

3
INT. HALL - DAY

Quinn reaches into her handbag as she continues to walk.

KLEIN (O.S.)
The author is the poet. The poem, a
beautiful child. She is separate,
distinct, and she is ours to
interrupt apart from her creator.
She pulls out a book and thumbs to a marked passage as she
nears an open classroom door.

KLEIN (O.S.)
So I’m going to ask you one more
time. What place does the authorial
intent have...
Quinn steps into a classroom and stands poised at the front,
ready to deliver.
INT. CLASSROOM - CONTINUOUS

Well presented in a blazer, DR. IAN KLEIN, 40s and edgy, pauses his lecture in front of a small auditorium of 20 COLLEGE STUDENTS.

KLEIN (CONT’D)

...Quinn?

Quinn seems to already have the text memorized but holds her book just below her eye-line, glancing occasionally...

QUINN

"A poem can BE only through its meaning—since its medium is words yet it IS, simply IS, in the sense that we have no excuse for inquiring what part is intended or meant." Wimsatt, Beardsley, et. al., Dr. Klein.

Eyes roll in the crowd. Klein is impressed.

KLEIN

Have a seat. Class starts at ten, rain or shine. As for the rest of you, she’s right.

Klein casually notices Quinn’s new look as she takes her seat next to Conner on the first row.

KLEIN

Beardsley goes on to say that the design or intention is neither available nor desirable as a standard for judging the success of a literary work.

Quinn settles into her seat. She opens her composition notebook and adds to the journalistic notes on Klein, “1/11 10:30am – New look, sexy enough?.” She thinks for a second.

She slides the note into Conner’s view. He reads it and is clearly uncomfortable.

Quinn, unsure of his response, looks down at her cleavage level. Satisfied, she starts taking notes in her philosophy binder.
KLEIN (CONT'D)
Any details- habits, motives, lifestyles- are irrelevant. What a text means...

DISSOLVE TO:

5  INT. CLASSROOM- LATER

Dr. Klein hands back graded drafts. Students close notebooks and gather their things. Conner and Quinn anxiously wait for their papers.

KLEIN
Not your best work, folks. I was harmed by reading these. No thought. No soul. No effort. You took a perfectly good evening with high hopes of enlightenment and ruined it.

A FEMALE STUDENT turns over her paper revealing a heavily marked up draft with the number 34 circled twice at the top. She is disappointed.

Klein hands back Quinn’s paper. She looks at it carefully.

KLEIN (CONT’D)
Try again. Get them back to me by next class. No discussion.

Finished, Klein turns his back. Students shuffle out the door.

Quinn tucks her paper with a 92 at the top into her binder and pulls out a flyer, “Annual Philosophical Symposium.”

She prepares herself, then approaches Klein. The last of the students shuffle out.

Klein puts his materials away into a satchel and takes notice of Quinn’s approach.

KLEIN (CONT’D)
Except for you, Quinn. Nice work

QUINN
Thank you.
INT. HALL - CONTINUOUS

Conner lingers just outside the doorway waiting for Quinn. He looks over his draft scored 89. He stays out of Klein’s view as he eavesdrops.

QUINN (CONT’D)
It was a difficult assignment.

INT. CLASSROOM - CONTINUOUS

KLEIN
Thinking gets harder and harder—
Quinn finishes as if she’s quoting him.

QUINN
Until it gets easier.

KLEIN
I want you to rethink your conclusion though. You struggled a bit there.

QUINN
(bravely)
I thought that was my best part.

KLEIN
I know. It’s the part you believed the most.

Klein puts his satchel on his shoulder.

KLEIN (CONT’D)
Belief can be that way.

Klein looks directly at Quinn, challenging her.

QUINN
I should apologize for being late. I was working on this—

She hands him the flyer.

KLEIN
The symposium?

She speaks quickly as if she only has a few moments to secure her request.

QUINN (CONT’D)
I need your sponsorship—
KLEIN
Actually I was thinking of
sponsoring Conner this year.

QUINN
Conner? Honestly?

8
INT. HALL - CONTINUOUS

Conner is a little insulted.

9
INT. CLASSROOM - CONTINUOUS

QUINN (CONT’D)
I can’t say that I understand.

Quinn is flustered but changes her tone and approach.

QUINN (CONT’D)
Just give me a chance to change
your mind. 24 hours.

KLEIN
You often hear no?

QUINN
I’ll take that as a yes.

Klein walks out as if suddenly late.

Quinn can’t hold back a smile.

10
INT. HALL - CONTINUOUS

Conner tucks back and tries to act natural as Klein passes
him and exits around a corner.

Quinn proudly steps out of the classroom to meet Conner. They
start walking.

CONNER
(making finger quotes)
“Conner? Honestly?”

QUINN
Oh shut up!

CONNER
“I can’t say that I understand.”

Quinn laughs and softly shoves Conner with one hand.

41
CONNER (CONT’D)
Are you hungry?

QUINN
Yes, starving. I have a long night ahead of me.

Quinn and Conner round a corner.

11
INT. LIBRARY - NIGHT

Quinn types away on her laptop surrounded by a pile of books. A half eaten sandwich and a coffee cup are on the desk.

Her eyes are tired but she persists. She sips her cup, empty, she gets up for a refill.

12
INT. KLEIN’S OFFICE - DAY

A marble queen chess piece is placed into a new position on a chessboard. The pieces show a game in progress.

Klein rotates the chessboard 180 degrees and contemplates his next move against himself.

KNOCK KNOCK KNOCK

KLEIN
Come on in.

Quinn enters, carrying several books.

KLEIN (CONT’D)
Hey, have a seat.

Klein makes his chess move, then turns his attention to Quinn.

Quinn sits across from Klein at his desk with her composition notebook on top of a stack of others in her lap.

KLEIN (CONT’D)
You have a topic.

QUINN
Yes.

(beat)
Forgiveness-

Klein takes a note pad from his desk drawer and starts writing.
KLEIN
Enlighten me.

QUINN
In its baser forms it’s a
bargaining tool—easier to ask for
forgiveness than permission, right?

Klein continues to write.

Quinn, discouraged, rephrases.

QUINN (CONT’D)
In its pure form, Dr. Klein, it’s a
miracle of human evolution.
(beat)
The fact that people can get over
things.

He finishes writing and looks hard at Quinn.

KLEIN
Wrong. There is scant forgiveness.
People walk around wounded,
harboring, plotting. Never brave,
never trusting.

Klein goes back to writing.

KLEIN
Forgiveness is a children’s story,
Quinn.

He finishes writing.

QUINN
People reconcile.

KLEIN
People compromise.

Quinn, upset, takes a few seconds to collect her composure.
She turns to a page in one of her books.

QUINN
“True forgiveness” Dr. Klein, “is
madness.” It is only possible to
forgive the unforgiveable, so yes,
it is rare and it is hard. And it’s
psychologically complex.
(beat)
I can do this paper.
KLEIN
I admit defeat.

He tears the top sheet from his note pad and hands it to her.

KLEIN (CONT’D)
Here’s your reading list.

Quinn skims the paper and smiles.

QUINN
It’s perfect. How did you know where I was going?

KLEIN
This is not the first time I’ve done this.

(beat)
So, I can see you on Wednesdays after class for the next few weeks. I can meet with you additionally if you feel like you need it. Thanks.

Quinn fights a grin. She writes in under her appointment – “1/12 9am – He wants more meetings.”

KLEIN (CONT’D)
Draft by first meeting. Sure you’re in??

QUINN
I’m in.

INT. QUINN’S DORMROOM – NIGHT

Quinn works from her bed on her laptop surrounded by books. She highlights a few lines and taps her pen on her philosophy binder. She’s stuck.

She grabs her phone and pulls the reading list from her notes. Dr. Klein’s phone number is revealed at the bottom. She hesitates but makes the call.

QUINN
Hey, Dr. Klein, it’s Quinn. Hope I didn’t wake you.
INT. KLEIN'S BEDROOM - INTERCUT

Klein sits in his bed wearing reading glasses. Pleasantly surprised he puts down his novel.

KLEIN
No, no, not at all. Did you read On Forgiveness yet?

QUINN
That’s sorta why I’m calling. The way I see it, forgiveness should be paramount to reconciliation.

KLEIN
Sounds like you’re on the right track.

QUINN
So, he is saying, if you get something out of it, something measurable I mean, then it’s not the real deal.

KLEIN
Exactly! Forgiveness can’t be an economic exchange.

Quinn leans back, more relaxed now.

KLEIN (CONT’D)
Why don’t you come by my office in the morning. I’d like to see where you’re at.

QUINN
I’d love that. Thanks for helping me so much.

KLEIN
Have a good night.

QUINN
Night Dr. Klein.

Klein takes a moment before returning to his book.

EXT. KLEIN'S OFFICE - DAY

Klein’s office - a well landscaped, stone building.
INT. KLEIN'S OFFICE - DAY

Quinn and Klein sit almost shoulder to shoulder behind Klein's desk.

Quinn watches Klein go over her paper. He makes a few marks as he reads the last paragraph to himself.

KLEIN
I'll be honest, I'm really impressed with the work you're doing, Quinn. This is top notch.

QUINN
I'm being taught by the best.

Klein hands her the paper. His hand brushes hers.

Quinn notices the touch. Accident?

QUINN (CONT'D)
I should run though. I haven't eaten yet.

Quinn gathers her belongings and starts towards the door.

Klein reaches for a brown bag next to his desk.

KLEIN
I was wondering, maybe we could talk about your post graduate plans.

Quinn turns to face Klein.

He pulls a couple of large muffins, some grapes, and a banana from the bag.

KLEIN
Come on, stay. Have some breakfast.

QUINN
Did you plan this?

KLEIN
I want you to consider Brown. I can write you a recommendation.

QUINN
Brown? Seriously?

Klein nods.
QUINN
Should I pull the door?

Quinn turns and walks to the door with a nervous but contained excitement. She closes it on us.

INT. NEWSPAPER ROOM - NIGHT

Quinn is working on the paper with piles of books on a table and laptop set up.

She dates the next page in her notebook, writes “1/13 8:30am – His hand brushed mine” and reads aloud...

QUINN
Wednesday morning, his hand brushed mine. Accident?

Conner sits next to Quinn’s desk and looks up from his laptop.

CONNER
I don't think so, but that’s plenty. We can start moving on.

QUINN
What? I’m so close. Brushing hands is not criminal, Conner.

CONNER
You need a break.

QUINN
I need coffee.

CONNER
This is all you’ve been doing lately.

QUINN
Shoo. I’m busy.

CONNER
We’re still on for Friday, though, right?

QUINN
(totally absorbed)
Depends.

Defeated, Conner shuts his laptop, shoves it into his backpack, and walks out.
Quinn works steadily, unphased.

18 EXT. LIBRARY - NIGHT

Quinn walks out of the library loaded with books and down the stone steps. She struggles to keep her coat wrapped around her. She looks up and sees—

Klein smokes a cigarette as he leans against the back of his SUV waiting for Quinn.

Quinn, puzzled but pleasantly surprised, walks towards Klein.

KLEIN
Can I drop you? That’s my project too you know.

QUINN
What great timing. Sure you don’t mind?

Klein starts towards the passenger door as Quinn follows. He opens it for her.

KLEIN
It’s freezing out here.

Quinn quickly gets in.

19 INT. KLEIN’S SUV LIBRARY - CONTINUOUS

Quinn buckles her seat-belt and sees a movie ticket in the center console. She picks it up.

The title reads “Forever Loved.”

Klein gets in and buckles up.

QUINN (CONT’D)
Forever Loved? Was this good?

He is embarrassed but recovers.

KLEIN
I see a lot of movies.

QUINN
That’s strange. I would have thought that you—

KLEIN
What? That I only read?
QUINN
Actually, I assumed you only think.

KLEIN
I’m flattered, but no. Actually,
I’m seeing one tonight. 10 o’clock,
the Prytania.

Klein starts to drive out.

QUINN
Wow. I guess you are human.

KLEIN
I’m very human, Quinn.

QUINN
Me too.

20 EXT. LIBRARY - CONTINUOUS
Klein’s SUV pulls out of the parking lot and disappears.

21 EXT. DORMITORY- NIGHT
Klein and Quinn come to a stop outside her dormitory.

22 INT. KLEIN’S SUV DORMITORY - CONTINUOUS
Quinn doesn’t move for a moment.
Klein reaches into the back seat and grabs a red leather
notebook. He gives it to Quinn.

KLEIN
I was going to give you this
tomorrow.

Quinn rubs her hands over the front and opens it.
Handwritten on the inside cover - “I know you’ll do great,
Thought this could help. -Yours, Ian.”

KLEIN (CONT’D)
I thought you could use a new
notebook... for your research.

QUINN
This was great of you. Thanks for
everything.
Quinn leans over and gives him a quick kiss on the cheek. She hurries out of the car without looking back. Klein watches her walk away for a moment before he drives off.

23  EXT. DORMITORY - CONTINUOUS  23

Quinn's face is exuberant as she walks towards her room.

24  INT. QUINN’S DORMROOM - NIGHT  24

Quinn’s red notebook has Ian Klein written fifty different ways with doodles and hearts on the pages. Quinn types at her desktop computer.

Exhausted, she shakes herself awake and softly reads the last line of her newspaper article out loud.

QUINN

"Addison Krause was a junior when Dr. Klein approached her for participation in the coveted Philosophical...."

(sighs)

What’s wrong with me.

Quinn presses a button on her phone, the time is 9:45.

She contemplates continuing work, or...

She pushes away from the computer and goes over to her clothes rack. She pulls out a dress.

Quinn, in black undergarments, throws the dress on over her head and stands at her door mirror. She isn’t happy with it.

She pulls the dress off as she goes back to the rack and pulls out two other dresses. She brings them to the mirror and compares them in front of her, unsure.

25  EXT. THEATER - NIGHT  25

HIGH HEELS CLICK as Quinn rushes up to the entrance of the Prytania theater and goes inside.

26  INT. THEATER - NIGHT  26

Theater doors open as Quinn sneaks into the dark room. She walks down the aisle and spots Klein sitting in the center of an almost empty theater.
Klein waits in his seat and checks his watch. He notices Quinn approaching.

She moves down the aisle and sits next to Klein.

    KLEIN
    I wasn’t sure you’d come.

    QUINN
    Yes, you were.

He smiles knowingly.

    QUINN (CONT’D)
    Do you have a wife?

    KLEIN
    What?

    QUINN
    In my experience, there is typically a wife.

    KLEIN
    What’s your experience, my dear?

    QUINN
    I asked you first.

    KLEIN
    No wife. Your experience?

    QUINN
    Second hand, but I’ve done my research.

Klein reaches to hold her hand.

    KLEIN
    You’re a good girl, Quinn.

The house lights dim.

Satisfied, she snuggles into his chest looking down at her hand in his. Klein smiles. The light from the movie screen illuminates as they settle in.

27   EXT. BENCH - DAY

Quinn strolls through campus with fresh coffee and a banana in hand. There is a pep in her step. She sits on a bench next to a TEXTING STUDENT. As she sets her coffee down she notices the texting student’s copy of the school paper.
Conner’s face on the front page catches her eye. Quinn suddenly looks very concerned.

QUINN
Are you done with this?

TEXTING-STUDENT
Yeah.

Quinn picks up the paper. She reads for just a moment before angrily storming off. She forgets her refreshments. The texting student notices the left behind items and casually returns to texting.

EXT. COMMONS AREA - DAY

Conner strolls through a busy campus towards his next class. Quinn storms up from behind, newspaper in hand.

CONNER!

Conner turns around surprised as Quinn looks like she is about to kill him.

QUINN
What in the world is this?

CONNER
It...

QUINN
It wasn’t in the preproduction copy yesterday.

CONNER
We had space. I’m the editor. I filled it with “A letter from the editor.”

QUINN
On the casualties of inappropriate relationships?! Have you lost your mind? I’m this close!!

CONNER
You ARE a casualty! You’re screaming.

(beat)

Besides, I don’t mention Klein. Your article is still yours.
QUINN
You have no clue—no clue what he’s like!

Conner gets angry for the first time, but holds back.

CONNER
I’d wager that neither do you.

Quinn looks hard at him. He tries to cover up his jealousy.

CONNER (CONT’D)
Have you called Addison?

QUINN
Don’t need her.

CONNER
Talk to her.
  {in a kinder tone}
Let me buy you lunch.

QUINN
I have a meeting.

CONNER
{peeved}
Call it what you want.

QUINN
With Mollie! You asshole!

Quinn throws the paper at Conner and storms off.

Conner looks around, embarrassed. An ONLOOKING MALE STUDENT sits on a nearby bench holding an open copy of today’s school paper. The student quickly hides his face with the paper. Conner hangs his head in defeat.

MOLLIE (O.S.)
You look like crap, Quinn.

QUINN (O.S.)
I hate Conner.

EXT. LUNCH AREA — DAY

Quinn and Mollie have coffee and beignets. Quinn picks at her food.

MOLLIE
I told him you’d be mad. You got a little...
Mollie points to her own eye.

Quinn wipes under her eyes, clearing some smudged mascara. Her exhaustion is apparent.

    MOLLIE
    Got it. There’s a party tonight?

    QUINN
    I can’t. I’m just so behind. This article is taking all of me... and then there’s the Symposium! I just don’t know how I’m... ugh.

    MOLLIE
    This is getting to you. Take a night off.

    QUINN
    (mocking)
    “Letter from the editor.” Really.

    MOLLIE
    He didn’t know how else to get your attention. Have you called yet?

    QUINN
    I’m just so close.

    MOLLIE
    To what? Calling Addison?

    QUINN
    I don’t know. You don’t think I’m...

Quinn’s mind seems to be evaporating.

    QUINN
    You don’t still smoke do you, Mol?

    MOLLIE
    Wow. Dr. Klein sure knows how to pick ‘em.

They laugh as Mollie grabs a pack of cigarettes from her purse and slides them over to Quinn.

    QUINN
    Thanks.

Mollie smiles and nods.
QUINN (CONT’D)
I’ll stay in tonight.

Quinn makes a quick exit. Molly watches Quinn hurry off. She looks concerned about her friend.

ROMANTIC PIANO MUSIC fades in. DING

INT. FINE RESTAURANT - NIGHT

An elevator door opens and reveals Quinn and Klein, formally dressed.

Quinn and Klein are escorted to their table by a HOSTESS.

Klein pulls Quinn’s chair out for her. She is charmed.

A WAITER arrives with a bottle of red wine and two glasses.

Quinn studies Klein as the waiter pours a small amount of wine into his glass. Klein picks it up, smells and sips it. He approves as the waiter fills both glasses. Klein passes a glass to Quinn.

Quinn is impressed.

He raises his own glass, about to make a toast.

Quinn is slightly awkward as she raises her glass. She hangs on what Klein might say.

KLEIN
“Great things remain for the great, abysses for the profound, nuances and shudders for the refined, and, in brief,...

... all that is rare for the rare.”

KLEIN (CONT’D)

QUINN

“All that is rare for the rare.”

Klein is smitten. As they toast and drink, they seem to be falling for one another.

EXT. STREET - NIGHT

Klein and Quinn walk back to his SUV from dinner. He has his hand placed near the small of her back.

QUINN

Well worth missing that party.
KLEIN
You don't care about parties.

QUINN
How on earth would you know?

Klein gestures to the curb.

KLEIN
Watch your step. If you did, then I wouldn't care about you.

They open his SUV door for her. Instead of getting in, they arrive at Klein's SUV. She turns to him, face to face.

QUINN
That, sir, is of course a purely professional hypothetical.

They look into one another's eyes, intensely attracted.

KLEIN
You prove my point.

Klein leans in for a kiss. Quinn meets him. They embrace in a soft kiss.

After a moment Klein passionately backs Quinn up against his SUV. To an onlooker, it might appear violent.

Quinn suddenly overwhelmed, tries to back away but is up against the SUV. She pushes Klein back, and they break their kiss, standing face to face.

Klein opens the door and Quinn gets into the passenger seat.

INT. KLEIN'S SUV STREET - CONTINUOUS

Klein closes the door and walks around the back of the SUV. Quinn is alive with uncertainty. She catches her breath.

Klein gets in on his side. Quinn tries to recompose herself.

Klein smiles car to car at Quinn. She give a short smile back then turns her attention forward.

Klein starts the car and puts it in drive.

EXT. STREET - CONTINUOUS

Klein's SUV pulls off.
34 EXT. TRAFFIC LIGHT - NIGHT
Klein’s SUV stops at a red light.

35 INT. KLEIN’S SUV AT TRAFFIC LIGHT - CONTINUOUS

QUINN
You can turn here.

KLEIN
I wasn’t going back to campus, unless you want me to.

QUINN
What’s my alternative?

The light turns green.

Klein smiles at her. Quinn smiles back nervously, then looks away.

The light turns green.

36 EXT. TRAFFIC LIGHT - CONTINUOUS
Quinn looks out her passenger side window, smile faded.

The SUV drives off into the night.

FADE TO BLACK.

37 INT. KLEIN’S BEDROOM - DAWN
From above Klein and Quinn appear to sleep peacefully. Klein is shirtless. Quinn wears Klein’s shirt and sexy panties.

However, her eyes are wide open. She can’t stop thinking. She’s a total mess.

She slips out of bed and quietly gathers her belongings. She escapes down the hall and into the bathroom.

38 INT. BATHROOM - CONTINUOUS
She eases into the shower with all of her belongings and slides down to the floor against the wall as if hiding from Klein. She takes out Mollie’s pack of cigarettes and lighter from her purse, pulls one out and lights it. The first drag is long but does not relax her. She catches her breath, pulls her phone from her purse, and makes a call.
39 EXT. KLEIN’S HOUSE - DAY

Quinn waits on the front porch steps.

She looks around and checks the time on her phone as she
waits for a ride. She stands as she sees her ride approaching
and quickly walks to the street.

Conner arrives in a slightly out of date car and sees Quinn.

Quinn avoids eye contact with Conner. She walks faster and
gets in. They drive off immediately.

40 INT. CONNER’S CAR - DAY

They ride in silence for awhile.

CONNER
You know, you didn’t have to do
that.

QUINN
I did it because I wanted to. Not
part of the story, Conner.

They ride in silence.

41 INT. QUINN’S DORMROOM - DAY

Quinn wears baggy sweats. She sits Indian style on her bed
with her head in her hands. She lies on her side, curled up.
tight on top of the covers.

DISSOLVE TO:

42 INT. QUINN’S DORMROOM - LATER

Quinn paces around the room.

DISSOLVE TO:

43 INT. QUINN’S DORMROOM - LATER

Quinn sits at her desk writing furiously in her red notebook.

Dissolve to:

Her composition notebook is beneath it, and other research is
piled around the desk.
INT. QUINN'S DORMROOM - NIGHT

Quinn, still at her desk, finishes writing a statement in her notebook.

Quinn sits at her desk. She stresses over her situation.

She grabs one of her gifts from Klein, the blue pen, from atop of the journal on the desk. She looks at it for a moment. She reaches for her red notebook and opens the pages.

Pages turning, we see Krause’s name and number, followed by several other pages of the notes she has taken on Klein. A blank page comes up. Quinn starts to write. “Dear Ian. I feel like I need to….”

Quinn’s emotions start to race as she pours her thoughts out on paper. It becomes too much. In an instant she stops writing and clinches the letter into her fist. She struggles to keep it together.

Quinn notices the journal. She picks it up and opens the cover. She re-reads the inside message, “You’ll do great things. - Yours, Ian.”

Something swells inside of Quinn.

She slings the journal across the room. It slams into her bookshelves, breaking a few valuables.

She pushes away from the desk and collapses onto her bed. She sobs.

Quinn turns on her side, over and faces the ceiling. She catches her breath and sits up out of bed. She grabs her phone and red notebook from the desk.

She grabs her phone from her bedside table and her notebooks from her bed.

She opens the composition notebook to reveal “Montgomery - 977 555 4848.”

Quinn settles into her bed with the phone and notebook in hand. She opens the pages to reveal, “Addison Krause - 227-555-4848.”

Quinn hesitates to make the call but dials the number with resolve.
RING RING RING RING

QUINN

Hi, Addison? This is Quinn Elmore, you don’t know me. I’m writing an article on Dr. Ian Klein. I have reason to believe that...

Quinn makes notes in the red notebook as she listens to Addison explain. What she is hearing seems to confirm all the worst she has heard about Klein.

QUINN (CONT’D)
Oh god. It’s worse than I thought. I’m so glad I called you. If you could, I’d like to know more. Would you be willing to go on record?

Quinn continues to write notes frantically as she listens.

INT. QUINN’S DORMROOM - NIGHT

Quinn types with a purpose at her desktop computer.

QUINN (V.O.)
There is a natural order to things. Politicians and interns. Doctors and nurses. CEO’s and secretaries. (beat) He has power, and you have dreams. There is a big project, long hours, alone time.

EXT. CAMPUS - DAY

MONTAGE FLASH FORWARD

Quinn, poorly put together, walks through the campus carrying a copy of her paper for the symposium. She flips through the copy checking for mistakes. She passes through several different areas, the paper closed in her hand.

QUINN (V.O.) (CONT’D)
Any fool can figure it out from there. What’s harder to negotiate are the terms of withdrawing. Winner takes all, right? And he always wins. He can leave on a dime, a plane, a prestigious appointment, or just back to his wife.

(MORE)
QUINN (V.O.) (CONT’D)
Mother was left with me and $500 on
the night-stand. Pilot and flight
attendant, no less.
(beat)
It’s dreadful to be born a cliche.
So call it rebellion.

INT. QUINN’S DORMROOM – NIGHT

QUINN (V.O.) (CONT’D)
Call it justice. Call it fierce
creative raw ambition. I really
just want to see if I can...

Quinn stops typing. She lets her thoughts soak in.

QUINN (CONT’D)
I can.

She wipes a single tear off her cheek.

QUINN (CONT’D)
I think.

Quinn sits still as she studies the words on the screen.

DISSOLVE TO:

KLEIN’S OFFICE – MORNING

Klein sits still as he studies the chess pieces on the board
at his desk. Few pieces remain as Klein contemplates a
critical move. He slides a bishop into a new position.

Quinn suddenly walks through the doorway and closes the door
behind her. She steps up to Klein’s desk. She looks haggard,
confused, and upset. She holds the copy of her paper.

KLEIN
So, you leave on your own terms.

QUINN
So long as I can, yes.

KLEIN
I don’t follow.

QUINN
I’ve tried to follow your thinking.
I have. I’ve peeled back and peeled
back and I am a wreck.
Klein stands and walks around his desk and stops in front of Quinn.

KLEIN
No, Quinn. You’re making incredible progress.

Quinn steps back.

QUINN
You can’t deny that some things are good, and some things are bad.

KLEIN
I can’t deny that it’s up for debate.
(beat)
I’m your professor. You’re twenty years younger than me. I have a code of ethics within the school. There are a lot of people, probably your parents, who wouldn’t have approved.

QUINN
But we’re different?

KLEIN
(quietly)
I wouldn’t hurt you.

Quinn fights harder than ever not to cry.

KLEIN (CONT’D)
Not like what you’re going to do to me.

QUINN
Don’t give me powers. Hurting, helping. You don’t believe there’s any difference.

KLEIN
You have no idea what I believe.

QUINN
I know what you like. Your type.
(beat)
Addison, Claire, Zoe. Isabel—

KLEIN
Quinn, you’ve got the wrong idea.
Klein motions towards Quinn. She immediately pulls back.

**QUINN**

I've got plenty of ideas from the empiricalist to the poststructuralist, to the nihilist and the deconstructionist— all of which you put in me, all of which say nothing matters.

**KLEIN**

Quinn.

**QUINN**

Let me finish.

Klein backs off.

**QUINN (CONT’D)**

I wrote two papers. One is for the symposium about the over-arching essence of forgiveness. The other is for the school newspaper about your... history with undergraduates. Girls. How you manipulate and promote and promise a recommendation to Brown, and seduce, and...

She struggles to get it all out without breaking down.

**QUINN (CONT’D)**

I could get you fired.

**KLEIN**

You could. But are you going to? (beat)

You're obviously here for a deal. You will end my career, unless I launch yours. Right? I don't pander Quinn. Not to children.

Klein turns his back on Quinn and walks towards his office chair.

**QUINN**

I'm not proud of myself in any of this.

Klein stops, facing away from Quinn.

**QUINN (CONT’D)**

But I can at least say that I didn't come here to extort. (MORE)
QUINN (CONT’D)
I don’t need you for a career.
(beat)
I just wanted to see you and say...

KLEIN
Oh, that’s it.

Klein faces Quinn.

KLEIN (CONT’D)
You want to be special. You want to come in here holding all the cards, but with reservations that maybe, just maybe, you’re wrong. Maybe Dr. Klein, dare I say it, loves me. Maybe I could get him fired and while I’m doing it he could assure me that I was worth it. You aren’t who I thought, either.

Klein sits in his chair.

QUINN
Did you set out to do it to me?

KLEIN
Does anyone set out to do anything?

QUINN
I took your class to catch you.

KLEIN
Then why are you here?

Quinn approaches Klein. She stands just beside him.

QUINN
To tell you that I’m just as bad as you are. I’m not asking for an apology or restitution. I’m forgiving you.

She holds out her paper for the symposium.

QUINN (CONT’D)
It’s in my paper.

Klein can’t look at Quinn.

KLEIN
Then you already submitted the article, didn’t you?
QUINN
Last night. It is likewise
unforgivable.

Quinn places the paper on Klein’s desk and walks to the door. She grabs the knob, is still for a moment, and looks back.

QUINN (CONT’D)
Ian. I don’t expect--

KLEIN
Smart people, Quinn, hurt each
other. They’re the only ones who
can. And when they do, it hurts
badly. That should make you feel
special.

Quinn is broken. She turns and walks out, closing the door behind her.

Klein is alone. He lays down the king chess piece.

The king chess piece wobbles to a stop.

FADE OUT.
Appendix B: Storyboards and Lighting Diagrams

1 C.U. Open-Quinn's book, to yearbook, to Quinn DOLLY IN / PAN LEFT ACROSS TABLE TO REVERSE ANGLE ON QUINN

- cam height: 4' 1'' | focal len: 106mm | view: 23°

1 VAR

- cam height: 4' 1'' | focal len: 106mm | view: 23°

1A M.S. OTS Mollie and Conner

- cam height: 4' 1'' | focal len: 45.2mm | view: 51°

1B M.S. OTS Mollie (eyeline with Conner)

- cam height: 4' 3'' | focal len: 85mm | view: 28°

1C M.C.U. OTS Conner (eyeline with Mollie)

- cam height: 4' 4'' | focal len: 299.5mm | view: 8°

1D M.C.U. Mollie (low angle)

- cam height: 2' 6'' | focal len: 85mm | view: 28°

1E M.C.U. OTS Conner (eyeline with Quinn)

- cam height: 3' 9'' | focal len: 300mm | view: 8°
1 F. C.U. Quinn
Dolly in

Cam height: 4' 3'' | focal len: 300mm | view: 8°

1 G. M.C.U. Quinn closes her book, PAN to close.
Pan down right

Cam height: 3' 2'' | focal len: 85mm | view: 28°

2 F.S. Quinn walks through campus R to L
DOLLY or PAN

Cam height: 4' 11'' | focal len: 34.8mm | view: 63°

2A F.S. Quinn walks through campus R to L
DOLLY or PAN

Cam height: 4' 11'' | focal len: 42.6mm | view: 53°

2B F.S. Quinn walks through campus R to L
DOLLY or PAN

Cam height: 4' 11'' | focal len: 42.6mm | view: 53°

3 F.S. Quinn walks down hall and toward classroom
Dolly Back, Pan Left

Cam height: 4' 8'' | focal len: 34.8mm | view: 63°

3 F.S. Quinn walks down hall and toward classroom

Cam height: 4' 8'' | focal len: 34.8mm | view: 63°
1F C.U. Quinn
Cam height: 4' 3" | focal len: 300mm | view: 8°

1G M.C.U. Quinn closes her book, PAN to close.
Cam height: 3' 2" | focal len: 85mm | view: 28°

2 F.S. Quinn walks through campus R to L
Cam height: 3' 2" | focal len: 85mm | view: 28°

2A F.S. Quinn walks through campus R to L
Cam height: 4' 11" | focal len: 42.6mm | view: 53°

2B F.S. Quinn walks through campus R to L
Cam height: 4' 11" | focal len: 42.6mm | view: 53°

3 F.S. Quinn walks down hall and toward classroom
Cam height: 4' 8" | focal len: 34.8mm | view: 63°

3 F.S. Quinn walks down hall and toward classroom
Cam height: 4' 8" | focal len: 34.8mm | view: 63°
4 F.S. Quinn enters classroom - MASTER
  cam height: 4' 9"  |  focal len: 34.8mm  |  view: 63°

2A F.S. MASTER
  cam height: 4' 9"  |  focal len: 34.8mm  |  view: 63°

4A M.S. OTS Klien
  cam height: 5' 1"  |  focal len: 57mm  |  view: 41°

4B M.S. Quinn delivers from the front of the class
  cam height: 5' 4"  |  focal len: 97.6mm  |  view: 25°

4C M.S. OTS Conner reacting to Quinn's reading
  cam height: 5' 0"  |  focal len: 103mm  |  view: 23°

4D C.U. Students roll eyes in the crowd
  cam height: 4' 9"  |  focal len: 80.6mm  |  view: 30°

4E M.C.U. Klein all action
  cam height: 5' 1"  |  focal len: 300mm  |  view: 6°

4F F.S. OTS Quinn and Conner
  cam height: 5' 6"  |  focal len: 36.6mm  |  view: 60°
4G M.C.U. Quinn all action sitting

4H C.U. Quinn writes in her red notebook “too much?”

4J M.S. Quinn and Conner all action

4K M.C.U. OTS Conner

4L M.C.U. OTS Quinn

4M W.S. Dolly out transition

5 W.S. Klein hands back papers
Dolly through doorway transition shot
5H M.S. Conner and Quinn. All action sitting. 
adjust to just Quinn once corner stands

5J M.S. Quinn approaches Klein, all action
Dolly Right / in

5K M.S. Klein at desk with Quinn 
carries through scene 9

5L M.S. Quinn at Klein’s desk

6 M.S. Conner eavesdrops from the doorway

7 M.C.U. Klein at desk

7A M.C.U. Quinn at Klein’s desk
5H M.S. Conner and Quinn. All action sitting.
cam height: 4' 0" | focal len: 49.6mm | view: 46°

5J M.S. Quinn approaches Klein, all action
cam height: 4' 10" | focal len: 49.5mm | view: 47°

5K M.S. Klein at desk with Quinn
cam height: 4' 10" | focal len: 49.5mm | view: 47°

5L M.S. Quinn at Klein's desk
cam height: 5' 5" | focal len: 50mm | view: 46°

6 M.S. Conner eavesdrops from the doorway
cam height: 5' 6" | focal len: 59.6mm | view: 39°

7 M.C.U. Klein at desk
cam height: 5' 1" | focal len: 87mm | view: 28°

7A M.C.U. Quinn at Klein's desk
cam height: 5' 6" | focal len: 85.4mm | view: 28°
8 M.C.U. Conner is insulted

9 C.U. Quinn at Klein's desk

10 C.B. Klein walks out, Conner hides, Quinn joins
Dolly Right with Conner and Quinn
Pan right for exit

Dolly Right with Conner and Quinn
Pan right for exit

10A.F.S. Conner and Quinn walk down the hall
Dolly Right, disappear behind wall for wipe

Cam height: 5' 0" | focal len: 40.1mm | view: 56°

Cam height: 5' 0" | focal len: 40.1mm | view: 56°

Cam height: 5' 6" | focal len: 85mm | view: 28°

Cam height: 5' 6" | focal len: 85mm | view: 28°
8 M.C.U. Conner is insulted
  cam height: 5' 8''  |  focal len: 84.6mm  |  view: 28°

9 C.U. Quinn at Klein's desk
  cam height: 5' 5''  |  focal len: 85.4mm  |  view: 28°

10 C.B. Klein walks out, Conner hides, Quinn
  cam height: 5' 0''  |  focal len: 40.1mm  |  view: 56°

10A F.S. Conner and Quinn walk down the hall
  cam height: 5' 8''  |  focal len: 85mm  |  view: 28°
11 M.S. Quinn MASTER
Start in dark. Circle dolly right to reveal Quinn's work table, then Quinn working. Dolly stops when Quinn

11A C.U. Quinn All action

12 E.C.U. Queen chess piece moves

12A M.S. Chessboard to Klein to Quinn
Dolly Left, Pan Right
12B M.S. OTS Klein at desk
Cam height: 3' 6" | focal len: 60.5mm | view: 39°

12C M.S. OTS Quinn at Desk
Cam height: 4' 5" | focal len: 49.9mm | view: 46°

12D M.C.U. OTS Quinn
Cam height: 3' 9" | focal len: 85mm | view: 28°

12E M.C.U. Klein at desk
Cam height: 3' 6" | focal len: 85mm | view: 28°

12F F.S. Klein and Quinn at desk
Cam height: 3' 9" | focal len: 22mm | view: 88°

12G C.U. Quinn's notebook
Cam height: 4' 1" | focal len: 85mm | view: 28°
12H C.U. Quinn reads her list / writes
  cam height: 2' 5"
  focal len: 85mm
  view: 28°

13
  cam height: 2' 6"
  focal len: 46.7mm
  view: 49°

13A C.U. Klein's number revealed on reading list
  cam height: 3' 4"
  focal len: 76.6mm
  view: 31°

13B C.U. Quinn hesitates and calls Klein
  cam height: 2' 6"
  focal len: 85mm
  view: 28°

14 W.S. Klein in bed MASTER
  cam height: 5' 2"
  focal len: 61.9mm
  view: 38°
14G C.U. Quinn talks to Klein
cam height: 3' 1" | focal len: 84.6mm | view: 28°

14H W.S. Quinn Master
cam height: 2' 6" | focal len: 26.5mm | view: 78°

14J M.S. Klein talks to Quinn, hangs up
cam height: 4' 2" | focal len: 49.5mm | view: 47°

15 W.S. Klein's Office - establishing
cam height: 6' 0" | focal len: 25.3mm | view: 80°

16 M.C.U. Quinn watches Klein go over her paper and Klein marks
Dolly Left, Rack to Klein when Quinn leans in.
cam height: 4' 4" | focal len: 85.4mm | view: 26°

88
16A M.C.U. OTS Klein in chair

cam height: 4' 0" | focal len: 85mm | view: 28°

16B M.C.U. Quinn and Klein touch hands
Tilt down to show paper pass, hand touch, back to Quinn

cam height: 4' 4" | focal len: 85.4mm | view: 28°

16C C.U. Paper hand off, hands touch
One that holds on Klein
One that holds on paper pass

cam height: 4' 1" | focal len: 85mm | view: 28°

16D M.S. Master - Dolly back to OTS of Klein
Hold 2 shot from top of scene, Dolly back/CRANE UP with Quinn when she gets up, Rack focus to Klein

cam height: 3' 8" | focal len: 35.1mm | view: 63°

16E M.S. Master - Dolly back to OTS of Klein
Hold 2 shot from top of scene, Dolly back/CRANE UP with Quinn when she gets up, Rack focus to Klein

cam height: 5' 3" | focal len: 35.1mm | view: 62°
16A M.C.U. OTS Klein in chair
  cam height: 4' 0" | focal len: 85mm | view: 28°

16B M.C.U. Quinn and Klein touch hands
  cam height: 4' 4" | focal len: 85.4mm | view: 28°

16C C.U. Paper hand off, hands touch
  cam height: 4' 1" | focal len: 85mm | view: 28°

16D M.S. Master - Dolly back to OTS of Klein
  cam height: 3' 8" | focal len: 35.1mm | view: 63°
Note: door lighting should be dim to match library night scene - column

17 W.S. Quinn works in the newsroom, conner joins
Dolly Right to reveal scene.

17A E.C.U. Quinn writes in her notebook
"1/13 8:30am - His hand brushed mine."

17B M.S. Quinn reads aloud, reveal Conner walking, sitting, OTS
Curve dolly IN / LEFT - Pan Right find and follow

Rack back to Quinn at end when Conner exits,
SLOW dolly forward favoring Quinn and Conner
17 W.S. Quinn works in the newsroom, conner
join

Run as master

17A E.C.U. Quinn writes in her notebook

17B M.S. Quinn reads aloud, reveal Conner
walking, sitting, OTS

95
17C M.S. OTS Quinn sitting, talking with Conner

17D M.S. 2 Shot master

17E M.C.U. Conner

17E M.C.U. Quinn

18 W.S. Quinn exits the library, sees Klein, and gets in the car
Master for all action outside of car.
18A F.S. Klein waits at the car - Quinn's pov

18B M.S. OTS Quinn on curb
19 M.C.U. Movie Ticket stub in seat, tilt up to Quinn getting in and sitting

cam height: 5' 2" | focal len: 85mm | view: 28°

19B M.C.U. Quinn in F left looking at Klein
Dirty if possible

cam height: 5' 0" | focal len: 85.3mm | view: 28°

19C M.C.U. Klein in F Right looking at Quinn
Dirty if possible

cam height: 4' 11" | focal len: 85mm | view: 28°

19D C.U. Quinn

cam height: 5' 0" | focal len: 300mm | view: 8°

19E C.U. Klein

cam height: 4' 11" | focal len: 300mm | view: 8°

19F M.S. Two shot from behind

cam height: 5' 2" | focal len: 35.1mm | view: 62°
19 M.C.U. Movie Ticket stub in seat, tilt up to Quinn getting in and sitting

19A M.C.U. Klein in car

19B M.C.U. Quinn in F left looking at Klein

19C M.C.U. Klein in F Right looking at Quinn

19D C.U. Quinn

19E C.U. Klein

19F M.S. Two shot from behind
21 W.S. Klein's SUV arrives at Dorm. MASTER
Jib down to reveal SUV coming to a stop.

22 M.S. Quinn inside car

22A C.U. Gift from Klein

22B M.S. Klein reaches into the back seat for the red notebook

22C C.U. Quinn All action in car
22 D.C.U. Klein All action

Cam height: 5' 1" | focal len: 300mm | view: 8°

23 M.S. Quinn walks away from the SUV and Klein pulls off as Quinn goes inside
Dolly back, use offset, pan right with SUV and Quinn

Cam height: 5' 2" | focal len: 50.4mm | view: 46°

24 C.U. Notebook with hearts scratched in it, to Quinn's hands typing
Dolly back, dolly extension arm

Cam height: 6' 2" | focal len: 300mm | view: 8°
22D C.U. Klein All action

23 M.S. Quinn walks away from the SUV and Klein pulls off as Quinn goes inside

24 C.U. Notebook with hearts scratched in it, to Quinn’s hands typing
24A C.U. Quinn types and reads aloud from the computer screen
cheating involved

cam height: 3' 11"  |  focal len: 88.5mm  |  view: 27°

24C M.C.U. Quinn in chair. all action

cam height: 3' 1"  |  focal len: 50.5mm  |  view: 46°

24E M.S. Quinn stands from desk, walks to clothing rack, pulls out a garment
DOLLY RIGHT to clothing rack frame R, the garment

cam height: 4' 4"  |  focal len: 49.9mm  |  view: 46°

24F M.C.U. Quinn's legs as she puts on a dress

cam height: 2' 4"  |  focal len: 49.7mm  |  view: 46°
24A C.U. Quinn types and reads aloud from the computer screen
  cam height: 3' 11" | focal len: 88.5mm | view: 27°

24B C.U. Phone shows the time
  cam height: 8' 3" | focal len: 300mm | view: 8°

24C M.C.U. Quinn in chair. all action
  cam height: 3' 1" | focal len: 50.5mm | view: 46°

24D M.S. Quinn at desk all action
  cam height: 3' 0" | focal len: 49.9mm | view: 46°

24E M.S. Quinn stands from desk, walks to clothing rack, pulls out a garment
  cam height: 4' 4" | focal len: 49.9mm | view: 46°

24F M.C.U. Quinn's legs as she puts on a dress
  cam height: 2' 4" | focal len: 49.7mm | view: 46°
24G M.S. Quinn throws on dress over her head in the mirror
loose guide to actual frame based on crappy previs

24J M.S. Quinn pulls two more outfits out and holds them up to herself at mirror
Dolly back to M.C.U. (through soundstage door)

25 W.S. Quinn enters the theater.
Dolly IN/ CRANE ANDE Tilt down / Pan right
24G M.S. Quinn throws on dress over her head in the mirror.

24J M.S. Quinn pulls two more outfits out and holds them up to herself at mirror.

25 W.S. Quinn enters the theater.
26 M.C.U. Quinn steps into the theater, walking slowly and composed. 
Reveal feet, CRANE UP/DOLLY OUT with Quinn as 
cam height: 1’ 6” | focal len: 50mm | view: 46°

26A M.C.U. Klein checks his watch, then notices Quinn approaching 
cam height: 3’ 7” | focal len: 300mm | view: 8°

26B W.S. Quinn walks to Klein’s row 
cam height: 10’ 11” | focal len: 21mm | view: 91°

26C M.C.U. OTS of Klein all action 
cam height: 3’ 11” | focal len: 21mm | view: 91°

26D F.S. Quinn walks down the row and sits with Klein 
DOLLY RIGHT, Pan LEFT / tilt DOWN with Quinn 
cam height: 3’ 10” | focal len: 85mm | view: 28°
26 M.C.U. Quinn steps into the theater, walking slowly and composed.

26A M.C.U. Klein checks his watch, then notices Quinn approaching.

26B W.S. Quinn walks to Klein's row

26C M.C.U. OTS of Klein all action

26D F.S. Quinn walks down the row and sits with Klein.
26E M.C.U. Klein all action

- Cam height: 3' 11"
- Focal length: 300mm
- View: 8°

26F M.C.U. Quinn all action sitting

- Cam height: 3' 10"
- Focal length: 300mm
- View: 8°

26G M.S. Quinn all action sitting

- Cam height: 3' 9"
- Focal length: 85mm
- View: 28°

26H C.U. Klein takes Quinn's hand

- Cam height: 5' 4"
- Focal length: 300mm
- View: 8°

26J M.S. The movie starts and Quinn and Klein settle in

CRANE DOWN to wipe with red seats. CROSS

- Cam height: 3' 1"
- Focal length: 85mm
- View: 28°

27 F.S. Quinn MASTER

Dolly Left, Tilt Down, Crane down when Quinn sits.

- Cam height: 5' 5"
- Focal length: 50.4mm
- View: 46°
27A M.C.U. Quinn notices the paper

cam height: 4' 11"  |  focal len: 50.4mm  |  view: 46°

cam height: 1' 6"  |  focal len: 70.1mm  |  view: 34°

27B C.U. Quinn reads the paper

cam height: 4' 8"  |  focal len: 300mm  |  view: 8°

27C M.S. Texting student reacts to food / Quinn

cam height: 5' 0"  |  focal len: 85mm  |  view: 28°

28 M.S. Conner walks forward, Quinn appears, Conner faces Quinn, OTS
RACK to Quinn when Conner notices "CONNER!"

cam height: 5' 11"  |  focal len: 300mm  |  view: 8°

Cam height: 5' 11"  |  focal len: 300mm  |  view: 8°

Cam height: 5' 11"  |  focal len: 300mm  |  view: 8°
28A M.S. Conner faces Quinn.
RACK to MALE STUDENT at end, then back to Conner hanging his head

28B M.S. Quinn facing Conner

28C F.S. Quinn and Conner face off, MASTER

28D C.U. Conner

28E C.U. Quinn

28F M.S. 2 shot MASTER

28J M.S. Male Student reacts to Conner

29 M.C.U. Quinn picks at her food
TILT UP REVEAL QUINN
29A M.S. OTS Molly

29B M.S. Quinn at table

29C M.C.U. Molly at table

29D M.C.U. Quinn at table

29E C.U. Quinn, lower, off eyeline

29F M.S. 2 shot Quinn and Molly at table
CRANE UP with Quinn on stand

Cam height: 3' 6" | focal len: 85mm | view: 26°

Cam height: 3' 8" | focal len: 50mm | view: 46°

Cam height: 3' 7" | focal len: 50mm | view: 46°

Cam height: 3' 10" | focal len: 85mm | view: 28°

Cam height: 3' 6" | focal len: 85mm | view: 28°

Cam height: 3' 1" | focal len: 85mm | view: 28°

Cam height: 4' 3" | focal len: 300mm | view: 8°

Cam height: 5' 3" | focal len: 300mm | view: 8°
29G M.S. Molly watches Quinn walk away.

30 M.S. Elevator door open to reveal Quinn and Klein
CRANE UP

cam height: 1' 5" | focal len: 35.4mm | view: 62°

30A M.S. From behind piano, Reveal Quinn and Klein entering dining area
DOLLY RIGHT / CRANE UP

cam height: 3' 5" | focal len: 50mm | view: 46°
29G M.S. Molly watches Quinn walk away.

30 M.S. Elevator door open to reveal Quinn and Klein

30A. M.S. From behind piano, reveal Quinn and Klein entering dining area.
30B C.U. Klein pulls back a chair for Quinn

30C M.S. Quinn takes a seat
DOLLY BACK/RIGHT CRANE DOWN

30D M.C.U. Wine is poured into one glass and Klein samples it
PAN RIGHT / TILT UP WITH WINE GLASS TO

30E F.S. 3 Shot master
VERY VERY SLOW DOLLY LEFT / PAN RIGHT.
Walter exits, CRANE UP/TILT DOWN/DOLLY
123

30B C.U. Klein pulls back a chair for Quinn
- cam height: 3' 6"
- focal len: 85mm
- view: 28°

30C M.S. Quinn takes a seat
- cam height: 5' 9"
- focal len: 50mm
- view: 46°

30D M.C.U. Wine is poured into one glass and Klein samples it
- cam height: 3' 11"
- focal len: 85mm
- view: 28°

30E F.S. 3 Shot master
- cam height: 4' 0"
- focal len: 35mm
- view: 63°
31A F.S. Quinn and Klein approach car and turn to each other

31B M.S. OTS Quinn pre kiss

30C M.S. OTS Klein pre-kiss
31A F.S. Quinn and Klein approach car and turn to each other.

31B M.S. OTS Quinn pre kiss

30C M.S. OTS Klein pre-kiss
31D M.C.U. 2 Shot all action by SUV
  cam height: 5' 5" | focal len: 50mm | view: 46°

31E F.S. Klein and Quinn at SUV
  cam height: 5' 4" | focal len: 50mm | view: 46°

31F C.U. Quinn against SUV
  cam height: 5' 9" | focal len: 50mm | view: 46°

31G C.U. Klein at SUV
  cam height: 5' 1" | focal len: 50mm | view: 46°

31H M.S. Klein opens the door, Quinn gets in, Klein walks around
  cam height: 5' 5" | focal len: 50mm | view: 46°
39 W.S. Quinn waits on Klein’s front steps
A black pickup truck wipes the frame Left to Right for the cut to...

39A M.S. Quinn spots Conner, stands, and walks to meet Conner.
Black pickup truck wipes the frame (L to R) at start.
39 W.S. Quinn waits on Klein's front steps

39A M.S. Quinn spots Conner, stands, and walks to meet Conner.
39A M.C.U. Conner drives up and stops, Quinn gets in, they drive off

cam height: 4' 6"  |  focal len: 85mm  |  view: 28°

cam height: 4' 6"  |  focal len: 85mm  |  view: 28°

40 W.S. Trees pass over, Tilt to reveal Conner's car driving
TILT down from trees, camera truck (black pickup)

cam height: 7' 0"  |  focal len: 35mm  |  view: 63°

cam height: 7' 0"  |  focal len: 35mm  |  view: 63°

40A M.S. 2 shot Conner and Quinn Master

cam height: 4' 3"  |  focal len: 18mm  |  view: 100°

cam height: 4' 3"  |  focal len: 50mm  |  view: 48°
39A M.C.U. Conner drives up and stops, Quinn gets in, they drive off

Cam height: 4' 6" | focal len: 85mm | view: 28°

40 W.S. Trees pass over, Tilt to reveal Conner's car driving

Cam height: 7' 0" | focal len: 35mm | view: 63°

40A M.S. 2 shot Conner and Quinn Master

Cam height: 4' 3" | focal len: 18mm | view: 100°

20B M.C.U. Quinn

Cam height: 4' 3" | focal len: 50mm | view: 46°
40C M.C.U. Conner

Cam height: 4' 4" | focal len: 50mm | view: 46°

40D W.S. Conner's car drives away
Crane up into trees, stop on pretty stuff

Cam height: 5' 3" | focal len: 35mm | view: 63°

Cam height: 11' 9" | focal len: 35mm | view: 63°
40C M.C.U. Conner
.cam height: 4' 4" | focal len: 50mm | view: 46°

40D W.S. Conner's car drives away
.cam height: 5' 3" | focal len: 35mm | view: 63°

cam height: 11' 9" | focal len: 35mm | view: 63°
## Appendix C: Pre-production Schedule

### NOTES ON FORGIVENESS - SCHEDULE 1 12/3/12

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<th>Scences:</th>
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<th>COMMONS AREA</th>
<th>UNO BETWEEN LIBERAL ARTS 1, 3</th>
<th>Pages: 17-19</th>
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<th>LUNCH AREA</th>
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<th>QUINN WAITS FOR CONNER</th>
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<th>CONNOR'S CAR</th>
<th>QUINN TELLS CONNER SHE WANTED TO DO</th>
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<th>THE PRYTANA 1, 2</th>
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<th>ESTABLISHING SHOT OF KLEIN'S BUILDING</th>
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<th>COLLEGE CAMPUS</th>
<th>QUINN WALKS TO KLEIN'S OFFICE</th>
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<td>5, 7, 8</td>
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<table>
<thead>
<tr>
<th>Sheet #: 6</th>
<th>Scences:</th>
<th>INT Day</th>
<th>HALL</th>
<th>CONNER WAITS FOR QUINN</th>
<th>Pages: 5, 6, 7</th>
<th>DAY 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 8/8 pgs</td>
<td>6, 8, 10</td>
<td></td>
<td></td>
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</table>

### End of Shooting Day 4 – Thursday, January 10, 2013 – 4 7/8 Pages – Time Estimate: 0:00

<table>
<thead>
<tr>
<th>Sheet #: 1</th>
<th>Scences:</th>
<th>INT Night</th>
<th>NEWSPAPER ROOM</th>
<th>UNO LIBRARY ARCHIVES 1, 3, 4</th>
<th>Pages: 1-2</th>
<th>DAY 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 8/8 pgs</td>
<td>1</td>
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</table>
### COMPANY MOVE

**End of Shooting Day 5 -- Friday, January 11, 2013 -- 2 4/8 Pages -- Time Estimate: 0:00**

<table>
<thead>
<tr>
<th>Sheet #: 27</th>
<th>Scenes: 36</th>
<th>INT Morning</th>
<th>KLEIN'S BEDROOM</th>
<th>THE MORNING AFTER</th>
<th>BETH'S HOUSE</th>
<th>pgs 22</th>
<th>DAY 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/8 pgs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sheet #: 28</td>
<td>Scenes: 37</td>
<td>INT Morning</td>
<td>BATHROOM</td>
<td>QUINN CALLS CONOR TO PICK HER UP</td>
<td>BETH'S HOUSE</td>
<td>pgs 22</td>
<td>DAY 7</td>
</tr>
<tr>
<td>2/8 pgs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sheet #: 10</td>
<td>Scenes: 14</td>
<td>INT Night</td>
<td>KLEIN'S BEDROOM</td>
<td>KLEIN TALKS ON PHONE WITH QUINN</td>
<td>BETH'S HOUSE</td>
<td>pgs 10-11</td>
<td>DAY 3</td>
</tr>
<tr>
<td>7/8 pgs</td>
<td></td>
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</tbody>
</table>

### COMPANY MOVE

**End of Shooting Day 6 -- Thursday, January 17, 2013 -- 2 1/8 Pages -- Time Estimate: 0:00**

<table>
<thead>
<tr>
<th>Sheet #: 24</th>
<th>Scenes: 30</th>
<th>EXT Night</th>
<th>STREET</th>
<th>KLEIN GETS HANDSY</th>
<th>BETH'S SUV</th>
<th>pgs 20-21</th>
<th>DAY 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/8 pgs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sheet #: 15</td>
<td>Scenes: 19</td>
<td>INT/E Night</td>
<td>KLEIN'S SUV</td>
<td>KLEIN AND QUINN TALK ABOUT MOVIES</td>
<td>BETH'S SUV</td>
<td>pgs 13-14</td>
<td>DAY 5</td>
</tr>
<tr>
<td>1 pgs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sheet #: 28</td>
<td>Scenes: 33, 34, 36</td>
<td>INT/E Night</td>
<td>KLEIN'S SUV AT TRAFFIC LIGHT</td>
<td>KLEIN SUGGESTS NOT GOING BACK TO CAM</td>
<td>BETH'S SUV</td>
<td>pgs 22</td>
<td>DAY 6</td>
</tr>
<tr>
<td>4/8 pgs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sheet #: 25</td>
<td>Scenes: 31, 32</td>
<td>INT/E Night</td>
<td>KLEIN'S SUV</td>
<td>QUINN CATCHES HER BREATH AFTER KLEIN</td>
<td>BETH'S SUV</td>
<td>pgs 21</td>
<td>DAY 6</td>
</tr>
<tr>
<td>3/8 pgs</td>
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</tr>
</tbody>
</table>

**End of Shooting Day 7 -- Friday, January 18, 2013 -- 2 5/8 Pages -- Time Estimate: 0:00**

**COMPANY MOVE EST TIME 1 HOUR**

<table>
<thead>
<tr>
<th>Sheet #: 8</th>
<th>Scenes: 12</th>
<th>INT Day</th>
<th>KLEIN'S OFFICE</th>
<th>KLEIN DISCUSSES HER TOPIC WITH KLEIN</th>
<th>BETH'S DAD'S</th>
<th>pgs 7-10</th>
<th>DAY 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 7/8 pgs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sheet #: 12</td>
<td>Scenes: 16</td>
<td>INT Day</td>
<td>KLEIN'S OFFICE</td>
<td>KLEIN READS OVER QUINN'S PAPER AND OFF</td>
<td>BETH'S DAD'S</td>
<td>pgs 11-12</td>
<td>DAY 4</td>
</tr>
<tr>
<td>1 1/8 pgs</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**End of Shooting Day 8 -- Saturday, January 19, 2013 -- 4 Pages -- Time Estimate: 0:00**

<table>
<thead>
<tr>
<th>Sheet #: 36</th>
<th>Scenes: 47</th>
<th>INT Morning</th>
<th>KLEIN'S OFFICE</th>
<th>QUINN TELLS KLEIN ABOUT THE PAPER</th>
<th>BETH'S DAD'S</th>
<th>pgs 26-30</th>
<th>DAY 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 pgs</td>
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<td></td>
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</table>

**End of Shooting Day 9 -- Sunday, January 20, 2013 -- 4 Pages -- Time Estimate: 0:00**
| Sheet #: 9  | Scenes: 13 INT Night | QUINN'S BEDROOM QUINN CALLS KLEIN TO TALK ABOUT RESEARCH | UNO SOUNDSTAGE | pgs 10 | DAY 3 |
| Sheet #: 17  | Scenes: 23 INT Night | QUINN'S BEDROOM QUINN DECIDES TO GO TO THE MOVIE | UNO SOUNDSTAGE | pgs 15-16 | DAY 5 |
| Sheet #: 31  | Scenes: 40, 41, 42 INT Day | QUINN'S BEDROOM QUINN BREAKS DOWN | UNO SOUNDSTAGE | pgs 23 | DAY 7 |
| Sheet #: 32  | Scenes: 43 INT Night | QUINN'S BEDROOM QUINN CALLS ALLISON | UNO SOUNDSTAGE | pgs 24 | DAY 7 |
| Sheet #: 33  | Scenes: 44 INT Night | QUINN'S BEDROOM QUINN TYPES WITH A PURPOSE | UNO SOUNDSTAGE | pgs 25 | DAY 7 |
| Sheet #: 35  | Scenes: 48 INT Night | QUINN'S BEDROOM WIPES A SINGLE TEAR OFF HER FACE | UNO SOUNDSTAGE | pgs 25-26 | DAY 7 |

End of Shooting Day 10 – Monday, January 21, 2013 – 3 6/8 Pages – Time Estimate: 0:00
Notes on Forgiveness
Minutes – Production Meeting, 11-26-12

In attendance:
Director: Beth Burris
Producer: Patrick Hall
Producer: Jack Bigelow
AD: Mary Blessing
Cinematographer: Kevin Hughes

CREW

• We still need:
  3 grips, 2 art people, 1 scripty, 3 PAs, 1 boom
  (Try to ask the 1st year grad students and other people)

LOCATIONS

• We are still in the process of finalizing locations. Beth has been working mostly on this so far, but
  Mary will begin taking on the duties of Locations Manager.
• A table list of locations is included in a separate document. The locations are listed in the order they
  appear in the script (note: the classroom scene might be out of order—I was unsure about that one).
• I left several fields blank to show that either: a) we haven’t decided on that yet, or b) if we decided,
  I’m unaware or unsure about it. Beth (or producers)—feel free to update and correct the list.
• Question: when do UNO classes officially resume from Christmas break, and when do the buildings
  open?
• When searching restaurant locations, we might leave them a sheet of paper about our production
  (Kevin’s suggestion?).
• Our back-up restaurant option is Trey Yeun in Mandeville. Contact info:
  o Frank Wong (owner?) - 504-952-8988
  o Francis Wong (waiter and Kevin’s ex-roommate) – 504-905-5628
• Police forms needed for UNO locations are on Sharepoint.

GENERAL PRODUCTION

• Need to rent a “hostess tray” from available lighting (for driving scene)
• PRC request needs to be sent asap by Jack. Our ideal equipment checkout date is Friday, January 4.
• Someone needs to deal with Nims receipts with David Hoover?

GOALS BY NEXT MONDAY:

• Script imported into movie magic
• PRC request in
• Crew locked down
• More work on location
**NOTES ON FORGIVENESS**

**CALL SHEET**

**General Crew Call**

11:30

**Day of Week, Date**

Day: 1 OF 10

Sunrise: 6:57  Sunset: 5:16

Weather: High 59 Low 49

Lunch: 5:30 PM

SET CELL: (504) 906-1733

Shooting Call: 12:00 pm

**WE NEED MORE EXTRAS, call a friend to come**

---

<table>
<thead>
<tr>
<th>SC. #</th>
<th>SET DESCRIPTION</th>
<th>CAST/BG</th>
<th>D/N</th>
<th>PGS</th>
<th>TIMING</th>
<th>LOCATION NOTES</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td>EXT. COLLEGE CAMPUS (Multi-Locations)</td>
<td>1</td>
<td>DAY</td>
<td>3/8</td>
<td>4/2/8</td>
<td>Location Address</td>
</tr>
<tr>
<td>46</td>
<td>EXT. CAMPUS (Multi-Locations)</td>
<td>1</td>
<td>DAY</td>
<td>5/8</td>
<td>5/8</td>
<td>6823 St. Charles Ave, New Orleans, LA</td>
</tr>
<tr>
<td>15</td>
<td>Ext. Klein’s Office</td>
<td></td>
<td></td>
<td></td>
<td>DAY</td>
<td>Crew Parking</td>
</tr>
<tr>
<td>18</td>
<td>EXT. LIBRARY</td>
<td>1, 2</td>
<td>NIGHT</td>
<td>5/8</td>
<td>NIGHT</td>
<td>Parking on street, obey all parking signs.</td>
</tr>
<tr>
<td>19</td>
<td>INT. KLEIN’S SUV LIBRARY - CONT.</td>
<td>1, 2</td>
<td>NIGHT</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>EXT. DORMITORY</td>
<td>1, 2</td>
<td>NIGHT</td>
<td>5/8</td>
<td>5/8</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>INT. KLEIN’S SUV DORMITORY - CONT.</td>
<td>1, 2</td>
<td>NIGHT</td>
<td>5/8</td>
<td>5/8</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>EXT. DORMITORY</td>
<td>1</td>
<td>NIGHT</td>
<td>1/8</td>
<td>1/8</td>
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<th>CAST</th>
<th>CHARACTER</th>
<th>STATUS</th>
<th>H/M/U/W</th>
<th>ON SET</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ashlyn Bass</td>
<td>Quinn Elmore</td>
<td>SW</td>
<td>11:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Jay Huguley</td>
<td>Dr. Jon Klein</td>
<td>SW</td>
<td>16:30</td>
<td>Traveling from Airport</td>
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<th>STANDINS &amp; BACKGROUND ATMOSPHERE</th>
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<th>HW/MU/W</th>
<th>ON SET</th>
<th>REPORT TO</th>
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<tr>
<td>5 - 10</td>
<td>ND COLLEGE STUDENTS</td>
<td>SW</td>
<td></td>
<td>12:00</td>
<td>Gibson Hall</td>
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</table>

---

**DEPARTMENT NOTES**

PROPS:

WED:

SET:

SIT/SOC:

**NOTES:** Various Locations around Tulane’s Campus

---

**ADVANCE SCHEDULE - DAY 2 OF**

10 Tuesday - Approx. Call Time: 9:30 am

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<th>SET DESCRIPTION</th>
<th>CAST/BG</th>
<th>D/N</th>
<th>PGS</th>
<th>TIMING</th>
<th>LOCATION NOTES</th>
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</thead>
<tbody>
<tr>
<td>27</td>
<td>EXT. BENCH</td>
<td>Quinn sees the school paper.</td>
<td>1</td>
<td>DAY</td>
<td>1/8</td>
<td>Location Address</td>
</tr>
<tr>
<td>28</td>
<td>EXT. COMMONS AREA</td>
<td>Quinn confronts Center</td>
<td>1, 3</td>
<td>DAY</td>
<td>1/8</td>
<td>2000 Lakeshore Dr., New Orleans</td>
</tr>
<tr>
<td>29</td>
<td>INT. CAFETERIA</td>
<td>Quinn and Mollie talk</td>
<td>1, 4</td>
<td>DAY</td>
<td>1/8</td>
<td>Crew Parking</td>
</tr>
</tbody>
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---

**UPM**

Insert Name

Marty Blessey

on set Patrick Hall

(000) 000-0000

(228) 840-8968

(504) 906-1733
<table>
<thead>
<tr>
<th>Monday, January 7, DAY: 1 of 10</th>
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<tbody>
<tr>
<td><strong>PRODUCTION CALL</strong></td>
</tr>
<tr>
<td>Director</td>
</tr>
<tr>
<td>UPM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
</tr>
<tr>
<td>Production Coord.</td>
</tr>
<tr>
<td>Asst. Production Coord.</td>
</tr>
<tr>
<td>Production Assistant</td>
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<tr>
<td>Production Assistant</td>
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<tr>
<td>Production Coord.</td>
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<tr>
<td>Script Supervisor</td>
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<tr>
<td>Producers Intern</td>
</tr>
<tr>
<td>Prod. Accountant</td>
</tr>
<tr>
<td><strong>CAMERA CALL</strong></td>
</tr>
<tr>
<td>Cinematographer</td>
</tr>
<tr>
<td>A-Cam Operator</td>
</tr>
<tr>
<td>B-Cam Operator</td>
</tr>
<tr>
<td>A-Cam 1st AC</td>
</tr>
<tr>
<td>B-Cam 1st AC</td>
</tr>
<tr>
<td>2nd AC</td>
</tr>
<tr>
<td>Leader</td>
</tr>
<tr>
<td>SD</td>
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<tr>
<td>Cookie</td>
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<tr>
<td><strong>SOUND CALL</strong></td>
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<tr>
<td>Sound Mixer</td>
</tr>
<tr>
<td>Boom Operator</td>
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</tr>
<tr>
<td><strong>ELECTRIC CALL</strong></td>
</tr>
<tr>
<td>Gaffer</td>
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<tr>
<td>Electrician</td>
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<td>Electrician</td>
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<tr>
<td>Electrician</td>
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<tr>
<td><strong>SET OPERATIONS CALL</strong></td>
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<td>Key Grip</td>
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<td>Grip</td>
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<td><strong>TRANSPORTATION CALL</strong></td>
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<td>Camera Truck</td>
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<td>Transportation Coord.</td>
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<tr>
<td>Grip/Elc Cables</td>
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<td><strong>ART DEPARTMENT CALL</strong></td>
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<tr>
<td>Production Designer</td>
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<tr>
<td>On-Set Decorator</td>
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<td><strong>PROPERTY CALL</strong></td>
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<td>Property Assistant</td>
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<td>Armorer</td>
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<td><strong>PICTURE CALLS CALL</strong></td>
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<td>Camera</td>
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<td>Sound</td>
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<td>Dolly/Track</td>
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<td>Crane</td>
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<td>Walkie Talkies #1</td>
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<td>AC/Heating Units</td>
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<tr>
<td><strong>TRANSPORTATION NOTES</strong></td>
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<tr>
<td>PICK-UPS/TRAVEL</td>
</tr>
<tr>
<td>Jay Hopkley arrives in New Orleans at 3:30 and travels to set.</td>
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</tbody>
</table>
### NOTES ON FORGIVENESS

#### CALL SHEET

**General Crew Call**

**Tuesday, Jan. 8th**

**Day:** 2

**OF 10**

**Sunrise:** 6:57

**Sunset:** 17:17

**Weather:** High 65 low 59 50% chance of rain

**Lunch:** 3:30 PM

**SET CELL:** (504) 906-1733

**Shooting Call:** 10:30 am

**WE NEED MORE EXTRAS, call a friend to come**

<table>
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<tr>
<th>SC. #</th>
<th>SET DESCRIPTION</th>
<th>CAST/BG</th>
<th>D/N</th>
<th>POS</th>
<th>TIMING</th>
<th>LOCATION NOTES</th>
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<tbody>
<tr>
<td>28</td>
<td>EXT. BENCH</td>
<td>1</td>
<td>DAY</td>
<td>1</td>
<td>1/B</td>
<td>Location Address</td>
</tr>
<tr>
<td>29</td>
<td>EXT. COMMON AREA</td>
<td>1, 3</td>
<td>DAY</td>
<td>1</td>
<td>5/B</td>
<td>2000 Lakeshore Drive, New Orleans, LA 70148</td>
</tr>
<tr>
<td>37</td>
<td>INT. CAFETERIA</td>
<td>1, 4</td>
<td>DAY</td>
<td>1</td>
<td>1/B</td>
<td>Crew Parking</td>
</tr>
</tbody>
</table>

**Nearest Hospitals:**
Plume Medical Center
4351 Elysian Fields Avenue 5103
New Orleans, LA 70112

**STANDS & BACKGROUND ATMOSPHERE**

<table>
<thead>
<tr>
<th>#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>STATUS</th>
<th>H/MU/W</th>
<th>ON SET</th>
<th>REMARKS</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Ashlyn Ross</td>
<td>Quinn Elmore</td>
<td>W</td>
<td>10:00</td>
<td>Make up ready</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Kurt Kresse</td>
<td>Connor</td>
<td>SW</td>
<td>10:00</td>
<td>Make up ready</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Emily Rodriguez</td>
<td>Mollie</td>
<td>SW</td>
<td>10:00</td>
<td>Make up ready</td>
<td></td>
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**TOTAL:** 23

<table>
<thead>
<tr>
<th>#</th>
<th>STANDS &amp; BACKGROUND ATMOSPHERE</th>
<th>STATUS</th>
<th>H/MU/W</th>
<th>ON SET</th>
<th>REPORT TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-20</td>
<td>IND COLLEGE STUDENTS</td>
<td>SWF</td>
<td>1:30</td>
<td>The Cove</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL:** 23

### DEPARTMENT NOTES

**MIS/BA:**

**PROPERTIES:**

**WRE:**

**STEM:**

**SEIDEC:**

**NOTES:**

**LOCATION:**

### ADVANCE SCHEDULE - DAY 3 OF 10 Tuesday - Approx. Call Time: 5:30 am

**SET DESCRIPTION | CAST/BG | D/N | POS | TIMING | LOCATION NOTES |
<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3 INT. RAIL</td>
<td>Quinn approaches class and takes out notebook</td>
<td>1</td>
<td>DAY</td>
<td>4/B</td>
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<td>Quinn arrives to class</td>
<td>1, 2, 3, 20 BGs</td>
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<td>Dr. Klein returns papers and talks to Quinn</td>
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<td>Connor Waits for Quinn</td>
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<td>UNO's campus parking</td>
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**TOTAL:** 47/8

**UPM:**

**1st AD:** Mary Blessay

**PRODUCER:** on set Patrick Hall

(000) 10000000

(228) 860-8968

(504) 906-1733
<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tr>
<td>Director</td>
<td>Beth Burrus</td>
<td>9:00</td>
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<td>Jared Stanton</td>
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<tr>
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<td>SPFX Coordinator</td>
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# General Crew Call

**NOTES ON FORGIVENESS**

**CALL SHEET**

**Producer:** Patrick Hall and Jack Bigelow  
**Director:** Beth Burns  
**1st AD:** Mary Blessary  
**UPM:**

**SET CALL:** (504) 906-1733  
**Shooting Call:** 7:00 am

**5:30**

**WE NEED MORE EXTRAS, call a friend to come**

**Wednesday, Jan. 9th**

**Day:** 3 OF 10  
**Sunrise:** 6:57  
**Sunset:** 17:18  
**Weather:** High 49 Low 65 possible Thunderstorms  
**Lunch:** 11:30 AM

## SC.# | SET DESCRIPTION | CAST/BG | D/N | PG# | TIMING | LOCATION NOTES
---|---|---|---|---|---|---
3 | INT. MALL  
Quinn approaches class and takes our notebook | 1 | DAY | 4/8 |  
| 4 | INT. CLASSROOM  
Quinn arrives to class | 1, 2, 3, 20 BGs | DAY | 1 1/8 | 2000 Lakeshore Drive, New Orleans, LA 70148  
| 5, 7, 9 | INT. CLASSROOM  
Dr. Klein returns papers and talks to Quinn | 1, 2, 3, 20 BGs | DAY | 2 3/8 | On Campus Parking, lot near the Science Building.  
| 6, 8, 10 | INT. MALL  
Corner Waits for Quinn | 1, 2, 3, 20 BGs | DAY | 7/8 |  

Total: 4 7/8

## # | CAST | CHARACTER | STATUS | H/M/L/W | ON SET | REMARKS
---|---|---|---|---|---|---
1 | Ashlyn Ross | Quinn Elmore | W | 6:00 | Make up ready |  
2 | Jay Pugliese | Dr. Ian Klein | W | 6:00 | Make up ready |  
3 | Kurt Krenze | Corner | W | 6:00 | Make up ready |  

## STANDS & BACKGROUND ATMOSPHERE

| # | CAST | CHARACTER | STATUS | H/M/L/W | ON SET | REMARKS
---|---|---|---|---|---|---
25 | IND COLLEGE STUDENTS | SWF | 9:30 | Science Building |  

**TOTAL:** 28

## DEPARTMENT NOTES

| SC.# | SET DESCRIPTION | CAST/BG | D/N | PG# | TIMING | LOCATION NOTES
---|---|---|---|---|---|---
25 | EXT. THEATER  
Establishing shot. | 0 | NIGHT | 1/8 |  
| 26 | INT. THEATER  
Quinn meets Klein in the theater. | 1, 2, 10 BGs | NIGHT | 1 1/8 | The Prytania 5230 Prytania Street New Orleans, LA 70115 |  

**Crew Parking**

| SC.# | SET DESCRIPTION | CAST/BG | D/N | PG# | TIMING | LOCATION NOTES
---|---|---|---|---|---|---
39 | EXT. KLEIN’S HOUSE  
Quinn waits for Conner. | 1, 3 | DAY | 3/8 |  
| 40 | INT. CONNER’S CAR  
Quinn tells Conner she wants to do it. | 1, 3 | DAY | 2/8 | On street around Prytania |  

**TOTAL:** 1 6/8

**UPM**

Insert Name  
Mary Blessary  
(228) 860-8938  
(504) 906-1733  
Mary Blessary  
on set Patrick Hall
<table>
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<th>Role</th>
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<td><strong>EDITOR</strong></td>
<td>Jared Stanton</td>
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<td><strong>MAKE-UP / HAIR</strong></td>
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<td><strong>1st ASSISTANT DIRECTOR</strong></td>
<td>Mary Blessey</td>
<td><strong>ASSISTANT DIRECTOR</strong></td>
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**TRANSPORTATION:**
- Extras traveling on bus
- Grip truck near in front of Science Building

**SPECIAL EQUIPMENT:**
- Walkie Talkies (11)
- 7, 8 extra Batteries
- AC/Heating Units
**NOTES ON FORGIVENESS**

**CALL SHEET**

**General Crew Call**

**Thursday, Jan. 10th**

**Day:** 4 OF 10

**Sunrise:** 6:57 **Sunset:** 17:18

**Weather:** High 69 Low 65 possible Thunderstorms

**Lunch:** 11:30 AM

**SET CELL: (504) 906-1733**

Shooting Call: 6:00 am

**WE NEED MORE EXTRAS, call a friend to come**

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<td>1 1/8</td>
<td></td>
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</tr>
<tr>
<td>Lunch:</td>
<td>5800 Colato St, New Orleans, LA 70124</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>On street around Prytania</td>
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<tr>
<td>39</td>
<td>EXT. KLEIN'S HOUSE</td>
<td>1, 3</td>
<td>DAY</td>
<td>3/8</td>
<td></td>
<td>Recently Hospital:</td>
</tr>
<tr>
<td></td>
<td>Quinn waits for Conner.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Orthopedic Hospital, 3700 Napoleon Avenue, New Orleans, LA 70115</td>
</tr>
<tr>
<td>40</td>
<td>INT. CONNER'S CAR</td>
<td>1, 3</td>
<td>DAY</td>
<td>2/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Quinn tells Conner she wanted to do it.</td>
<td></td>
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<tr>
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<th>CAST</th>
<th>CHARACTER</th>
<th>STATUS</th>
<th>H/M/A/W</th>
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<th>REMARKS</th>
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<tbody>
<tr>
<td>1</td>
<td>Ashlynn Ross</td>
<td>Quinn Emerson</td>
<td>W</td>
<td>5:30</td>
<td>Make up ready</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Joy Huguey</td>
<td>Dr. Ian Klein</td>
<td>W</td>
<td>6:30</td>
<td>Make up ready, riding with Patrick</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Kurt Krauss</td>
<td>Conner</td>
<td>W</td>
<td>12:30</td>
<td>Make up ready</td>
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<th>STANDINS &amp; BACKGROUND ATMOSPHERE</th>
<th>STATUS</th>
<th>H/M/A/W</th>
<th>ON SET</th>
<th>REPORT TO</th>
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<tbody>
<tr>
<td>5 - 10</td>
<td>IND MOVIE GOERS</td>
<td>SWF</td>
<td>5:30</td>
<td>Prytania Theater</td>
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---

**TOTAL:** 8 - 13

---

**DEPARTMENT NOTES**

**MU/B:**

**PROPERTY:**

**CONNER'S CAR**

**WEB:**

**SFX:**

**SFX:**

**SET DEC:**

**LOCATIONS:**

---

**ADVANCE SCHEDULE - DAY 5**

**OF 10 Friday - Approx. Call Time: 6:30 PM**

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<th>D/N</th>
<th>POS</th>
<th>TIMING</th>
<th>LOCATION NOTES</th>
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<tbody>
<tr>
<td>1</td>
<td>INT. NEWSPAPER ROOM</td>
<td>1, 3, 4</td>
<td>NIGHT</td>
<td>1/2/8</td>
<td></td>
<td>The University of New Orleans Library, 2000 Lakeshore Drive, New Orleans, Louisiana 70148</td>
</tr>
<tr>
<td>17</td>
<td>INT. NEWSPAPER ROOM</td>
<td>1, 3</td>
<td>NIGHT</td>
<td>7/8</td>
<td></td>
<td>Crew Parking</td>
</tr>
<tr>
<td>17</td>
<td>INT. LIBRARY</td>
<td>1</td>
<td>NIGHT</td>
<td>2/8</td>
<td></td>
<td>On Campus</td>
</tr>
</tbody>
</table>

---

**UPM**

1st AD:

**PRODUCER**

Insert Name

Mary Bessy

on set Patrick Hall

(000) 000-0000

(228) 860-8968

(504) 906-1733
<table>
<thead>
<tr>
<th><strong>Thursday, January 10, DAY: 4 of 10</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PRODUCTION</strong></td>
</tr>
<tr>
<td>Director</td>
</tr>
<tr>
<td>UPA</td>
</tr>
<tr>
<td>1st Assistant Director</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
</tr>
<tr>
<td>Production Coordinator</td>
</tr>
<tr>
<td>Asst. Production Coord.</td>
</tr>
<tr>
<td>Production Assistant</td>
</tr>
<tr>
<td>Production Assistant</td>
</tr>
<tr>
<td>Production Coord.</td>
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<th><strong>SPECIAL EFFECTS</strong></th>
<th><strong>CALL</strong></th>
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<table>
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<tr>
<th><strong>CAMERA</strong></th>
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<tbody>
<tr>
<td>Cinematographer</td>
<td>Kevin Hughes</td>
</tr>
<tr>
<td>A-Cam Operator</td>
<td>Kevin Hughes</td>
</tr>
<tr>
<td>B Cam Operator</td>
<td></td>
</tr>
<tr>
<td>A-Cam 1st AC</td>
<td>Mike D'Amore</td>
</tr>
<tr>
<td>B-Cam 1st AC</td>
<td>Andra Kushnel</td>
</tr>
<tr>
<td>2nd AC</td>
<td></td>
</tr>
<tr>
<td>Location Manager</td>
<td>Patrick Hall</td>
</tr>
<tr>
<td>Still Photographer</td>
<td>Daniel Washom</td>
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<table>
<thead>
<tr>
<th><strong>SOUND</strong></th>
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<tbody>
<tr>
<td>Sound Mixer</td>
<td>Jack Rigby</td>
</tr>
<tr>
<td>Boom Operator</td>
<td>Dalton Castellow</td>
</tr>
<tr>
<td>Studio Teacher</td>
<td></td>
</tr>
<tr>
<td>Translator</td>
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<tr>
<th><strong>ELECTRIC</strong></th>
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<tbody>
<tr>
<td>Gaffer</td>
<td>Andrew Bryan</td>
</tr>
<tr>
<td>Electrician</td>
<td>Tyler Anson</td>
</tr>
<tr>
<td>Electrician</td>
<td>Sean Hoover</td>
</tr>
<tr>
<td>Craft Service</td>
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<table>
<thead>
<tr>
<th><strong>SET OPERATIONS</strong></th>
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<tbody>
<tr>
<td>Key Grip</td>
<td>Christopher Martin</td>
</tr>
<tr>
<td>Grip</td>
<td>Andras Balfasena</td>
</tr>
<tr>
<td>Camera Grip</td>
<td></td>
</tr>
<tr>
<td>Dolly Grip</td>
<td>Christopher Martin</td>
</tr>
<tr>
<td>Crane Operator</td>
<td></td>
</tr>
<tr>
<td>Medic/First Aid</td>
<td></td>
</tr>
<tr>
<td>Craft Service</td>
<td></td>
</tr>
<tr>
<td>Craft Service Asst</td>
<td></td>
</tr>
<tr>
<td>Set Dresser</td>
<td></td>
</tr>
<tr>
<td>Property Master</td>
<td></td>
</tr>
<tr>
<td>Property Assistant</td>
<td></td>
</tr>
<tr>
<td>Armorer</td>
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<tr>
<td>Camera</td>
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<table>
<thead>
<tr>
<th><strong>PROPERTY</strong></th>
<th><strong>CALL</strong></th>
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</thead>
<tbody>
<tr>
<td>Transportation Coordinator</td>
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<td>Camera Truck</td>
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<table>
<thead>
<tr>
<th><strong>TRANSPORTATION</strong></th>
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</thead>
<tbody>
<tr>
<td>Production Design</td>
<td>Michael Kikorian</td>
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<tr>
<td>Art</td>
<td>Brandon Malancon</td>
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</tbody>
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<table>
<thead>
<tr>
<th><strong>SPECIAL EQUIPMENT</strong></th>
<th><strong>CALL</strong></th>
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<tbody>
<tr>
<td>Camera</td>
<td></td>
</tr>
<tr>
<td>Sound</td>
<td></td>
</tr>
<tr>
<td>Dolly/Track</td>
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<tr>
<td>Crane</td>
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<table>
<thead>
<tr>
<th><strong>PICTURE CARDS</strong></th>
<th><strong>CALL</strong></th>
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<tr>
<td>Walkie Talkies (1)</td>
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<tr>
<td>AC/Heating Units</td>
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<table>
<thead>
<tr>
<th><strong>TRANSPORTATION NOTES</strong></th>
<th><strong>CALL</strong></th>
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</thead>
</table>
# NOTES ON FORGIVENESS

## CALL SHEET

### General Crew Call

**Friday, Jan. 11th**

- **Day:** 3 of 10
- **Sunrise:** 6:57
- **Sunset:** 17:20
- **Weather:** High 74 Low 66 40% chance of rain
- **Lunch:** 10:30 PM

**SET CELL:** (504) 906-1733  
**Shooting Call:** 6:30 PM

---

**SC.#** | **SET DESCRIPTION** | **CAST/RG** | **D/N** | **POS** | **TIMING** | **LOCATION NOTES**
--- | --- | --- | --- | --- | --- | ---
1 | **INT. NEWSPAPER ROOM**  
Corner and Milla brief Quinn. | 1, 3, 4 | NIGHT | 1/28 | | The University of New Orleans  
Library 2020 Lakeshore Drive  
New Orleans, Louisiana 70148

17 | **INT. NEWSPAPER ROOM**  
Corner tells Quinn she needs a break. | 1, 3 | NIGHT | 7/8 | | Crew Parking

11 | **INT. LIBRARY**  
Quinn works tirelessly in the library | 1 | NIGHT | 2/8 | | Performing Arts Cantilever

---

**#** | **CAST** | **CHARACTER** | **STATUS** | **H/NU/W** | **ON SET** | **REMARKS**
--- | --- | --- | --- | --- | --- | ---
1 | Ashlyn Ross | Quinn Elmore | W | 17:30 | | Make up ready
3 | Kurt Krause | Corner | W | 17:30 | | Make up ready
4 | Emily Rodriguez | Willie | W | 17:30 | | Make up ready

---

**# STANDING & BACKGROUND ATMOSPHERE** | **STATUS** | **H/NU/W** | **ON SET** | **REPORT TO**
--- | --- | --- | --- | ---

---

**TOTAL:**

**DEPARTMENT NOTES**

**PROPS:** Newspaper

**W/B:**

**SFX:**

**SET&MU:**

**DIRECTOR:**

**NOTES:**

---

**ADVANCE SCHEDULE - DAY 6 OF 10**

**Thursday Jan. 17**

**Approx. Call Time:** 4:00 PM

**LOCATION NOTES**

**Location Address**

---

**SC.#** | **SET DESCRIPTION** | **CAST/RG** | **D/N** | **POS** | **TIMING** | **LOCATION NOTES**
--- | --- | --- | --- | --- | --- | ---
31 | **EXT. STREET**  
Klein gets handy. | 1, 2 | NIGHT | 7/8 | | City Park  
More specific in future call sheet.

32 | **INT. ELGIN'S SUV STREET - CONT.**  
They get into the car and drive off. | 1, 2 | NIGHT | 2/8 | | City Park

33 | **EXT. STREET - CONT.**  
The car drives off. | 1, 2 | NIGHT | 1/8 | | City Park

34 | **EXT. TRAFFIC LIGHT**  
Klein's SUV stops at a light. | 1, 2 | NIGHT | 1/8 | | Crew Parking

35 | **INT. ELGIN'S SUV AT TRAFFIC LIGHT - CONT.**  
They decide not to go back to the dorms. | 1, 2 | NIGHT | 3/8 | | Crew Parking

36 | **EXT. TRAFFIC LIGHT - CONT.**  
The SUV drives off into the night. | 1, 2 | NIGHT | 1/8 | | Crew Parking

---

**TOTAL:** 3 6/8

---

**UPM:**

**1st A.D.:**

**PRODUCER:**

**Insert Name**

**Mary Blessay**

**on set Patrick Hall**

- (000) 000-0000
- (228) 860-9498
- (404) 906-1733
<table>
<thead>
<tr>
<th>POSITION</th>
<th>CALL</th>
<th>NAME</th>
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<tbody>
<tr>
<td><strong>PRODUCTION</strong></td>
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</tr>
<tr>
<td>Director</td>
<td>4:30</td>
<td>Beth Burris</td>
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</tr>
<tr>
<td>UPM</td>
<td>4:30</td>
<td>Mary Bessy</td>
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</tr>
<tr>
<td>1st Assistant Director</td>
<td>4:30</td>
<td>Brooke Arato</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>4:30</td>
<td>Jared Stanton</td>
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<tr>
<td>Production Coord.</td>
<td></td>
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<tr>
<td>Asst. Production Coord.</td>
<td></td>
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<tr>
<td>Production Assistant</td>
<td>4:30</td>
<td>Angelo Anfuso</td>
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<tr>
<td>Production Assistant</td>
<td>4:30</td>
<td>Zoe Cusco</td>
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<td>Script Supervisor</td>
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<tr>
<td>Prod. Accountant</td>
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<tr>
<td><strong>SOUND</strong></td>
<td></td>
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</tr>
<tr>
<td>Sound Mixer</td>
<td>4:30</td>
<td>Jack Bisel</td>
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<tr>
<td>Boom Operator</td>
<td>4:30</td>
<td>Charlie Bassani</td>
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<td><strong>ELECTRIC</strong></td>
<td></td>
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<tr>
<td>Gaffer</td>
<td>4:30</td>
<td>Andrew Bryan</td>
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<td>Electrician</td>
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<td>Tyree Anson</td>
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<td>Electrician</td>
<td>4:30</td>
<td>Sean Hoyer</td>
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<td><strong>SET OPERATIONS</strong></td>
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<tr>
<td>Key Grip</td>
<td>4:30</td>
<td>Christopher Martin</td>
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</tr>
<tr>
<td>Grip</td>
<td>4:30</td>
<td>Andras Belfasteras</td>
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</tr>
<tr>
<td>Camera Grip</td>
<td>4:30</td>
<td>Christopher Martin</td>
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<tr>
<td><strong>ART DEPARTMENT</strong></td>
<td></td>
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<tr>
<td>Production Designer</td>
<td>4:30</td>
<td>Michael Kilorian</td>
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<tr>
<td>Art</td>
<td>4:30</td>
<td>Brandon Malancon</td>
<td></td>
</tr>
<tr>
<td>Set Dresser</td>
<td>4:30</td>
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<tr>
<td>Art Dept. Ass.</td>
<td>4:30</td>
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<tr>
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<tr>
<td>Property Assistant</td>
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<tr>
<td>Armorer</td>
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<td><strong>PICTURE CARDS</strong></td>
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<td>Camera</td>
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<td>Special Effects</td>
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<td><strong>MAKE-UP / HAIR</strong></td>
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<td>Make-Up/Makup</td>
<td>4:30</td>
<td>Allison Shephard</td>
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<tr>
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<td>4:30</td>
<td>Patrick Hall</td>
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<tr>
<td><strong>CATERING</strong></td>
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<td>4:30</td>
<td>Kim Burris</td>
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<td><strong>TRANSPORTATION</strong></td>
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**Friday, January 11, DAY: 5 of 10**

**Pick-Up/Travel**
## NOTES ON FORGIVENESS

### CALL SHEET

**General Crew Call**

**9:00**

**Shooting Call:** 11:00

**SET CELL:** (509) 906-1700

### SC.# | SET DESCRIPTION | CAST/BO | D/N | PGS | TIMING | LOCATION NOTES
---|---|---|---|---|---|---
91 | **INT. QUINN’S DORMROOM**
Quinn sits on her bed | 1 | DAY | 1/8 | | Location Address: The University of New Orleans Performing Arts Center
2000 Lakeshore Drive
New Orleans, Louisiana 70122
Crew Parking

92 | **INT. QUINN’S DORMROOM**
Quinn paces around the room | 1 | DAY | 1/8 | | On Campus
Performing Arts Center Parking lot

99 | **INT. QUINN’S DORMROOM**
Quinn throws out papers and calls Alison | 1 | NIGHT | 1 1/8 | | Nearest Hospital:
Ochsner Medical Center
3001 Jean Laffite Boulevard
New Orleans, LA 70122

95 | **INT. QUINN’S DORMROOM**
Quinn types with a purpose “Natural Order of Things” | 1 | NIGHT | 2/8 | | NEXT

97 | **INT. QUINN’S DORMROOM**
Quinn works and wipes a tear away | 1 | NIGHT | 1/8 | | Nearest Hospital:

10 | **INT. QUINN’S DORMROOM**
Quinn calls Klein to talk about research | 1 | NIGHT | 1 2/8 | | Nearest Hospital:

29 | **INT. QUINN’S DORMROOM**
Quinn works on her article but then decides to go to the movies | 1 | NIGHT | 6/8 | | Nearest Hospital:

| # | CAST | CHARACTER | STATUS | Hi/MU/W | ON SET | REMARKS |
---|---|---|---|---|---|---
1 | Ashlyn Ross | Quinn Ellmore | M | 10:00 | Make up ready |

### STANDINS & BACKGROUND ATMOSPHERE

### DEPARTMENT NOTES

| SC.# | SET DESCRIPTION | CAST/BO | D/N | PGS | TIMING | LOCATION NOTES |
---|---|---|---|---|---|---|
9 | **EXT. KLEIN’S HOUSE**
Quinn walks for Connie | 1, 0 | DAY | 1/8 | | Location Address:
1301 Magazine Street
New Orleans, LA 70117

90 | **INT. CONNIE’S CAR**
Quinn tells Connie she wanted to do it | 1, 0 | DAY | 2/8 | | Nearest Hospital:

0 | **INT. FINE RESTAURANT**
Quinn and Klein toast | 1, 2 | NIGHT | 7/8 | | Crew Parking

19 | **INT. KLEIN’S OFFICE LIBRARY**
Quinn and Klein talk about movies | 1, 2 | NIGHT | 1 | | Nearest Hospital:

| # | CAST | CHARACTER | STATUS | Hi/MU/W | ON SET | REPORT TO |
---|---|---|---|---|---|---|

### TOTAL:

---

### UPN

| Insert Name | Mary Blessay | on set Patrick Hall |
---|---|---|

---

### PRODUCER

| (000) 000-0000 | (228) 888-8888 | (608) 996-1700 |
---|---|---|
Thursday, January 17, DAY: 6 of 10

<table>
<thead>
<tr>
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<th>CALL</th>
<th>EDITORAL</th>
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<tr>
<td>Director</td>
<td>Bath Burris</td>
<td>9:00</td>
<td>Editor</td>
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<td>UPM</td>
<td></td>
<td></td>
<td>Asst Editor</td>
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<tr>
<td>1st Assistant Director</td>
<td>Mary Blessav</td>
<td>9:00</td>
<td>DIT</td>
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<tr>
<td>2nd Assistant Director</td>
<td>Brooke Arata</td>
<td>10:00</td>
<td>Jared Stanton</td>
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<tr>
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<td>Ass. Production Coord.</td>
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<tr>
<td>Production Assistant</td>
<td>Anna Beeman</td>
<td>15:00</td>
<td>SFX Asst</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Zoe Cuneo</td>
<td>15:30</td>
<td>SFX Asst</td>
</tr>
<tr>
<td>Production Coord.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Producers Intern</td>
<td></td>
<td></td>
<td>COSTUMES</td>
</tr>
<tr>
<td>Prod. Accountant</td>
<td></td>
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<td>Costume Supervisor</td>
</tr>
<tr>
<td></td>
<td></td>
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<td>Set Costumer</td>
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### Camera

<table>
<thead>
<tr>
<th>Camera Operator</th>
<th>Call</th>
<th>Makeup / Hair</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cinematographer</td>
<td>Kevin Hughes</td>
<td>9:00</td>
</tr>
<tr>
<td>A-Cam Operator</td>
<td>Kevin Hughes</td>
<td>9:00</td>
</tr>
<tr>
<td>B-Cam Operator</td>
<td>Kevin Hughes</td>
<td>9:00</td>
</tr>
<tr>
<td>A-Cam 1st AC</td>
<td>Mike Damara</td>
<td>9:00</td>
</tr>
<tr>
<td>2nd AC</td>
<td>Andrea Kushel</td>
<td>11:00</td>
</tr>
<tr>
<td>Location Manager</td>
<td>Patrick Hall</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>SDS</td>
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### Sound

<table>
<thead>
<tr>
<th>Sound Mixer</th>
<th>Call</th>
<th>Boom Operator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ian Wood</td>
<td>9:00</td>
<td>Ian Wood</td>
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### Electric

<table>
<thead>
<tr>
<th>Electrician</th>
<th>Call</th>
<th>CATERING</th>
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</thead>
<tbody>
<tr>
<td>Andrew Bryon</td>
<td>9:00</td>
<td>Craft Service</td>
</tr>
<tr>
<td>Tyler Argus</td>
<td>9:00</td>
<td>Kim Burris</td>
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### Set Operations

<table>
<thead>
<tr>
<th>Grap</th>
<th>Call</th>
<th>LUNCH</th>
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<tbody>
<tr>
<td>Key Grip</td>
<td>Christopher Martin</td>
<td>9:00</td>
</tr>
<tr>
<td>Grip</td>
<td>Chris Givens</td>
<td>9:00</td>
</tr>
<tr>
<td>Company Grip</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dolly Grip</td>
<td>Christopher Martin</td>
<td>9:00</td>
</tr>
<tr>
<td>Camera Operator</td>
<td></td>
<td>Jared Stanton</td>
</tr>
<tr>
<td>Art</td>
<td></td>
<td>Art Plant</td>
</tr>
<tr>
<td>Medic/First Aid</td>
<td></td>
<td>Motorhome/RV</td>
</tr>
<tr>
<td>Craft Service</td>
<td></td>
<td>Parts/Fields</td>
</tr>
<tr>
<td>Grip/Elec-Cube</td>
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<td>Insert Car</td>
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### Art Department

<table>
<thead>
<tr>
<th>Production Designer</th>
<th>Call</th>
<th>WATER TRUCK</th>
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<tbody>
<tr>
<td>Michael Kikorian</td>
<td>9:00</td>
<td></td>
</tr>
<tr>
<td>Art</td>
<td>Brian Malason</td>
<td>9:00</td>
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### Property

<table>
<thead>
<tr>
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<th>Call</th>
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</thead>
<tbody>
<tr>
<td>Property Assistant</td>
<td></td>
<td>Sound</td>
</tr>
<tr>
<td>Armorer</td>
<td></td>
<td>Dolly/Track</td>
</tr>
</tbody>
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### Picture Cars

<table>
<thead>
<tr>
<th>Picture Cars</th>
<th>Call</th>
<th>PICK-UP/TRAVERSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walkie Talkies #1</td>
<td>7 &amp; 8 Extra Batteries</td>
<td>AC/Heating Units</td>
</tr>
</tbody>
</table>

### Transportation Notes

Jay Huguley from the Airport
## General Crew Call

**11:00**

**SET CELL:** (504) 906-1733

**Shooting Call:** 12:00

---

### Notes on Forgiveness

**Producer:** Patrick Hall and Jack Bigelow

**Director:** Beth Burns

**1st AD:** Mary Blessay

**UPM:**

---

### Call Sheet

**Day:** Friday, Jan. 18th

**Sunrise:** 6:56  **Sunset:** 17:26

**Weather:** High 58/Low 42

**Lunch:** 5:00 PM

---

### SC # | SET DESCRIPTION | CAST/BG | D/N | PGS | TIMING | LOCATION NOTES
---|---|---|---|---|---|---
39 | **EXT. KLEIN'S HOUSE**  
Quinn waits for Conner. | 1, 3 | DAY | 3/8 | Location Address |
40 | **INT. CONNER'S CAR**  
Quinn tells Conner she wanted to do it. | 1, 3 | DAY | 2/8 | 100000, 9th Street, LA 70009 |
---

### Company Notes

**HERITAGE GRILL**

333 Virginia Memorial Boulevard, Metairie, LA 70005

**INT. FIRE STATION**  
Quinn and Klein talk.

**INT. KLEIN’S SUV LIBRARY**  
Quinn and Klein talk about movies.

---

### CAST

<table>
<thead>
<tr>
<th>#</th>
<th>NAME</th>
<th>CHARACTER</th>
<th>STATUS</th>
<th>H/M/L/W</th>
<th>OH SET</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ashleigh Ross</td>
<td>Quinn Elmore</td>
<td>W</td>
<td>11:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Jay Huguley</td>
<td>Dr. Tom Klein</td>
<td>W</td>
<td>17:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Kurt Kruse</td>
<td>Conner</td>
<td>W</td>
<td>11:00</td>
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### Standings & Background Atmosphere

<table>
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<th>H/M/L/W</th>
<th>OH SET</th>
<th>REPORT TO</th>
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<tr>
<td>10</td>
<td>ND Restaurant Goers</td>
<td>SWF</td>
<td>17:00</td>
<td>Heritage Grill</td>
<td></td>
</tr>
</tbody>
</table>

---

### Department Notes

**PROPERTIES:**  
Quinn upset, Fancy Wear, Normal. Klein fancy and Normal.

**STAF:**

**STUD:**

**NOTES:**

---

### Advance Schedule - Day 8

**Location Notes**

<table>
<thead>
<tr>
<th>SC #</th>
<th>SET DESCRIPTION</th>
<th>CAST/BG</th>
<th>D/N</th>
<th>PGS</th>
<th>TIMING</th>
<th>LOCATION NOTES</th>
</tr>
</thead>
</table>
31 | **EXT. STREET**  
Klein gets handy. | 1, 2 | NIGHT | 7/8 |  |
32 | **INT. KLEIN’S SUV STREET - CONT.**  
Klein was in the car and they drive off. | 1, 2 | NIGHT | 1/8 |  |
33 | **INT. KLEIN’S SUV STREET - CONT.**  
Klein takes Quinn's hand and they drive off. | 1, 2 | NIGHT | 2/8 |  |
34 | **INT. KLEIN’S SUV AT TRAFFIC LIGHT - CONT.**  
Quinn looks out the window and the car drives off. | 1, 2 | NIGHT | 3/8 |  |
35 | **EXT. TRAFFIC LIGHT**  
Klein's SUV stops at a red light. | 1, 2 | NIGHT | 1/8 |  |
36 | **EXT. TRAFFIC LIGHT - CONT.**  
Quinn looks out the window and the car drives off. | 1, 2 | NIGHT | 1/8 |  |

---

**UPM**

**1st A.D.**

**PRODUCER**

Issaaf Name  
Mary Blessay  
Patrick Hall

**(000) 000-0000  (228) 860-8958  (P.O.) 906-1700**
<table>
<thead>
<tr>
<th>PRODUCTION CALL</th>
<th>CALL</th>
<th>EDITORIAL CALL</th>
<th>CALL</th>
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<tbody>
<tr>
<td>Director</td>
<td>Bath Burris</td>
<td>11:00</td>
<td>Editor</td>
</tr>
<tr>
<td>UPM</td>
<td>Liz Thibault</td>
<td>11:00</td>
<td>Asst Editor</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Mary Bless</td>
<td>11:00</td>
<td>DIT</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Brooke Areta</td>
<td>11:00</td>
<td>Jared Stanton</td>
</tr>
<tr>
<td>Production Coord.</td>
<td></td>
<td></td>
<td>SPECIAL EFFECTS</td>
</tr>
<tr>
<td>Asst. Production Coord.</td>
<td></td>
<td></td>
<td>CALL</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Gwenn Walsh</td>
<td>11:00</td>
<td>SPFX Asst</td>
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<tr>
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<td></td>
<td>CALL</td>
</tr>
<tr>
<td>Production Coord.</td>
<td></td>
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<td>CALL</td>
</tr>
<tr>
<td>Script Supervisor</td>
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<td>CALL</td>
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<tr>
<td>Producers Intern</td>
<td></td>
<td></td>
<td>CALL</td>
</tr>
<tr>
<td>Prod. Accountant</td>
<td></td>
<td></td>
<td>CALL</td>
</tr>
<tr>
<td>Costume Designer</td>
<td></td>
<td></td>
<td>CALL</td>
</tr>
<tr>
<td>Set Costume</td>
<td></td>
<td></td>
<td>CALL</td>
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<table>
<thead>
<tr>
<th>CAMERAS CALL</th>
<th>CALL</th>
<th>MAKE-UP / HAIR CALL</th>
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<tbody>
<tr>
<td>Cinematographer</td>
<td>Kevin Hughes</td>
<td>11:00</td>
<td>Makeup Artist</td>
</tr>
<tr>
<td>A-Cam Operator</td>
<td>Kevin Hughes</td>
<td>11:00</td>
<td>Makeup Artist</td>
</tr>
<tr>
<td>B Cam Operator</td>
<td></td>
<td></td>
<td>Makeup Artist</td>
</tr>
<tr>
<td>A-Cam 1st AC</td>
<td>Mike Damara</td>
<td>11:00</td>
<td>Makeup Artist</td>
</tr>
<tr>
<td>B-Cam 1st AC</td>
<td>Andrea Kushnel</td>
<td>11:00</td>
<td>Makeup Artist</td>
</tr>
<tr>
<td>Loader</td>
<td></td>
<td></td>
<td>Costume Designer</td>
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<tr>
<td>Still Photographer</td>
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<table>
<thead>
<tr>
<th>SOUND CALL</th>
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<tbody>
<tr>
<td>Sound Mixer</td>
<td>Jan Wood</td>
<td>11:00</td>
<td>Sound Mixer</td>
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<tr>
<td>Boom Operator</td>
<td>Alex Aaron</td>
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<td>Boom Operator</td>
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<tr>
<td>Studio Teacher</td>
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</thead>
<tbody>
<tr>
<td>Gaffer</td>
<td>Andrew Bryson</td>
<td>11:00</td>
<td>Animal Wrangler</td>
</tr>
<tr>
<td>Electrician</td>
<td>Sean McKinsey</td>
<td>11:00</td>
<td>Animal Wrangler</td>
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<tr>
<td>Electrician</td>
<td>Charlie Levoy</td>
<td>11:00 AM</td>
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</tr>
<tr>
<td>Electrician</td>
<td>Jesse Martinez</td>
<td>11:00</td>
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<tr>
<td>Craft Service</td>
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<thead>
<tr>
<th>SET OPERATIONS CALL</th>
<th>CALL</th>
<th>TRANSPORTATION CALL</th>
<th>CALL</th>
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</thead>
<tbody>
<tr>
<td>Key Grip</td>
<td>Christopher Martin</td>
<td>11:00</td>
<td>Transportation Coord.</td>
</tr>
<tr>
<td>Grip</td>
<td>Chris Gayden</td>
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</tr>
<tr>
<td>Company Grip</td>
<td></td>
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<td>Transportation Coord.</td>
</tr>
<tr>
<td>Dolly Grip</td>
<td>Christopher Martin</td>
<td>11:00</td>
<td>Transportation Coord.</td>
</tr>
<tr>
<td>Drone Operator</td>
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<td>Transportation Coord.</td>
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<td>Medical/First Aid</td>
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<table>
<thead>
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<th>CALL</th>
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<tbody>
<tr>
<td>Production Designer</td>
<td>Michael Kikorian</td>
<td>11:00</td>
<td>SPECIAL EQUIPMENT</td>
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<tr>
<td>Art</td>
<td>Brandan Maloney</td>
<td>11:00</td>
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<td>On Set Dresser</td>
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<td>AC/Heating Units</td>
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<td>TRANSPORTATION NOTES</td>
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<tr>
<td>PICK-UPS/TRAVEL CALL</td>
<td>CALL</td>
<td>PICK-UPS/TRAVEL CALL</td>
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</table>

Friday, January 18, DAY: 7 of 10
## NOTES ON FORGIVENESS
### CALL SHEET

**General Crew Call**

**16:00**

**Shooting Call:** 18:00

**SET CELL:** (504) 906-1733

### DATE:
- **Day:** 8
- **Month:** OF 10

**Sunrise:** 6:56  **Sunset:** 17:27

**Weather:** High 65 Low 47

**Lunch:** 10:00 PM

### SET DESCRIPTION

<table>
<thead>
<tr>
<th>SC. #</th>
<th>SET DESCRIPTION</th>
<th>CAST/BG</th>
<th>D/N</th>
<th>FGS</th>
<th>TIMING</th>
<th>LOCATION NOTES</th>
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</thead>
<tbody>
<tr>
<td>31</td>
<td>EXT. STREET</td>
<td>1, 2</td>
<td>NIGHT</td>
<td>7/B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>INT. KLEIN'S SUV STREET - CONT.</td>
<td>1, 2</td>
<td>NIGHT</td>
<td>3/B</td>
<td></td>
<td>Location Address</td>
</tr>
<tr>
<td>33</td>
<td>EXT. STREET - CONT.</td>
<td>1, 2</td>
<td>NIGHT</td>
<td>1/B</td>
<td></td>
<td>Goldring/Woldenberg Great Lawn (see map)</td>
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<tr>
<td>34</td>
<td>EXT. TRAFFIC LIGHT</td>
<td>1, 2</td>
<td>NIGHT</td>
<td>1/B</td>
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<tr>
<td>35</td>
<td>INT. KLEIN'S SUV AT TRAFFIC LIGHT - CONT.</td>
<td>1, 2</td>
<td>NIGHT</td>
<td>3/B</td>
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<td>36</td>
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<td>1, 2</td>
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### CAST

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<tr>
<th>#</th>
<th>STANDINS &amp; BACKGROUND ATMOSPHERE</th>
<th>STATUS</th>
<th>H/MU/W</th>
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<th>REMARKS</th>
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<tbody>
<tr>
<td>1</td>
<td>Ashlynn Ross</td>
<td>Quinn Elmore</td>
<td>W</td>
<td>17:00</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Ray Fladgley</td>
<td>Dr. Ian Klein</td>
<td>W</td>
<td>17:00</td>
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### ADVANCE SCHEDULE

**SET DESCRIPTION**

<table>
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<th>D/N</th>
<th>FGS</th>
<th>TIMING</th>
<th>LOCATION NOTES</th>
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<tbody>
<tr>
<td>16</td>
<td>INT. KLEIN'S OFFICE</td>
<td>1, 2</td>
<td>DAY</td>
<td>1 2/B</td>
<td></td>
<td>242 Alabama Ave, Bagalosa Louisiana</td>
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<tr>
<td>12</td>
<td>INT. KLEIN'S OFFICE</td>
<td>1, 2</td>
<td>DAY</td>
<td>2 6/B</td>
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### DEPARTMENT NOTES

<table>
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<th>PROPS</th>
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<tbody>
<tr>
<td></td>
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### SCHEDULE

**ADVANCE SCHEDULE:**

**DAY:** 8

**SUNDAY JAN. 30:**

- **Approx. Call Time:** 4:00 PM

**TOTAL:** 4

**UPM:** (504) 906-1733

**1st A.D.:** (228) 860-8958

**PRODUCER:** Patrick Hall

**Insert Name:** Mary Bassay

**Contact:** (600) 000-0000
<table>
<thead>
<tr>
<th>ROLE</th>
<th>NAME</th>
<th>CALL</th>
<th>ROLE</th>
<th>NAME</th>
<th>CALL</th>
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</thead>
<tbody>
<tr>
<td>Director</td>
<td>Bath Burris</td>
<td>4:00</td>
<td>Editor</td>
<td>Jared Stanton</td>
<td>4:00 PM</td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Mary Blessem</td>
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<td>Grayson Walsh</td>
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<td>PICK-UPS/TRAVEL</td>
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# NOTES ON FORGIVENESS  
## CALL SHEET

**General Crew Call**

**16:00**  
Shooting Call: 19:00

**SET CELL:** (504) 906-1733  
Day: **9** OF **10**

**SU NRISE:** 6:56  
**SET:** 17:27

**Weather:** High 65 Low 47  
**Lunch:** 10:00 PM

## SET DESCRIPTION

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<th>D/N</th>
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<td>16</td>
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<td>1, 2</td>
<td>DAY</td>
<td>1/2/8</td>
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<td>1, 2</td>
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<th>ON SET</th>
<th>REMARKS</th>
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<td>Quinn Elmore</td>
<td>Y</td>
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<td>2</td>
<td>Jay Hogan</td>
<td>Dr. Iom Klein</td>
<td>W</td>
<td>17.00</td>
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## STANDINS & BACKGROUND ATMOSPHERE

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**TOTAL:**

## DEPARTMENT NOTES

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<th>PROPS</th>
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**NOTES:**

## ADVANCE SCHEDULE

**SET DESCRIPTION**

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<td>DAY</td>
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## UPM

**UPM**

<table>
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<tr>
<th>Insert Name</th>
<th>Mary Blessay</th>
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**PRODUCER**

<table>
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<tr>
<th>Producer Name</th>
<th>Patrick Hall</th>
</tr>
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<p>| (000) 000-0000 | (228) 860-8998 | (504) 906-1733 |</p>
<table>
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<tr>
<th><strong>Sunday, January 20, DAY: 9 of 10</strong></th>
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<td><strong>PRODUCTION CALL</strong></td>
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<td>2nd Assistant Director</td>
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<td>Production Coord.</td>
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<td><strong>COSTUMES CALL</strong></td>
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<td>A-Cam Operator</td>
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<td>B Cam Operator</td>
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<td>A-Cam 1st AC</td>
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<td>Location Manager</td>
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<td>Still Photographer</td>
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<td><strong>SOUND CALL</strong></td>
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<tr>
<td>Sound Mixer</td>
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<tr>
<td>Boom Operator</td>
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<tr>
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<td>Gaffer</td>
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<td><strong>SET OPERATIONS CALL</strong></td>
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<td>Property Assistant</td>
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<td>Property Assistant</td>
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<tr>
<td><strong>TRANSPORTATION NOTES</strong></td>
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<tr>
<td><strong>Please find a way to carpool with a buddy. There will be a 15 passenger van let us know if you</strong></td>
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</table>
# General Crew Call

**16:00**

**SET CELL:** (504) 906-1733  
**Shooting Call:** 18:30

## Call Sheet Details
- **Day:** 21st  
- **Sunset:** 12:27
- **Weather:** High 66 Low 37
- **Lunch:** 10:00 PM

### SET DESCRIPTION

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### CAST

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<td>2</td>
<td>Jay Hughey</td>
<td>Dr. Ian Klein</td>
<td>WF</td>
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### STANDINS & BACKGROUND ATMOSPHERE

### DEPARTMENT NOTES

**ADVANCE SCHEDULE - DAY 11 OF 10 SOMEWHAT JAN.**  
**APP. PARTY TIME:** 8:00 PM on Sat.

### LOCATION NOTES

**NOTES:** ON FORGIVENESS

**PROPERTY:**
- TO YA MOTH

**SEX:**
- DENNIS

**NOTES:** ON FORGIVENESS

**NOTES:** TURN A/C ON DURING LUNCH

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<tr>
<td>1st Assistant Director</td>
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<td>Mary Balevsky</td>
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**Monday, January 21, DAY: 10 of 10**

Van to Bagalusa leaving from PAC at 4
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| 39   | W.S. | Quinn waits on Klein’s front steps  
A black pickup truck wipes the frame L to R for the cut to... |
| 39A  | M.S. | Quinn spots Conner, stands, and walks to meet Conner.  
Black pickup truck wipes the frame (L to R) at start.  
Quinn stands, CRANE UP, Quinn walks, DOLLY BACK, a car enters (L to R) and stops. Quinn exits frame R to walk around front of car. CRANE DOWN to reveal Conner. Quinn enters from frame right, gets in. They drive off. |
| 39A  | M.C.U. | Conner drives up and stops, Quinn gets in, they drive off |
| 40A  | M.S. | 2 shot Conner and Quinn Master |
| 40B  | M.C.U. | Quinn |
| 40C  | M.C.U. | Conner |
| 40D  | W.S. | Conner’s car drives away  
Crane up into trees, stop on pretty stuff |
| 40E  | W.S. | Trees pass over, Tilt to reveal Conner’s car driving  
TILT down from trees, camera truck (black pickup) moves toward center as Tilt down, find car. |
| 30A  | M.S. | From behind piano, Reveal Quinn and Klein entering dining area  
DOLLY RIGHT / CRANE UP |
| 30E  | F.S. | 3 Shot master  
VERY VERY SLOW DOLLY LEFT / PAN RIGHT. Waiter exits, CRANE UP/TILT DOWN/DOLLY RIGHT TO 1 |
| 30G  | M.S. | OTS Klein seated |
| 30J  | C.U. | Klein seated  
Tilt up from wine (mod. To storyboards - incorps. 30D) (5K MCU) |
| 30H  | M.S. | Quinn seated |
| 30F  | C.U. | Quinn studies Klein  
VERY VERY SLOW DOLLY IN (5K MCU) |
| 30B  | C.U. | Klein pulls back a chair for Quinn |
| 30C  | M.S. | Quinn takes a seat  
DOLLY BACK/RIGHT CRANE DOWN |
| 30D  | C.U. | Wine is poured into one glass and Klein samples it  
PAN RIGHT / TILT UP WITH WINE GLASS TO KLEIN |
| 30M  | S. | Elevator door open to reveal Quinn and Klein |
| 19   | M.C.U. | Movie Ticket stub in seat, tilt up to Quinn getting in and sitting |
| 19D  | C.U. | Quinn |
| 19C  | M.C.U. | Klein in car |
| 19E  | C.U. | Klein |
| 19F  | M.S. | Two shot from behind |
| 22A  | C.U. | Blue pen and Journal gifts |
| 19AA | C.U. | Ticket Stubb |
Appendix E: Location Contracts and Insurance Documents

TO: David Richardson, Environmental Health and Safety Office
    Sherri Gannuchau, Risk Management Coordinator
FROM: David Hoover, Chair, FTCA Department

I hereby request a Certificate of Insurance for this FTCA student production. The specifics of the request are detailed below. If you have any questions, feel free to contact the instructor of record.

John Hampton Overton

Sincerely,

David Hoover
Chair
Department of Film, Theatre, and Communication Arts
Phone: 504-280-6317
Email: dhoover@uno.edu

Production Details

Name of Project: Notes on Forgiveness

Student's Name: Elisebeth Burris
Student ID #: 2392787
Student's UNO email: eburris@uno.edu

Producer's Name (if different than above):

Faculty Instructor/Supervisor's Name:
John Hampton Overton
Faculty Instructor/Supervisor UNO email: joverton@uno.edu
Faculty Instructor/Supervisor Phone #: 504-280-7214
Course Catalog Number: 6910
Course Name: Studio Thesis I

https://private.uno.edu/44300/blankets/Back/Back_print_form.aspx
Location Details

I am requesting that a Certificate of Insurance cover each of the below listed locations: (add additional locations by clicking the drop down menu below)

Location Number: 1
Location Name: College Campus
Date/Time of Shoot: January 9, 2013
Name of Location: The Administrators of the Tulane Educational Fund
Address: 6823 St. Charles Ave.
City, State, Zip: New Orleans, LA 70118
Name of Contact Person at the Location: Michael Streeker
Location Contact Person Phone #: 504-865-5210

Location Number: 2
Location Name: Prytania Theatre
Date/Time of Shoot: January 8, 2013
Name of Location: Prytania Theatre
Address: 5339 Prytania St.
City, State, Zip: New Orleans, LA 70015
Name of Contact Person at the Location: Eric Ramstead
Location Contact Person Phone #: 504-891-2787

Location Number: 3
Location Name: Dr. Klein’s House
Date/Time of Shoot: January 8, 2013
Name of Location: The Moffitt’s Residence
Address: 10 Rail St.
City, State, Zip: New Orleans, LA 70124
Name of Contact Person at the Location: Mike Moffitt
Location Contact Person Phone #: 504-606-6290

Location Number: 4
Location Name: EXT. Movie Theater
Date/Time of Shoot: January 11, 2013
Name of Location: The Joy Theater
Address: 1200 Canal St.
City, State, Zip: New Orleans, LA 70112
Name of Contact Person at the Location: Alexa Popper
Location Contact Person Phone #: 504-417-4111
Location Number: 5
Location Name: Restaurant
Date/Time of Shoot: January 17, 2013
Name of Location: Heritage Grill
Address: 111 Veterans Boulevard
City, State, Zip: New Orleans, LA 70005
Name of Contact Person at the Location: Christina Persand
Location Contact Person Phone #: 504-539-5516

Equipment Details

I am requesting that a Certificate of Insurance cover each of the below listed equipment rentals or loans: (add additional equipment rentals by clicking the drop down menu below)

Equipment Rental Number:
Name & Type of Equipment:
Company Rented Equipment From:
    Company Address:
    City, State, Zip:

Equipment Replacement value (US dollars): $5

I understand that I will provide all required information, including the below form, at least 21 days prior to this project's initial shooting date to the faculty supervisor of this project. After reviewing and signing this form, the faculty supervisor will submit the information to the FTCA chair for review. Once the FTCA chair has approved the request, it will be sent to the appropriate UNO department for processing.

If this information is NOT provided 21 days prior to the initial shoot date, I understand that I may not receive insurance approval prior to this project’s start date. If insurance coverage is not received, I understand that I do NOT HAVE APPROVAL to continue with this shoot as scheduled.

Please print out this form, obtain the requesting student's signature and deliver to the Faculty Supervisor/Instructor for their signature on this form. The form should then be given by the Faculty Supervisor/Instructor to the FTCA Chair.

John Hampton Overton
STUDENT PRODUCTION LOCATION CONTRACT

DATE: 12/4/12

Permission is hereby granted to Elizabeth Burris (hereinafter referred to as “Student Filmmaker”) by Jack Bigelow & Patrick Hall (hereinafter referred to as “Owner/Agent”), to use the property and adjacent area, located at 2000 Lakeshore Dr., New Orleans, Louisiana for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1 Days □ Weeks, beginning on January 7 (Day & Date) and ending on January 7 (Day & Date).

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

STUDENT FILMMAKER

Jack Bigelow & Patrick Hall

OWNER/AGENT

Uno Police Department

ADDRESS:

234 Composer Center

TELEPHONE:

(504) 280-6371
Film New Orleans thanks you in advance for your cooperation and assistance in accordance with these guidelines. Film New Orleans looks forward to working with you to make your production experience a positive one. Adherence to these guidelines will be to the benefit of all filmmakers, will protect the quality of life of our citizens, and ensure the success of the film industry in the coming years.

Your signature below acknowledges that you have read and agree to comply with the requirements and ordinances set forth in the "Guide to Film Production in New Orleans."

*Please sign and return a copy to Film New Orleans.

(Production Company)

(Producer)

(Location Manager)

(Local Transportation Captain)

(Date) 1/3/12
CERTIFICATE OF INSURANCE

PRODUCER
Office of Risk Management – DOA
Post Office Box 9106
Baton Rouge, Louisiana 70821-9106

INSURED
State of Louisiana
University of New Orleans
2900 Lakeshore Drive
New Orleans, LA 70148

CORP. NO.: 5120

COVERAGE

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION AND MAY CONFIRM RIGHTS UPON THE CERTIFICATE HOLDER BY AMENDING OR EXTENDING THE COVERAGE AFFORDED BY THE POLICIES BELOW AS STATED IN THE DESCRIPTION OF OPERATIONS SECTION.

COMPANY AFFORDING COVERAGE
Louisiana Self-Insurance Fund

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.

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DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS

Proof of coverage for UNO's film project being filmed at Prytania Theater located at 5339 Prytania Street in New Orleans, LA on January 8, 2013.

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
Prytania Theater
5339 Prytania Street
New Orleans, LA 70115

AUTHORIZED REPRESENTATIVE

MELISSA HARRIS, UNDERWRITING MANAGER
CERTIFICATE OF INSURANCE

PRODUCER
Office of Risk Management – DOA
Post Office Box 91106
Baton Rouge, Louisiana 70821-9106

INSURED
State of Louisiana
University of New Orleans
2000 Lakeshore Drive
New Orleans, LA 70148

CORP. NO. 5120

COVERAGE

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION AND MAY CONFER RIGHTS UPON THE CERTIFICATE HOLDER BY AMENDING OR EXTENDING THE COVERAGE AFFORDED BY THE POLICIES BELOW AS STATED IN THE DESCRIPTION OF OPERATIONS SECTION.

COMPANY AFFORDING COVERAGE

Louisiana Self-Insurance Fund

COVERAGE

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.

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DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS

Proof of coverage for UNO's film project being filmed at the Moffit's Residence located at 10 Rail Street in New Orleans, LA on January 8, 2013.

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

The Moffit's Residence
10 Rail Street
New Orleans, LA 70124

MELISSA HARRIS, UNDERWRITING MANAGER
# Certificate of Insurance

## Issued to:
- **State of Louisiana**
- **University of New Orleans**
- **New Orleans, LA, 70148**
- **Louisiana Self-Insurance Fund**

## Covered By:
- **PRODUCER**
  - Office of Risk Management – DOA
  - PO Box 91106
  - Baton Rouge, Louisiana 70821-9106

## Insuring Agreements:

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<th>CO LEASE TYPE OF INSURANCE</th>
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## Descriptions of Operations/locations/vehicles/Special Items:

Proof of coverage for UNO’s film project being filmed at Hortage Grill located at 111 Veterans Blvd. in New Orleans, LA on January 17, 2013.

## 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:

Hortage Grill
- 111 Veterans Blvd.
- New Orleans, LA, 70005

[Signature]

MELISSA HARRIS, UNDERWRITING MANAGER
TULANE UNIVERSITY

FILM LOCATION AGREEMENT

This Film Location Agreement (this “Agreement”) is effective as of January 1, 2013 by and among The Administrators of the Tulane Educational Fund, a Louisiana not-for-profit corporation (“University”), and the University of New Orleans, (“Company”) a four-year public university located at 2000 Lakeshore Dr., New Orleans, LA 70148.

In consideration of the mutual promises and agreements set forth below, the parties agree as follows:

1. Definitions:
   a. “Filming” means the act of photographing, filming, videoing, digital imaging, or the transmission of visual or audio signals in any form or format now known or hereafter developed, whether for live or delayed broadcast.
   b. “Shoot” means any Filming activities taking place on premises owned or operated by University.
   c. “Location(s)” means specific area or areas on premises owned or operated by University to be used in the Shoot.

2. Locations To Be Provided by University: Company agrees that all Filming carried out in connection with the Shoot, from beginning of set up through clean up, shall take place only in the Location(s) and on the dates and times set forth in Exhibit A, attached hereto. University grants Company access to Location for the purpose of Filming, subject to terms and conditions of this Agreement.

3. Payments:
   a. Company agrees to pay University the amount set forth in the Shoot Cost Estimate attached hereto as Exhibit B. Company agrees that any changes, modifications, additions, or adjustments to the scope of Exhibit B shall be accomplished solely by means of a written amendment or amendments to the Shoot Cost Estimate signed by Company and University. Company understands and agrees that any such changes, modifications, additions, or adjustments may result in an increase in the Shoot Cost Estimate. In no event shall University be responsible in any way for services or equipment provided to Company by any third party, including, without limitation, performer or participant fees and/or benefits, and transportation of performers or participants.
   b. Company agrees to pay University $1,000.00 (One thousand dollars and no cents) upon execution of this Agreement in respect of the anticipated venue rental. Additional Filming, as well as other costs or expenses set forth in the Shoot Cost Estimate or otherwise, will be invoiced separately by University. Company may conduct Additional Filming within ninety (90) days after termination, subject to the University’s approval and availability of Location(s). Additional Filming may only commence with the express, written approval of the University.

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Notes on Forgiveness
c. All payments shall be made by cashiers, certified or corporate check payable to “The Administrators of the Tulane Educational Fund.” Personal checks will not be accepted as payment.

4. Rights and Duties: The parties hereto agree to act reasonably and in good faith in connection with the performance of all the terms and conditions of this Agreement and in exercising all rights and obligations with respect thereto.

5. Marks: Company acknowledges that University owns a variety of names, symbols, service marks, trademarks, and logos (collectively, “Marks”). Company agrees that it shall not film or otherwise use or record any Marks in connection with the Shoot or any product or service resulting from or related to the Shoot, nor shall it permit or purport to permit others to do so.

6. Use of Campus Facilities: Company understands and acknowledges that University maintains strict control over its facilities and their usage, including, but not limited to, alterations of its facilities. Company agrees that it shall make only the alterations to University facilities set forth on the Facilities Alterations form attached hereto as Exhibit C. Company understands and agrees that any such modifications may increase the Shoot Cost Estimate and/or the costs of restoring any facilities so modified to their original condition.

7. Condition of Location(s): At the beginning of the Shoot, representatives of Company and University shall inspect the Location(s), noting any problems, defects, or extraordinary wear and tear that may exist at each Location. At the conclusion of the Shoot, representatives of Company and of University shall re-inspect each Location to establish the condition thereof and to determine if there has been any damage sustained during the Shoot, normal wear and tear excepted. If a Location has been damaged, it shall be noted on a Damage Report, an example of which is attached hereto as Exhibit D prepared by the University’s representative. In the event of any dispute over whether damage to a Location has occurred, the determination of the University shall be conclusive. University must give notice of and such damaged Location and Company agrees to reimburse University for the reasonable, actual costs of any such restoration within 15 (fifteen) business days of Company’s receipt of invoice thereof.

8. Authorized Representatives: In connection with the performance of this Agreement, the following individuals are designated to act for the parties:

For University: Michael Strecker

For Company:

9. Liability and Insurance:

a. Company shall defend, indemnify and hold harmless University, its officers, employees, agents, and students from and against every loss, expense (including reasonable attorneys’ fees and costs) liability or payment by reason of any damages or injuries to persons (including death) or property (including loss of use or theft thereof) arising out of or in connection with Company’s performance of this Agreement or the conduct of its officers, agents, employees, guests, invitees, performers, participants, or independent contractors. The word “conduct” shall include, without limitation, any act(s) by which
Shoot performers, participants, or Company encourage, suggest, or ask Shoot onlookers to come onto a stage or into any Location.

b. University shall defend, indemnify, and hold harmless Company, its officers, agents and employees from and against every loss, expense (including reasonable, outside attorneys’ fees and costs), liability or payment by reason of any damages or injury to persons (including death) or property (including loss of use or theft thereof) arising out of or in connection with this Agreement, but only in proportion to and to the extent that such injury, death or damage is caused by the negligent or tortious acts or omissions of University, its officers, employees or agents.

c. Company agrees to maintain, at Company’s sole cost and expense, a policy or policies of comprehensive or commercial general liability insurance, including bodily injury and property damage, providing a contractual liability endorsement of not less than $1,000,000 (one million dollars) for each occurrence and $2,000,000 (two million dollars) aggregate. Company shall submit a certificate of insurance evidencing such coverage and naming The Administrators of the Tulane Educational Fund and Tulane University as additional named insureds for the Shoot. Company also agrees to maintain business vehicle insurance in the amount of $1,000,000 for Company owned, non-owned, and or hired vehicles, fire and extended coverage insurance for Company equipment and sundry personal property used in connection with or present at the Shoot, and any and all other insurance required by Louisiana law, including, without limitation, Workers’ Compensation Insurance. All the above policies shall contain a waiver of subrogation in favor of the Administrators of the Tulane Educational Fund. Company shall provide evidence of all insurance listed above no less than five (5) business days before the commencement of the Shoot. Company agrees that such coverage will not be canceled, changed, or reduced without thirty (30) days written notice to University. Failure to abide by the requirements of this subparagraph shall be grounds for termination of this Agreement, provided, however, that no accrued rights of University shall be impaired as a result of any such termination.

10. Force Majeure: Neither Company nor University shall be liable for failure of the Shoot to commence, proceed, or conclude if such failure is caused by or due to a natural disaster that affects the Shoot or causes physical disability to Shoot participants, or because of acts or regulations of public authorities other than University, civil tumult, epidemic, interruption, labor strike or delay of transportation services or any cause beyond the control of Company or University. In the event that the Location(s) are unavailable due to a natural disaster, destruction or any cause beyond the control of the parties, and if the Shoot has not begun, University and Company each shall have the independent right to terminate this Agreement. In that event, University shall refund all moneys previously paid by Company, except for costs paid and/or contracted for, commitments, which cannot be canceled.

11. Department of Public Safety Requirements: Company acknowledges its obligation to comply with any requirements imposed by University’s Department of Public Safety.

12. Cancellation: Except as provided in paragraph 10 9, above, Company shall be responsible for University’s out-of-pocket expenses actually incurred and/or non-cancelable University

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obligations in the event of a change of date or cancellation of the Shoot. All such expenses shall be determined by University and will be presented to Company within thirty (30) business days following any such cancellation. Company shall reimburse University by cashier’s check made payable to “The Administrators of the Tulane Educational Fund” within ten (10) days following receipt of University’s invoice.

13. Indemnification From Infringement of Copyright: Company agrees to defend, indemnify and hold harmless University against all claims, demands, costs and expenses, including reasonable outside attorneys’ fees and costs, which University may sustain or incur by reason of any claim of infringement or violation of any copyright or property right arising from or related to the Shoot. Company agrees to pay any and all fees or royalties required to be paid on copyrighted material, and to hold University harmless from any liability for such fees or royalties.

14. Exhibits: This Agreement includes the following Exhibits, attached hereto and made a part hereof:

   A – Locations and Shoot Schedule
   B – Shoot Cost Estimate
   C – Facilities Alterations
   D – Damage Report

University and Company acknowledge that the Exhibits may be subject to modification, but in no event shall any Exhibit modification be effective unless evidenced in a writing signed by both parties. In the event an Exhibit is modified, the signed modification bearing the latest date shall be deemed incorporated into this Agreement, superseding all earlier versions or parts thereof of such Exhibit dealing with the same subject matter.

15. Rights: The results and proceeds of the Filming hereunder shall be owned exclusively by Company. Without limiting the foregoing, Company shall have the exclusive right to register the copyright in any embodiment of said results and proceeds in Company’s name as owner and author thereof. As between University and Company, the Picture, all films, tapes, recordings, prints and copies thereof, and all rights therein, shall be the sole property of Company and may be broadcast and otherwise exhibited, used and/or exploited, in whole or in part, in perpetuity, in any manner and through any media, whether presently in existence or subsequently devised, as Company may elect. University shall not be entitled to any additional compensation in connection with such broadcast, exhibition, use and/or exploitation.

16. Oral representation: No representation, warranty, condition or agreement of any kind or nature shall be binding upon the parties unless incorporated in this Agreement. This Agreement, including the Exhibits, contains all the terms and conditions agreed upon by the parties, and no other agreements, oral or otherwise, regarding the subject matter of this Agreement shall exist or bind any of the parties hereto.

17. Choice of Law: The laws of the State of Louisiana shall govern this Agreement, without regard to its conflict of law provisions.
18. Relationship of Parties: This Agreement shall not create a joint venture, partnership, principal-agent, employer-employee or similar relationship between Company and anyone acting for or on behalf of Company, and the University.

19. Severability: The determination that any provision of this Agreement is invalid or unenforceable shall not invalidate this Agreement, and this Agreement shall be construed and performed in all respects as if such invalid or unenforceable provision(s) were omitted.

20. Waiver: Failure of either party to enforce any right hereunder shall not waive any right with respect to any other or future rights.

21. Amendments: Any amendments to this Agreement or its Exhibits must be in a writing signed by both parties.

22. Compliance with Law: Company shall comply at all times with all ordinances, laws and regulations affecting the use and occupancy of University’s facilities.

[rest of this page intentionally left blank]
IN WITNESS WHEREOF, this Agreement is executed as of the dates set forth below by the duly authorized representatives of the parties.

“University”
The Administrators of the
Tulane Educational Fund

Signed: Michael Strecke
Printed: Michael Strecke
Title: Director of Public Relations
Date: 12/14/12

“Company”
University of New Orleans

Signed: [Signature]
Printed: Stephen F. Kolz
Title: Director of Materials Management and Contracts Administrator
Date: 12/14/12
EXHIBIT A
LOCATIONS AND SHOOT SCHEDULE

Production Company: University of New Orleans

Address: 2000 Lakeshore Dr., New Orleans, LA 70148

Contact: Elizabeth Burris

SHOOT SCHEDULE:

January 9, 2013
11:30 am – 11:30 pm

Scene 2: EXT COLLEGE CAMPUS – DAY
           Gibson Quad

Scene 15: EXT OFFICE – DAY
           Richardson Memorial and Norman Mayer Building

Scene 18: EXT LIBRARY – NIGHT
           Front steps of Gibson Hall and parking lot

Scene 21: EXT DORMITORY – NIGHT
           Tilton Memorial Hall
### EXHIBIT B
Tulane University

**SHOOT COST ESTIMATE**

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<tr>
<th>Department</th>
<th>Service</th>
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<tbody>
<tr>
<td>Public Safety*</td>
<td>TUPD officers (as recommended)</td>
<td>$35.00 per hour per officer</td>
</tr>
<tr>
<td>Parking for crew*</td>
<td>Decided by TUPD</td>
<td>TBD</td>
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<tr>
<td>UNICCO *</td>
<td>Custodial service if needed</td>
<td>$18.00 per personnel hour with a 3-hour minimum</td>
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<tr>
<td>OEHS* Fire &amp; Safety</td>
<td>1 person on set if needed</td>
<td>$20.00 per hour or OT @ $30.00/hr</td>
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<tr>
<td>Facilities Services *</td>
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<td></td>
</tr>
<tr>
<td>Building Manager</td>
<td>1 person on set if needed</td>
<td>$30.00 per hour or OT @ $45.00/hr</td>
</tr>
<tr>
<td>Electrician</td>
<td>1 person on set if needed</td>
<td>$30.00 per hour or OT @ $45.00/hr</td>
</tr>
<tr>
<td>HVAC Tech</td>
<td>1 person on set if needed</td>
<td>$30.00 per hour or OT @ $45.00/hr</td>
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<tr>
<td>Grounds equipment operator</td>
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<td>$25.00 per hour</td>
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<tr>
<td>Grounds worker</td>
<td>1 person on set if needed</td>
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<td>Tulane Communications</td>
<td>Venue Rental (Discounted)</td>
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*To be invoiced separately by the applicable department.
Please note that all rates are subject to change.
Appendix F: Music Release Forms

SYNCHRONIZATION QUOTE REQUEST FORM

If you are interested in using one or more BMG Chrysalis songs in a commercial, film, video, live dramatic performance, interactive media videogame or television broadcast, Internet audiovisual streaming or downloading use, you must request a quote for a synchronization license, not a quote for a mechanical license.

***PLEASE NOTE***
For writer, publisher and master recording/artist information, please check the ASCAP, BMI, SESAC and All Music Guide websites.

If you are clearing film festival rights for an independent film without commercial distribution, please note that we generally do not issue quotes for additional rights (such as media, theatrical release, television broadcast, etc.), until such time as an actual distribution deal is in place.

Please complete the following form and e-mail, fax or mail to the BMG Chrysalis contact who e-mailed it to you:
BMG Chrysalis, 6100 Wilshire Blvd. Ste. 1600, Los Angeles, CA 90048
Phone: (323) 969-0988 / Fax: (323) 969-0968

Your name: Elizabeth Borriss
Company name: The University of New Orleans
Phone number: 985-335-0410
Fax number:
E-mail address: eborriss@uno.edu
Mailing address: 1014 Camblecoke St.
New Orleans, LA 70118

PROJECT TITLE: Notes on Forgiveness
Type of project:
- Film: Short Film / Student Thesis
- TV
- Commercial
- Live Dramatic Performance
- Interactive Media Videogame
- Home Video/DVD
Other (please specify):

Production company: n/a

Distribution company: n/a
SYNCHRONIZATION QUOTE REQUEST FORM

Overall budget of project and music budget: Overall $30,000. Music $2,000 (I hired a composer to score the film with a large portion of the music budget.)

Plot synopsis and approximate running time of project: Runtime 28 mins. I could also provide a private link to my rough cut.

Quinn is a gifted, beautiful student of literature and philosophy at a prestigious school. She is ambitious, smart, and ready to make her way in the world. Dr. Klein is her brilliant and slightly feared professor who each year selects one student to take to the top. He has a reputation for only working with the best students and always procuring them graduate positions at wonderfully elite schools. Dr. Klein’s verbal finesse and aptitude make him a difficult professor to cross, and the fact that his “best students” have primarily been beautiful young women who devote every moment to his “projects” has never been adequately investigated. Quinn, keen to make a mark, takes a post at the school paper with the ambition of bringing down and outsmarting the famous Dr. Klein. In the process of proving that he’s a predator, she herself becomes one. In the process of preying on his inappropriate behavior, she falls prey to his charms. It is an intricate game of cat and mouse, in which the central plot device—her essay for his symposium—becomes a symbol for the nature and quest for truth, for the constructed “text” of reality, and for the telling, revision, and retelling of moral rectitude and its gray areas.

Requested song title(s) and writer(s) name(s):
(Please include writer and/or publisher information)

The National “Graceless” and “This Is The Last Time” taken from the album “Trouble Will Find Me”
Written by Matt Berninger & Aaron Dessner
Published by BMG/Chrysalis Music Ltd

Master recording:
(Name of artist performing the song(s) you wish to use)

4AD Ltd
Matt Berninger, Scott Devendorf, Bryan Devendorf, Bryce Dessner, Aaron Dessner

Timing and type of use:
(Please provide details on how the song(s) will be used in your project, as well as the approximate timing in minutes/seconds – i.e. up to 1:30 background vocal over opening titles, 0:45 background vocal over montage, etc.)

“Graceless” up to 1:36 opening credits. Quinn the protagonist runs across a prestigious college campus.
“This Is The Last Time” up to 1:30, montage before the climax scene. At 1:00 it becomes background
in Quinn’s voiceover.

For Commercials, number and timing of Spots, including specifying edits, lifts and versions:
(i.e., one (1) :30 TV spot with unlimited edits, lifts and versions; one (1) :60 Radio spot . . .)

n/a

Requested rights/required media:
(Please specify exactly what rights you require - i.e. all media; all media, excluding theatrical; film
festivals; theatrical; free/network TV; basic cable/satellite TV; pay/subscription TV; all forms of home)
SYNCHRONIZATION QUOTE REQUEST FORM

video/DVD: radio; common carriers (airplanes, etc.); Internet (streaming and/or downloadable);
Industrial (corporate use); live dramatic performance, etc.

Educational and film festivals

Length of term:
(i.e. two weeks, five years, perpetuity, etc.)

Perpetuity

Territory:
(i.e. United States and Canada, Japan, World, etc.)

The United States

Additional songs used in the project:
(Please include quotes and terms from other publishers and/or master owners, if possible)

Estimated release date:
December 20, 2013

Summary/additional information:
Jon Vogl, a film industry veteran from 20th Century Fox Studios, is my post sound mixer. He would be
placing and properly mixing the songs with the dialogue.

I would be happy to provide any additional information.
MUSICAL COMPOSITION SYNCHRONIZATION-USE LICENSE (MOTION PICTURES)

This musical composition synchronization-use license agreement ("Agreement"), dated as of November 22, 2013, is hereby acknowledged and entered into by and between BMG RIGHTS MANAGEMENT (US) LLC ("Licensor"), of 1745 Broadway, 19th Floor, New York, New York, 10019, and Elizabeth Burris ("Licensee"), of 1625 14th Avenue, Franklinton, LA 70438.

1. The musical composition(s) (collectively or individually, hereinafter referred to as the "Composition") subject to this Agreement, as well as the individual name of each credited songwriter per each Composition (individually or collectively, hereinafter referred to as the "Writer"), as well as Licensor’s sole percentage of ownership and/or control of said Composition (as an undivided interest in and to the copyright of the Composition), are all as specifically set forth under the attached Schedule A.

2. The motion picture covered by this Agreement is specifically set forth under the attached Schedule A ("Motion Picture").

3. The term ("Term") of this Agreement is specifically set forth under the attached Schedule A. Upon expiration of the said Term, if any, Licensee shall have no rights hereunder to the Composition in or in connection with the Motion Picture, unless otherwise provided for hereunder.

4. The territory covered by this Agreement is set forth under the attached Schedule A ("Territory").

5. The number and type(s) of use(s) and correlating timing(s) of the Composition subject to this Agreement as performed in the soundtrack of the Motion Picture (individually or collectively, hereinafter referred to as the "Use"), are set forth under the attached Schedule A. Accordingly, Licensee warrants and represents that said Use is final and accurate.

6. Grant of Rights: Conditioned upon Licensee’s full and continuing compliance with all of the terms, covenants and conditions herein, and further subject to and in consideration of the non-refundable sum set forth under the attached Schedule A, representing Licensor’s sole percentage of ownership and/or control of said Composition, as provided hereunder (which is payable upon execution and delivery hereof), Licensor hereby grants to Licensee, its successors and assigns, the non-exclusive, limited right, license, privilege and authority to:

   (a) reproduce the Composition, in synchronism or in timed-relation with the Motion Picture, but not otherwise, and to make copies of said reproductions thereof into any country throughout the Territory; and

   (b) exhibit, reproduce, transmit, distribute, perform and exploit the Composition, and to authorize others to exhibit, reproduce, transmit, distribute, perform and exploit the Composition, solely as synchronized in and as part of the Motion Picture as a whole and substantially in its entirety (specifically, such grant of rights excludes any and all uses in or as part of web-sites, behind-the-scenes footage, best-of programs, or any other similar content), by means and/or methods as specifically set forth hereinbelow, but not otherwise, subject to and in accordance with the terms, conditions and limitations set forth herein.

   i. Film Festival Exhibition: Any and all exhibition to/for public or private audiences for non-commercial purposes at so called "Film Festivals" and/or "Film Markets" (as such terms are commonly accepted in the entertainment or phonograph record industries) only and subject to the terms and conditions herein.
ii. Option(s): If specifically specified under the attached Schedule A, Licensor grants to Licensee the right to such Option(s), any one or more of which may be exercised, if at all, by Licensor’s receipt of Licensee’s written notice to do so, prior to the respective end of the option term, accompanied by the specified payment thereof.

7. Public Performance: The right to publicly perform and to authorize others to perform the Composition as so recorded in the Motion Picture is subject to the following:

(a) Each entity that is licensed to exhibit, broadcast or transmit a public performance of the Motion Picture ("Media Entity") must secure a valid license from the American Society of Composers, Authors and Publishers ("ASCAP"), Broadcast Music, Inc. ("BMI") or SESAC, if any.

(b) The right to publicly perform and to authorize others to perform the Composition as so recorded in the Motion Picture by means of a Media Entity not licensed by ASCAP, BMI or SESAC, whichever is applicable, is subject to clearance of the performing right either from Licensor or from any other duly authorized licensor acting for or on behalf of Licensor subject to good faith negotiations in accordance with established industry customs and practices.

(c) It is understood that clearance by performance rights societies and mechanical rights societies in any portion of the Territory outside of the United States will be in accordance with the customary practices and the payment of the customary fees in that portion of the Territory.

(d) Cue Sheet: Licensee agrees to furnish Licensor with a cue sheet of the Motion Picture within thirty (30) days after the first public exhibition of the Motion Picture at which admission is charged (except so-called “sneak” previews).

8. Screen Credit: If the Composition is contained in the Motion Picture, as first commercially released to the public, screen credit shall be given to the Writer and Licensor in the end title credits of the Motion Picture among credits for all other “outside” (i.e., pre-existing) compositions and master recordings licensed for synchronization-use and, thereby, performed in the soundtrack of the Motion Picture, in the same manner and size of type used to accord said screen credit for outside, licensed music. Any additional screen credit(s) shall also be accorded to Writer and Licensor, if said additional credit(s) is/are accorded to aforesaid musical composition writers, recording artists or licensors of outside music, such additional credit(s) to be substantially in the same manner and size of type used to accord said additional screen credit(s). No casual or inadvertent failure to execute and deliver screen credit provisions herein shall be deemed a breach of this Agreement, so long as Licensee uses its best efforts to cure any such non-performance promptly, upon the receipt of a written notice of said non-performance from Licensor.

9. Reservation of Rights: Licensor reserves all rights not expressly granted to Licensee under this Agreement; said rights are expressly non-exclusive, unless otherwise provided for herein. In addition:

(a) This Agreement does not authorize or permit any use of the Composition not expressly set forth herein, including but not limited to the right to: (i) make any changes to the Composition other than to shorten the Composition utilizing a continuous portion thereof; (ii) utilize the Composition in any device now known or hereafter devised intended for reproduction of sound-alone or audio-only; (iii) to use the story of the Composition, or any excerpt thereof, in the Motion Picture; and/or (iv) make any changes in the original lyrics or in the fundamental character of the Composition.

(b) This Agreement does not authorize or permit any use of the name of the Writer in any way, including but not limited to, all advertisements, means of publicity, promotions or co-promotions, tie-ins, music videos or within or in connection with any other similar scenario(s), unless otherwise provided for herein.
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(c) For any avoidance of doubt, this Agreement grants rights only in such licensed media (as set forth under the attached Schedule A) which embody the Motion Picture as a whole and as substantially or generally released and in a linear format only. Specifically, this Agreement does not grant any rights to use the Composition, whatsoever, in any and all: (i) interactive, non-linear, non-sequential and/or all such similar future devices, now known or hereafter devised, that provide a user with the ability to manipulate, alter or change at-will, the Motion Picture’s audio or visual content in any manner whatsoever (as examples only, but not limited to, sequence of scenes, actors’ dialogues, music and/or any other audio, visual or audio-visual element in and to the Motion Picture); or (ii) any device that is programmed in such a manner as to permit a user to manipulate the Motion Picture’s images and/or audio material in a non-linear progression, whether now known or hereafter devised. For the purposes hereof, the inclusion of “chapter stops” or other addressable locator codes of any kind shall not be deemed to constitute non-linear manipulation. Notwithstanding the foregoing, so called editor’s and/or director’s cuts, special versions for the visually and/or hearing impaired or other similar alterations are hereby excluded from the provisions herein.

10. Licensor’s Warranty and Indemnification: Licensor warrants only that it has the legal right to grant the rights specified hereunder. Licensor shall indemnify and hold Licensee harmless against any claims, liabilities, losses or damages actually incurred by Licensee as a result of Licensor’s breach of this warranty, but in no event shall the total liability of the Licensor hereunder or otherwise exceed the consideration received by it hereunder. This Agreement is given without any other warranty or recourse by Licensor.

11. Licensee’s Warranty and Indemnification: Licensee will indemnify and hold harmless Licensor from any and all claims, liabilities, losses and damages arising from any breach of Licensee’s warranties, representations or agreements under this Agreement, or in any way resulting from or connected with Licensee’s use of the Composition.

12. Assignment: This Agreement is binding upon and shall inure to the benefit of the respective successors, assigns and/or sub-licensees of the parties hereto. Notwithstanding anything contained herein to the contrary, Licensee may transfer its rights under this Agreement, provided Licensee remains primarily liable to Licensor for any failure on the part of Licensee’s assignee to comply with this Agreement.

13. Conditions Precedent: The non-exclusive rights granted to Licensee herein shall be of no force or effect until Licensor receives the consideration specified hereunder from Licensee, credit requirements hereinabove are fulfilled and/or until this Agreement is fully executed by Licensee and Licensor. In addition:

(a) This Agreement shall terminate upon notice to Licensee in the event of any material breach of the obligations hereunder by Licensee or its permitted successors and assigns or Licensee’s distributor(s), providing, however, that Licensor shall have notified Licensee of its breach or non-performance in writing and Licensee fails to cure same within thirty (30) days after the sending of said notice. Any termination which occurs pursuant to this paragraph shall render the use of the Composition in the Motion Picture unauthorized and Licensor shall thereupon be entitled to seek any and all legal remedies, provided, however, that Licensor shall not be entitled by reason of any breach or alleged breach, to enjoin, restrain and/or seek to enjoin or restrain the distribution or the commercial distribution of the Motion Picture. Notwithstanding any such termination, Licensor shall have the right to retain as its property all sums paid by Licensee to Licensor hereunder, free of any claim by Licensee.

(b) Licensee shall be solely responsible for obtaining all requisite consents and permissions from any and all co-publishers(s) of the Composition and/or any owner(s) of the master recording embodying a performance of the Composition, if applicable, and shall be solely responsible for paying any and all payments, fees, royalties and other sums required to be paid, if any, for such consents and permissions.
14. Most Favored Nations ("MFN"): Licensee agrees that, in the event Licensee shall pay a more favorable fee than is payable hereunder, or grant more favorable terms than are contained herein, to any co-publisher(s) of the Composition and/or any licensor(s) of the master recording embodying a performance of the Composition (pro-rata, as set forth under the attached Schedule A) for use in the Motion Picture, this Agreement shall be deemed amended to incorporate said "more favorable" fees/terms, effective as of the date when said "more favorable" fees/terms are granted and for the subject Term and Territory. Accordingly, Licensor will be paid any subsequent monetary difference, if any, not later than thirty (30) business days from any such payment distribution that activates the provisions herein.

15. Choice of Law. This Agreement is being entered into and shall be construed in accordance with the laws of the State of New York as if it were entered into and wholly executed in the State of New York. All judicial proceedings brought against a party with respect to this Agreement or any related document shall be brought in any state or federal court of competent jurisdiction in the County of New York in the State of New York and by its execution and delivery of this Agreement, each of the parties accepts, for itself and in connection with its properties, generally and unconditionally, the exclusive jurisdiction of the aforesaid courts.

16. Entire Agreement: This Agreement sets forth the entire agreement between the parties and no modification, amendment, waiver, termination or discharge shall be binding unless confirmed by a written instrument duly signed by the party to be charged therewith. If any part of this Agreement shall be invalid or unenforceable, it shall not affect the validity of any provision or condition within the balance of this Agreement.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement as of the date first set above.

11/22/2013
Schedule A

A. Motion Picture: Notes On Forgiveness

B. Composition:
   1. Graceless
   2. This Is The Last Time

C. Writer(s):
   1. Matthew D. Berninger/Aaron Dessner
   2. Bryce Dessner/Matthew D. Berninger/Aaron Dessner

D. % Owned/Controlled:
   1. 100.00
   2. 100.00

E. Publisher(s):
   1. ABD 13 Music (ASCAP) / Val Jester Music (ASCAP)
   2. ABD 13 Music (ASCAP) / Val Jester Music (ASCAP) / Hawk Ridge Songs (ASCAP)
   c/o BMG Rights Management (US) LLC

F. Use/Duration:
   1. Background Vocal, Opening Title - up to 01 mins 36 secs
   2. Background Vocal - 01 mins 50 secs

G. Licensed/Granted Rights:
   1. & 2. Film Festivals and Non-Profit Educational Screenings (Limited to MFA Thesis/Dissertation Defense at the University of New Orleans)

H. Territory: USA

I. Term: Two (2) Years; i.e., 01/01/2014 - 12/31/2015 (MM/DD/YYYY)

J. License Fee/Consideration:
   1. $500.00
   2. $500.00

For a total of $1,000.00 (One Thousand Dollars)
(BMG's pro-rata share of the 100% license fee)

K. MFN:
   Yes, pursuant to paragraph 14 hereinafore, and extending to all licensors of music as performed in the soundtrack of the Motion Picture.

L. Option(s) and Fee(s):
   No options granted

M. Expiration date of Option(s):
   N/A
N. Special Terms/Conditions: BMG Rights Management (US) LLC acknowledges receipt of payment of the license fee in full. Thank you.

IN WITNESS WHEREOF, the parties have caused the foregoing to be executed as of the date set forth below.

AGREED TO AND ACCEPTED:

BMG Rights Management (US) LLC
("Licenser")

By: ____________________________
An Authorized Signatory

Date: ______________
Federal Tax ID#: 26-4055343

AGREED TO AND ACCEPTED:

Elizabeth Burrus
("Licensee")

By: ____________________________
An Authorized Signatory

Date: 12/3/13
We hereby grant you (Elizabeth Burris) permission to use the Master Recording rights mentioned below in your NON COMMERCIAL SHORT FILM entitled ‘Notes on Forgiveness’, as part of the course MFA – Film Production at The University of New Orleans PROVIDED THAT the usage is limited to educational or competition use only and FURTHER PROVIDED THAT no profit or income of any kind will be derived from such usage.

I can confirm that this usage is a gratis PROVIDED THAT the Music Publisher also agrees to gratis use.

Please credit us as follows:

The National "Graceless"
(P) 2013 4AD Ltd
Written By Matt Berninger & Aaron Dessner
Published By BMG/Chrysalis Music Ltd
ISRC No GB-AFL-13-00062
Taken from the album "Trouble Will Find Me" [CAD 3315]
Licensed Courtesy of 4AD Ltd
www.4ad.com

In the event that your project attains commercial success you should approach us for a commercial licence and we will endeavour to facilitate your request.

Please note that you also need to seek permission from the music publisher:

(NB all publishing information supplied should be verified with your local collecting society).

Many thanks,

Emma Lomas
BEGGARS GROUP LICENSING
Appendix G: SAG Paperwork and Actor Release Forms

SCREEN ACTORS GUILD
PRELIMINARY INFORMATION SHEET
FOR STUDENT AND SHORT FILM FILMMAKERS

Name of Project: "Notes on Forgiveness"

Producer Information:
Are you signing as an individual (check one only):
* Individual: ✔
** Company: 

If signing as a Company, is it a(n): 
Corporation: LLC: Other: 

Name of Individual or Company: Elizabeth Burris

Address & contact information of Individual Or Company:
Street: 5800 Cataina 
City: New Orleans State: LA Zip: 70124
Address: 
Work Phone: 
Cell: 985-335-0110
Home: 985-829-5043

PLEASE NOTE!
* If you are signing as an individual, please return this form with a copy of your Drivers License.
** If you are signing as a Company, return this form with a copy of your Corporate Articles or Fictitious Name Statement.

Producer Contact Information -- (if different from above):
Contact Person: 
Position in production: 

Contact Information:
Home: Work: Cell: 
Fax: E-mail address: 

Briefly describe the film's storyline:
Talented but troubled student sets out to train a brilliant professor with a disturbing past, and discovers that morality is a slippery slope despite recent boundaries and winning often comes with a hefty price tag.

Start Date (film): Jan. 7 Completion Date (film): Jan 21
Medium (film, digital etc): Digital - Red Epic

Is it live action or animated? Live Action Number of shooting days: 10

Page 1 of 2 SAG Information form
Do you have a distribution Agreement? NO Projected Edited Length: 25 min.

Where are you shooting (city/state, etc.) New Orleans, LA & Slidell, LA

Who owns the project? Elizabeth Burris

Total number of speaking roles: Professional (i.e. SAG): ______ Non-Professional: ______  (have not cast)  

Financial Information:

Project Financed by: Jerry Nims MFA Thesis Scholarship & Personal Savings

Cash expenditures:

Equipment $________

Film and processing (Including digital media): $________

Post production: $________

Total budget: $15,000

Please place a check mark if you intend to include any of the following in your production:


Additional information:

Are you a student in a Film program? YES

Name of school: University of New Orleans

Course and Title Number: Thesis Production / Studio Thesis 11 691

Name of Professor: Hamp Overton

Professor's Telephone Contact information: 504-280-7214

Professor's email address: Joverton@uno.edu

Will you be paying your actors? YES (You are permitted to defer all salaries)

FAX this document and required paperwork to: Linda M. Isrel at 305-670-1813
Toll free 1-800-844-5439 or scan and email to Linda.Isrel@sag.org. **Signatory paperwork will not be sent until all required documentation has been received.

Please be advised that films produced under the SAG Student & Short Film Agreements are mainly intended for non-paying environments such as film festivals, director's reels, visual résumés and similar venues that allow the filmmaker to display his work and talents. However, if your primary intention is immediate theatrical distribution, internet distribution and/or sale of your project, you are not eligible to use the SAG Student Film Agreement or Short Film Agreement.

Notice Regarding Minors: Please note that if you are employing minors (those under 18 years of age) you are required by some state laws to make sure they have obtained minor work permits. If you are employing minors during school days or school hours you may be required to provide a teacher on set. Minors are only permitted on set a limited amount of hours. Please contact your local government for laws in your area.
**PRE-PRODUCTION CAST LIST**

<table>
<thead>
<tr>
<th>Production Company</th>
<th>Phone</th>
<th>Production Company Contact Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>The University of New Orleans</td>
<td>985-335-0110</td>
<td>Elizabeth Burriss</td>
</tr>
</tbody>
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**Picture Title**

**NOTES ON FORGIVENESS**

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<thead>
<tr>
<th>Start Date</th>
<th>Finish Date</th>
<th>Total Shoot Days</th>
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<td>January 21, 2013</td>
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<table>
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<th>Total Number Daily Stunt Performers</th>
<th>Total Number Weekly Stunt Performers</th>
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<tbody>
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</tbody>
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<table>
<thead>
<tr>
<th>Stunt Coordinator Name</th>
<th>Stunt Coordinator Contact Phone/Email</th>
</tr>
</thead>
<tbody>
<tr>
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<table>
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<tr>
<th>Total Number Background Actors</th>
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<thead>
<tr>
<th>Character Name</th>
<th>Actor's Name and Contact Number</th>
<th>Actor's SAG-AFTRA ID# or Last Four Digits SSN</th>
<th>Agent Name and Contact Number</th>
<th>Days/Weeks Worked</th>
<th>Base Salary</th>
<th>Total Earnings</th>
<th>SAG-AFTRA Use Only</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Zwick</td>
<td>JAY HOUSSLER 10135.86 62</td>
<td>DAW N LAMBERG 318 426 2674</td>
<td></td>
<td>T</td>
<td></td>
<td>42.85</td>
<td>4,500</td>
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Pre Production Cast List 5.1 1 of 2
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<thead>
<tr>
<th>DAY</th>
<th>SHOT</th>
<th>START</th>
<th>END</th>
<th>OVERTIME</th>
<th>EXTRAS</th>
<th>TOTAL</th>
<th>RESULT</th>
<th>LOCATION</th>
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<tr>
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<td>7:30</td>
<td></td>
<td></td>
<td>1:00</td>
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<td></td>
</tr>
<tr>
<td>M2</td>
<td>S</td>
<td>7:30</td>
<td>7:30</td>
<td></td>
<td></td>
<td>1:00</td>
<td>S</td>
<td></td>
</tr>
<tr>
<td>M3</td>
<td>S</td>
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<td>7:30</td>
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<td></td>
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<td>1:00</td>
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<td></td>
</tr>
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<td>M5</td>
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<td>7:30</td>
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<td>1:00</td>
<td>S</td>
<td></td>
</tr>
</tbody>
</table>

*Please refer to the box to the right of the above column, which is shown on page 21 of the report, for the production for which performers are not paid overtime wages.*
**Screen Actors Guild-Producers Pension and Health Plans**

**Theatrical Weekly Report of Contributions**

All information on the form must be completed for processing.

**Studios Code #**

**Signatory**

**Employer**

Elizabeth Burris

**Street Address**

5800 Cannes St.

**City & State**

New Orleans, LA Zip 70124

**Telephone**

(504) 335-0110

Liquidated Damages: Reports received over 30 days after the Payroll Period Ending date will be assessed 10% of the contributions due. Reports received over 60 days after the Payroll Period Ending date will be assessed 20% of the contributions due.

Effective January 1, 1989: Failure to supply project titles and social security numbers of all performers for which contributions are being remitted will result in the assessment of liquidated damages in the amount of 10% of the Pension and Health contributions due. If the Producer's failure to supply the data requested continues for 60 or more days, then liquidated damages of 20% of the contributions due will be assessed.

**FOR OFFICE USE ONLY**

Start Date of Principal Photography: 01/07/13

Payroll Period Ending Date: 01/13/13

Name of Picture: Notes on Forgiveness

List only the Performers employed during the above indicated week **WHO WORKED UNDER SAG JURISDICTION** and for whom contributions are due the Pension and Health Plans.

<table>
<thead>
<tr>
<th>SOCIAL SECURITY NUMBER</th>
<th>PERFORMER/BACKGROUND ACTOR NAME</th>
<th>CATEGORY</th>
<th>REPORTABLE GROSS COMPENSATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>152-48-4504</td>
<td>Huguley Jay</td>
<td>performer</td>
<td>450.00</td>
</tr>
</tbody>
</table>

Total Gross Compensation Subject to Contributions: 450.00

Employer's Contribution @ 16.8% of Gross Compensation: 75.6

Special Rate Code (please see page 2 for codes): 0

* Make check payable to: Screen Actors Guild-Producers Pension and Health Plans P.O. Box 54067, Los Angeles CA 90057-0467 Phone (818) 477-4472

Only Producers who are signatory* to an applicable collective bargaining agreement of the Screen Actors Guild are eligible to make contributions to the Screen Actors Guild-Producers Pension and Health Plans on behalf of the eligible Performers employed by such Producers. Any contributions submitted by a non-signatory Producer will not be accepted.

I certify that the above-named Performer is signatory to such a collective bargaining agreement with the Screen Actors Guild. By signing this agreement, Producer acknowledges that it is subject to and agrees to be bound by the Pension and Health Provisions established by the collective bargaining agreement to which Producer is a party. I further certify that the information contained herein is correct, and that all compensation subject to contributions earned by performers in my employ during the period covered by this report for work within the jurisdiction of said collective bargaining agreement has been reported herein.

Signature:

*“A Producer will be considered to be signatory if the producer is a party to a collective bargaining agreement with the Screen Actors Guild, or, if the collective bargaining agreement has expired, the producer is obligated by federal law to continue to make such contributions.*

Revised 01/13/12

Elizabeth Burris, Producer of 2
SCREEN ACTORS GUILD-AMERICAN  
FEDERATION OF TELEVISION AND RADIO  
ARTISTS STUDENT FILM LETTER AGREEMENT  
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title: "NOTES OF F.A.R.M.RESS"

FILMMAKER: Name: jake burris

PERFORMER: Name: jay huguley SS#: 152-48-4754
Performer's Phone: (323) 791-7201

EMPLOYMENT: Rate of Deferral: $ 632.85 per day  
Role: Dr. John
Start Date: 01/07/13 (Total Guaranteed Employment 7)

The Student Film Letter Agreement allows professional performers (both SAG-AFTRA members  
and non-SAG-AFTRA 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 hairness, 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.

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

By: Elizabeth Burns  
Filmmaker Signature  
Date: 1-31-13

By:  
Performer Signature  
Date: 1-22-13

3 copies: Original: To SAG-AFTRA  
Copy 1: To Performer  
Copy 2: To Filmmaker

Performer Contract Student Film 6.34  
1 of 1
I, the undersigned, am in receipt of, and have reviewed, both the

**NOTES ON FORGIVENESS**  Film Letter Agreement and  **NOTES ON FORGIVENESS**  
Short Film or Student  
Short Film or Student

Performer's employment contract for the following production:

**NOTES ON FORGIVENESS**

<table>
<thead>
<tr>
<th>PERFORMER NAME</th>
<th>SOC. SEC. #</th>
<th>SIGNATURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jay Higley</td>
<td>152484804</td>
<td></td>
</tr>
</tbody>
</table>


Actor Release Form

I, Ashlynn Ross, hereby grant to the University of New Orleans and (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled: ______________________ (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform and necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand the University of New Orleans may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duty appointed representative(s) and NOT the University of New Orleans.

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

Name: Ashlynn Ross

Address: 999 North 9th St. #121

Baton Rouge, LA 70802

Telephone: (985) 859-3418

Signature: ______________________ Date: 3-24-14

Student Filmmaker (print name) ______________________
Actor Release Form

I, Kurt Krause, hereby grant to the University of New Orleans and (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

NOTES ON FORGIVENESS (the picture)

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

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I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duty appointed representative(s) and NOT the University of New Orleans.

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

Name: Kurt Krause
Address: 1438 Toledoano St.
New Orleans, LA 70115
Telephone: (985) 640-3251
Signature: ________________ Date: 3/24/14

Student Filmmaker (print name) ____________________________
Actor Release Form

I, Emily Rodriguez, hereby grant to the University of New Orleans and Elizabeth Burns (student filmmaker) the right to photograph me and to record my voice, performance, poses, actions, plays and appearances and use my picture, silhouette and other reproduction of my physical likeness in connection with the student motion picture tentatively entitled:

Notes On Forgiveness

I hereby grant to the University of New Orleans, its successors, assigns and licensees the perpetual right to use as you may desire all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever and recordings including all instrumental, musical or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the University of New Orleans, your successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform and necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand the University of New Orleans may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duty appointed representative(s) and NOT the University of New Orleans.

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

Name: Emily Rodriguez

Address: __________________________________________

_________________________________________________

Telephone: 318-715-9941

Signature: Emily Rodriguez  Date: 3/24/14

Student Filmmaker (print name) Elizabeth Burns
## Appendix H: Budget

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|       | Gaffer
|       | Andrew Bryan                 | 1   | Flat  | 1  | 1,000| 1,000 | $1,000|
|       | Total                         |     |       |    |      |       | $1,000|
|       | Miscellaneous Expenses        |     |       |    |      |       |       |
|       | Stage Light Louisiana        | 1   | 1     | 22 | 22   |       | $22   |
|       | Total                         |     |       |    |      |       | $22   |
| 2800  | Set Operation                |     |       |    |      |       |       |
|       | Best Boy                     |     |       |    |      |       |       |
|       | Sean M.                      | 1   | 1     | 250| 250  |       | $250  |
|       | Total                         |     |       |    |      |       | $250  |
| 2803  | Dolly Grip/ Crane Grip       |     |       |    |      |       |       |
|       | Chris Martin                 | 1   | 1     | 350| 350  |       |       |
|       | Charlie Lavoy                | 1   | 1     | 500| 500  |       |       |
|       | Chapman/Leonard Rental       | 1   | 1     | 1,577| 1,577|       | $2,427|
|       | Total                         |     |       |    |      |       | $2,427|
| 2805  | Craft Service                |     |       |    |      |       |       |
|       | Food, drinks, snacks         | 30  | 10    | 10 | 3,000|       | $3,000|
|       | Total                         |     |       |    |      |       | $3,000|
| 2806  | Craft Service Supplies       |     |       |    |      |       |       |
|       | Supplies                     | 1   | 1     | 1,000| 1,000|       | $1,000|
|       | Total                         |     |       |    |      |       | $1,000|
| 2810  | Materials & Supplies         |     |       |    |      |       |       |
|       | Office Depot                 | 1   | 1     | 23.34| 23   |       | $418  |
|       | LTO Tapes                    | 5   | 1     | 17  | 85   |       |       |
|       | Hard Drives                  | 2   | 1     | 155 | 310  |       |       |
|       | Total                         |     |       |    |      |       | $418  |
| 2830  | Miscellaneous Expenses       |     |       |    |      |       |       |
|       | Gift Cards for extras        | 5   | 1     | 20  | 100  |       |       |
Continuation of Account 2830

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Account Total for 2800 $7,195

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Account Total for 2900 $50

3100 Locations

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3130 Miscellaneous Expenses

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Account Total for 3100 $2,820

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Account Total for 3200 $250

3207 Gas, Oil & Vehicle Washes

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Vita

Elizabeth Burris obtained her Bachelor’s of Science degree from Louisiana State University in accounting in 2010. She joined the University of New Orleans graduate program in Film Production to pursue a Masters in Fine Arts. She was awarded the Nims Scholarship in 2012 for her thesis project. She hopes to utilize both of these fields of study in the movie making industry. She was born in Franklinton, Louisiana and now resides in New Orleans.