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Splitting Maul

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Splitting Maul

Thesis

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

Master of Fine Arts
in
Film and Theatre Arts
Film Production

by

Trenton Tucker Mynatt

B.S. University of Central Arkansas, 2008

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Abstract

This paper will detail the process used to create the University of New Orleans thesis film *Splitting Maul*. The first part of the paper covers the inception of the script. The second part will explain the pre-production process and the acquisition of all the resources necessary to make the film. The third part will cover the four days of principal photography and the days before and after. The fourth part will cover the post-production, and the fifth part will be the conclusion and evaluate the success of the film as a finished work.

Keywords: Western, Film, Drama, Movie, Splitting Maul, Trenton Mynatt, Father, Son

Introduction

Splitting Maul, in a nutshell, is a film about a father attempting to find the courage to save his son and questioning what it meant to be “saved” in the Old West. The idea for the film came to me in the fall of 2013, and it started with my Dad. My father is a huge figure for me in my life, and the father-son dynamic is one that I wanted to write about. My Dad was and still is a powerful figure in my life, but while in college, the idea of mortality sank into my mind. When a person finds out that they are mortal, it is a scary moment in life; but for me, what was most scary was thinking of my dad’s life and his mortality. I love Westerns, and so I decided to write a script about a father and son set in the Old West, a place where death and loss was very present.

Most Westerns, especially the ones that I enjoyed, always had a hero (a protagonist), who faced off against the bad guy (an antagonist), and won. *High Noon*, *Once Upon A Time In the West*, and *Tombstone* are all Westerns that have a protagonist who ends up facing off against outlaws and winning. These films all ended with what is called a “standoff,” and it is something that was made famous by Westerns. I took note of this, and something that stood out about the standoffs in Westerns is that the good guy always won. The idea occurred to me that in reality, good guys do not always win, especially in the Old West. It was hard for me to think of a Western that had a negative outcome for the main character. I really liked the idea revealing a sad truth about the world. The truth that everyone dies, even a hero. Even a father dies, and even if he overcomes his own cowardice, it could still not be enough to save the day. So, I put the two ideas together, and the concept of *Splitting Maul* was born – a father tries to raise his son in the Old West, but he lacks the courage and skill to defend himself and his son in a standoff.

Chapter 1: The Story

The idea came to me in the fall of 2013, during my screenwriting class with Eric Hansen. He had challenged the class with his writing assignment called “the works.” “The works” was a script that was supposed to be crammed with content in only five pages. The first draft of my script was a story about a father and daughter in the Old West that owned and operated a general store. They were confronted by a group of unruly outlaws who wanted to rob the store and take advantage of the daughter. In the end, the father was unable to protect his daughter and died. Slowly but surely, the draft changed as the assignment moved forward, and the draft that was submitted for the assignment was extremely close to the final script that I shot.

The final draft for the class was a story about a father named Red and his son, Charlie. Red is a hardworking man who is in debt and who is just trying to make his way in the Old West. He is a great dad and takes care of his son in everyway that he can, but he does have a flaw. Red is not a hero in the traditional sense; he is a cowardly man who lacks the grit to stand up for himself or his son. The script had a protagonist with a flaw and it had an equal antagonist, Red’s brother, Frank. Frank is an outlaw who was kidnapped as a child because his father was too cowardly to protect him. Frank grew up and became an outlaw himself. The characters really helped me define the plot and what I wanted to reveal in the script. Red and Charlie are working in their shop, where Red is a blacksmith and woodcutter. They are visited by a moneylender who comes to collect on some debts that Red has. The moneylender takes advantage of Red and insults Charlie. Red is unable to muster the courage to stand up to the man. The moneylender leaves Red and Charlie to their business. Soon after, the moneylender is attacked and killed by a group of outlaws as Red watches. Red prepares to fight the outlaws, only to discover one of the

outlaws is talking to Charlie. This outlaw is Frank. He has come back to his childhood home to take Charlie away from Red, unless Red is man enough to stop him. Red fails at shooting Frank, but he does try to slay Frank with an axe. However, he fails at that as well, and Frank shoots Red. Frank vows that he will take care of Charlie, and as he is talking to Red, Charlie takes a pistol and attempts to shoot Frank. Charlie is not as cowardly as his dad, but the gun has no bullets. Frank shrugs this off and takes Charlie away, leaving Red to die.

The assignment forced me to create extreme economy with the situation and all the characters. Red wants be brave and stand up for himself and his son, but he can't. Frank believes that because Red is a coward, Charlie will be better off with him and grow up to take care of himself. The script had a solid thing going, as it takes place during a pivotal moment in three of these characters' lives. Erik and the other class members commended me on a very well designed five-page script, and I thought it was pretty good, too. That script sat on a dusty shelf for about a year, until it was time to start thinking about my thesis script. I had other ideas, but none felt as meaningful enough for me to develop. If I was going to make a film, it was going to be the best I could make, and I remembered the script from Erik's class. I knew it would need to be expanded and fine-tuned somewhat, but it would work for me.

The working title for the script during the class was *Brothers*, and I didn't like it. The first thing I changed was the title to *Maul*, and it changed again soon after to *Splitting Maul*. What is a splitting maul? It is a type of axe, which is used to split wood. The visual of the axe became important to me during the rewrite, and I used it as Red's thing. This axe was Red's item in the world of the story. Frank has his gun, an object that he uses daily that is integral to his way of life. The axe is like Red's gun; he knows it so well that it has become a part of him. The second thing I wanted to do was to expand the events of the story. I had the standoff down from

almost the beginning, but what was lacking in the film was the setup of the events. I needed an audience to get to know Red before the story kicked into gear. I was able to lengthen the movie to seven pages and had an opening scene with Red, Charlie, and the moneylender. This scene established that Red was a coward, and the prime antagonist, Frank, arrives. From there, we see Frank speaking to Charlie and introducing him to a gun. We see the Red and Frank standoff. We see Red get shot. We see Charlie rise up and attempt to murder Frank. We see that Charlie will not grow up to be like Red but instead be more like Frank. We see all this, but something was still missing. I was lucky enough to have Erik Hansen on my thesis committee and sought his advice to help me figure out where the script should go. We both knew that we needed more Red; we needed to see who he was and how he was flawed before the meat of the script could begin. This was the hardest part of the screenwriting process.

I spent several months and went through several drafts of the screenplay to get the opening of the film the way it needed to be. Erik and I talked back and forth numerous times to find the perfect event that would sell our hero Red as a good father but a cowardly one. It was not until I visited my hometown and was sitting on my farm that it came to me. I wanted to include a great father-son moment, one that served two purposes. The killing of an animal is a pivotal event in a young boy's life, one that usually takes place in the presence of his father. I devised a scene where Red needed to put down a deer out of mercy, but he is unable to do so, leaving it for his son to do. The scene served as a coming of age moment for Charlie and a cowardly decision made by Red. I showed it to Erik immediately, and he thought it was exactly what we needed. After a few more drafts, I had refined the scene where Red and Charlie needed to put down a mule out of mercy. The mule also came out of availability of an animal, but I will address that later. Erik approved of the script and said this is what we had been looking for.

The script was finally complete, and after two years of on and off work, it felt good. The characters were ones that I felt close to. Red is a great dad, and he is like a man who transcends time. I thought of him as a dad who would be a perfect father in contemporary time, but who, in the Old West, would lack the grit to protect his family. Frank is a great man, but he just had the wrong upbringing. The Old West forged him into an outlaw; it is how he has been able to survive. If he had never been kidnapped, he might have even been a lawman. Frank comes back to see his family and finds that his brother is a coward, the same as their father. He gives Red a chance to save Charlie, but Red is too timid to do it. Frank genuinely believes that Charlie will be better off with him. Frank will show Charlie how to survive, even if that means him becoming an outlaw. Charlie sees his father's weakness. Charlie does not flinch at what needs to be done and shows many characteristics of his uncle, Frank. Is Charlie better off with Frank? This is just one question I hope will be brought up by the film. The three characters were all unified, and yet they contrasted each other so nicely.

I wanted the story to show that things don't always turn out like they are supposed to. I wanted to take the Western genre and bend it a little bit. The story is about how the West might have been, one where the hero doesn't always win, a sad truth. You are what you are in this world, and the Old West is unforgiving. This was my story and my script.

Chapter 2: Pre-Production

Directing

Directing is a position that I am not used to. I myself am a cinematographer and think and talk visually, so the director's shoes are not ones that I am used to wearing. I knew that my primary goal as the director would be to find people who were better than me and get them to help me. I knew I needed a cast that could work with me and bring a level of authenticity to the characters that I could not just direct out of someone. I also knew I needed a reliable team to get this Western done right and on time. The biggest job being the director was finding the right people to surround myself with.

Casting

I think that casting is one of, if not the most, important decisions a director can make when creating a film. I did not take the casting process lightly. However, I did not cast the film with any open casting calls. Every actor that I looked at for the movie, I considered personally. I did not use a casting director. I simply asked around. I talked to directors, I watched short films, and I talked to other actors to find my cast. I called in favors and trolled the Internet to find the perfect people for the roles.

The first character that I cast was John Neisler in the role of Frank. John and I had a working relationship from early film school projects. The fact is, I had always had him in mind for the role from the inception of the script. I also talked with John periodically about the character. John actually inspired me with our talks as I was writing the early drafts of the script. He helped me find the character's motivations and gave me a good sense of Frank as a person.

When it came time to cast the film, I could think of no better person to portray Frank than John. He brought something to character that was so genuine. He was lean and tall, and his voice was smooth, yet dangerous. I could not have found a better or more professional actor to work with for the role. I have never had as detailed conversations about character than those I had with John about Frank. Frank is an honest but ruthless character. His actions and the way he carries himself help him to survive the Old West. John was a major help in the creation and execution of Frank in the film.

The second actor that I cast was Jason Willey in the role of Mr. Richards, the moneylender in early drafts. Jason was a long time friend and actor from Arkansas. Jason had played parts in two films that I had directed, and I loved working with him. He seemed to be a great fit for the part. He played the role more little more over the top than the other actors, but it was something that I liked about him. He portrayed the character as someone more from a classic spaghetti Western, and I liked this contrast from the other actors who brought more realism to their characters. Jason created a character that an audience could dislike immediately, and that's what I wanted.

Next, I found my child actor. Corbin Pitts is a child actor out of Little Rock, Arkansas, and I found him through one of my acting friends in Little Rock. I looked at his reel, and after watching some films he had been in, I scheduled a meeting. His look struck me right off the bat with a sweet innocence. He looked younger than he really was and had a stoic intensity about him in the audition. He was somewhat hyper off camera, but when we rolled the camera he was on point. He was also a local actor and lived closer to the on set location than anyone else. The other actors that I looked at and liked were all from the New Orleans or Baton Rouge area. To

get them to Arkansas was a hassle I was not prepared for. I felt Corbin was right for the part, so I cast him.

On a side note, the script did call for three outlaws on horseback. I cast these three out of simple convenience. I cast my Dad and my cousins to play the roles, as they all could ride a horse safely. It would have been counter-productive to the production to have been searching for actors for such small parts. Each actor had their own personality that fit with an outlaw gang that Frank might run. Each of the outlaws was a different age. My Dad was around the same age as Frank, Lynn was several years younger than Frank, and Ty was a teenager. It made sense to me that this is not the first time that Frank has adopted a young person to become part of the gang.

The last person that I cast for the film was Red. I was getting nervous about it. My shooting dates were at the end of August 2015, and I had cast all the other actors by June 2015, and it was now July. My best lead on an actor that interested me was an actor from Los Angeles named Barlow Jacobs. One of the faculty members, Henry Griffin, was going to put me in touch with him. It took a long time for me to realize that this actor was just out of my budget, and I did not even know if he would be right for the part, so I abandoned the idea of casting him. I couldn't find anyone that seemed right for me. It wasn't until mid-July that I came across an actor on Facebook. He looked the part. I called my friend Andrea Kuehnelt about this guy. She gave me a good review of him and said he would be worth a look. His name was Christian Walker, and he had a rugged beard and appearance about him. I had always seen the character of Red as a Jeremy Johnson type of guy, and it was not until I saw Christian in person that it really set in. His first audition was a story.

I set up an audition for him at my house one evening, and he showed up right on time, but when I met him at the door, he had a slight pain about him. He had come straight from a

construction job, and he accidentally drove a nail in his hand. He came to my audition wounded. I insisted that he leave, but he said he was all right and told me the same thing had happened the day before to his other hand. I could not believe this guy; he was one tough actor to show up to an audition with two holes in his hands. After some Advil and some water, we sat down and talked about the character and read through the script. Christian was a down to earth guy, and I enjoyed talking with him. Before he walked out the door, I knew he was right for the role of Red. I restrained myself though and set up a read-through with John and Christian together to see how well they worked with each other. At that rehearsal, they contrasted each other perfectly. I was so happy to have these two actors care so much about these fictional characters I created. I cast Christian before we finished that day.

The rehearsal process on *Splitting Maul* was a special one, as we did not have a full rehearsal until a day before the shoot. I was only able to do a handful of things before the shoot as far as the cast was concerned. Jason Willey was the one actor that I did not see before the shoot dates. Jason and I have an excellent working relationship, and after a few conversations on the phone, I felt confident in his ability to deliver on the set. I was able to meet with Corbin and work with him mostly about gun safety. Corbin had prior film experience, but I did want to go over some safety concerns about him being on a rural set with animals. He had an excellent look about him, and when he performed it was amazing. However, he was a jovial child actor who, at times, was hard to talk to and control, but he felt right for the part. I was confident that with the help of his parents and my team of filmmakers that we could handle him. Two weeks before the shoot, I was able to get John and Christian together with stunt consultant Sean Braud and practice the one stunt we had for the film. The stunt involved John taking a rifle from Christian and striking him in the face. We were able to rehearse the scene, and with Sean's help we got the

timing right for the stunt. I was also able to have a camera at the stunt rehearsal and planned which angles the hit would look the best from.

The rehearsal day itself occurred during our shoot dates, and I will discuss this in the production chapter. I felt confident in my casting choices, and I was looking forward to working with all of my actors.

Producing

Jeff Mynatt and myself did most of the groundwork and planning for the film way in advance. From the moment that I decided on shooting the *Splitting Maul* script, Jeff and I went to work on planning when and where we could create the Western look. I brought on Mack Walker as my producer to help with the immense paperwork and release forms that come with a larger film. I had never worked with SAG before and was glad to have Mack's experience in dealing with them and his help in handling the paperwork involved there. We had decided to get the film going as soon as possible and set the shoot dates for August 20th through the 23rd. These dates were at the beginning of the semester and out of the way of other school films that might interfere with my choice of crew. With the dates set, I started to recruit my crew. The crew was literally handpicked; every person that I asked to work on the film said yes. I was extremely lucky and proud to have such a good crew.

Being a cinematographer, the choice of who would be my cinematographer was important for me. Barry Cunningham is a close friend and colleague, and I could have had no better person to handle the look for the film. Barry and I have an excellent working relationship and can communicate ideas almost telepathically. The camera crew consisted of Noell Dominick,

Joey Harmon, and Tyler Laperouse. They were all film school veterans and all had great working relationships with each other.

The extremely talented organizer Rashada Fortier headed my production team up as the 1st assistant director. She is one of my best friends, and I relied on her for everything organization related. Kyndra Periban was my 2nd assistant director and is an all around amazing person. I was extremely lucky to combine the skills of such hard working ladies.

Alania Boyett was my production designer. Alania and I worked together several times, and I knew she had an eye for art. She was always making sure things felt right on camera, and it was something that I always appreciated about her. I knew I would need attention to detail on the film, and Alania would not let me down. Rebecca Llorella was Alania's backup and would handle costumes and props. Rebecca's work ethic and reliability were impeccable.

My friends Donovan Thibodeaux and Emily Poulliard made up the sound team. Both Donovan and Emily became interested in sound on sets that I worked on. I was lucky enough to see their progress from sound P.A. to each of them being sound mixers in their own right. I was proud to have them as my sound team.

The grip and electric crew consisted of Jake Hoyson as the gaffer, Conner Redmond as the dolly grip, and Daniel Kleinpeter as the key grip. All guys whom I had great respect for.

Every single crewmember was a battle-hardened person I had worked with before. I do not think I could have had a better team.

Budget

The film was funded completely by father, Jeff Mynatt. I had the most supportive family possible, both emotionally and financially, to help me make the film. I owe a great deal to them.

We based the budget for the film on the costs of other thesis films and past films that I had made. Our initial budget for the film was around \$9,000 dollars, and I think we stuck relatively close to that mark. It is important to note that I was awarded a \$10,000 camera package from Cineverse for my film. It had no direct relation to our budget, but it would give us much greater production value.

Locations

The story takes place in the late 1800s, and I would consider it a period piece. One of the most important things needed in order to sell a time period is setting. I needed a building, a barn of some kind, which could work as a livery or a blacksmith shop. I knew I could not find a place in New Orleans that would work for what I wanted. I decided almost immediately that the shoot would have to take place on my family farm, in Arkansas.

Doing this would allow me to have complete control over the location. I would not have to worry about complications that could arise when shooting on other people's property, and the location itself is free. We own it. Those things alone were worth the trip. There I also had the resources needed to construct the building that I wanted for the story. I also had a large majority of the set dressings on hand. I had the horses, the guns, and the people to pull off the time period I needed.

The major concerns of shooting on the farm were the logistics of getting my crew to the location, housing them, and feeding them for the four-day shoot. From UNO, the trip was around nine hours by driving. This was something that I brought up in advance to my crew. They all relished the chance to shoot in Arkansas, and I was pleased they were as excited as I was to go. The next concern was getting them there. I had initially talked with Hollywood Trucks about the

renting of a large passenger van to transport the bulk of the crew. They were extremely accommodating and offered me close to 75 percent off the rental price of the van. They also said that price could go down more, depending on its need at the time of my shoot. The problem came with the insurance.

I had an excellent experience with Mrs. Sherri in the UNO insurance department except with this matter. Mrs. Sherri told me that it would be possible to get the van if UNO was the one renting it. She told me it could be in the department's name if I paid for the rental, but I would have to work out the details with my department chair. It is important to note that getting the insurance needed to cover the van on its own was extremely high, and not in my budget get. I was extremely disappointed when I talked to David Hoover, the department chair, and realized that I would not be able to work the issue out. He said, "It is too much paperwork." I was upset that this same circumstance had been handled for prior thesis films but was not considered for mine. I accepted the loss and moved forward. Mack and I contacted the crew and emerged with the cars and drivers needed to make the trip to Arkansas.

I would be driving my car with Mack as my passenger. Barry and Joey would be in the grip truck. Rebecca would be driving her car with Alaina, Rashada, and Donovan as her passengers. Jake would be driving with Tyler, Noell, and Conner. Emily would be driving with Kyndra and Daniel as passengers. I will also note that my cast members all drove themselves.

Lodging was also a huge concern for the location. The set was located on my farm in Mount Pleasant, Arkansas. I was able to house four to five people in my house, excluding my parents, for the duration of the film. The rest of the crew and cast were lodged seven miles away in the near town of Melbourne, Arkansas. They stayed at a Bed and Breakfast known as the

Ashley house. The owner was a local who my family and I knew well. All of the cast and crew reported to me how nice the accommodations were and how pleasant the owner was.

The other concerns and issues involved with the location included the grip truck and the set construction. I will address both of these items in their own sections.

The Schedule

The schedule for the film is something that Mack, Rashada, and I planned out way in advance. We had our shooting dates the 20th thru the 23rd of August. Our days, including load out and travel time, were the 19th thru the 24th of August. I was allowed the grip truck and the school's equipment for at least eight days in a row. Which was plenty of time. The camera package from Cineverse was only allowed to us from the 20th thru the 24th. I also had school days to deal with. When we picked the dates for the shoot, we picked them in March of 2015. We picked the dates because that was scheduled to be graduate week of school, and no one was supposed to have class. I never checked this again until a few weeks before the shoot, when Rashada told me she would have to miss one of her classes. She was right; the school had moved dates up a week, and my shoot would take place during classes. Luckily, not one of my crewmembers picked school over my shoot. I love them to death.

We had decided that Tuesday the 18th would be our grip truck load out date. Tuesday would also be the day my camera team checked over our Cineverse package. Wednesday morning Mack and I would check out the camera package from Cineverse and load it in my car. At the same time, Barry and the grip truck would leave. I would then catch the truck and follow it the rest of the way. Later that day, Rebecca and her car with the wardrobe would leave because her car would most likely catch the grip truck anyway. Christian Walker would leave on

Wednesday at his convenience, and John Neisler and his family would leave at their convenience. John was a new father with a one-year-old little boy to take care of. He was reluctant to leave his son and his wife in New Orleans, so I offered to lodge the whole family. He accepted and brought everyone on a trip to Arkansas.

Thursday was considered the first day of shooting, but it was, however, considered by us to be the rehearsal day. The remainder of the crew and actors would leave out Thursday morning. Corbin and Jason Willey were both from Little Rock, Arkansas, and they had only a two-hour trip to the location. We had scheduled for them to arrive at the location by noon. I would then have the opportunity to spend the remainder of the day rehearsing with the entire cast. The remaining crew would also be leaving out early Thursday morning and would arrive on location before sunset. We had scheduled two scenes to shoot Thursday evening with a skeleton crew – Scene 3, which was the scene involving the mule, and Scene 2, which was a sunset shot.

Friday would be our first official day of shooting. We had scheduled to get all of Jason Willey's coverage and all of the coverage that involved the horses done and wrapped by the end of the day on Friday.

Saturday and Sunday would be the bulk of the film's coverage. Scene 11 was the largest at around five pages, and we organized the two days around the child actor and the special effects needed in the scene. The plan was to wrap by the end of the day Sunday, if not earlier.

Monday morning all cast and crew would load up and head home. Tuesday morning would be equipment return and wardrobe return and that was our plan.

The Grip Truck

A highly used and extremely important piece of equipment for any film shoot is a grip truck. I personally love our grip truck. It is beyond useful and is so important to how the graduate body at UNO creates their films. However, the truck may be cursed. I cannot think of one film that has not suffered a problem in some form or fashion from using the truck. My problem was not a major one, but it did concern me. I had originally not planned on taking the grip truck to Arkansas. I was considering renting two vans from Hollywood Trucks. I was going to rent a passenger van for crew and a production van to transport equipment. After the insurance debacle, I scrapped that idea and started looking at Enterprise trucks to rent. The reason being that the grip truck had never made a trip that far. I was paranoid something would go wrong on the long trip up, so I was looking for any alternatives to taking it. I could not find an affordable van or truck to rent in place of what the grip truck could provide, so I began to seriously look at the grip truck as a viable option. The truck had just been serviced in July, and its engine was in good shape. The only thing that concerned me were the tires on the truck. They were beginning to dry rot, and there was the likely possibility that the truck could get a flat. The equipment room staff did their best to get the truck new tires in time for the shoot, but they were unsuccessful. We could not get new tires in time. It was Monday, and we needed to load the truck on Tuesday and be on the road by Wednesday morning. Mack, Barry, and I made the decision Monday evening that we would risk it and take the truck as is.

It was Wednesday morning, the truck had left, and Mack and I made our errands and left out after them. I was scared to death. The truck had not made it five miles outside the city, and I saw it parked on the side of the road. Mack and I looked at each other with dead eyes. No sooner had we pulled off the road behind the truck did Barry wave back happily, hop back in the truck, and take off. We called him, and he told us that the generator panel was not locked, and he

simply pulled over and locked it up. We were relieved. In the end, the truck made the trip without incident. It was much slower than we anticipated, but it made the trip to Arkansas in about twelve hours with a one-hour stop for lunch. The truck made things easier and, ultimately, I was glad we took it.

Production Design

I have always had a great respect for production design, and I always took it seriously. If I was going to do a Western, I was going to do it right. I asked Alaina Boyett to be my production designer. She was super excited to do it, and I was extremely glad to have her. Her ability of just getting things dirty and worn was amazing. She was incredible to have on set and bounce ideas off of before hand.

Costumes were a major thing that Alaina and I talked about. We knew that 70 percent of the film would be focused on the actors and that what they would wear would say a lot about their characters. We talked back and forth about each of the characters and what they would wear. We decided on dirty lumberjack type of look for Red. Frank was the more classic bad guy in all black. Charlie would be like Red junior, but in a cleaner outfit. Mr. Richards would be the one Victorian dressed, in a full black suit. From the beginning, we knew we would need to rent some costumes. We made a list of the things we could afford to buy and got in touch with Southern Costume Company about the rest.

The relationship we established with Southern Costume Company was a great one. We ended up creating two full costumes and two half costumes with them. Frank and Mr. Richards' entire costumes came from them. We were able to get a few pieces from them for Red and Charlie's wardrobes, but we decided on purchasing the rest of the costumes for each of them.

Southern Costume even gave us a great deal on the rental as well. I personally had a few wardrobe pieces from an older film I did. I offered those pieces to Southern Costume hoping for a slight discount. They were kind enough to do a free rental for me with the trade. I cannot describe how good they were to us. They treated us like true professionals. We were able to bring in both Christian and John for fittings and really got to see what the costumes would look like before we left the state. Dennis, an employee of Southern Costume, and our main costumer at the store, even custom-made Frank's black shirt for us. Southern Costume Company was a major resource to the film.

I would also like to mention Rebecca Llorella, who was our Art director for the film. She worked closely with Alania and me with the props and costumes. Rebecca was a great help in the acquisition and transportation of the costumes and props from New Orleans to Arkansas. She also had training with firearms, which I had planned on using. One big deal for me going in was practical effects all around. I did not want any visual effects in the film. My personal firearm collection consisted of all the guns that I needed for the film. Two of the guns were real, and one was real but remade so that it could not fire. One was the .45 that Frank uses to shoot Red. The second was the .30-.30 that Red holds and Charlie uses to shoot the mule. The third is the gun Charlie tries to shoot Frank with; it was the one that could not be made to fire. I spent a lot of time in pre-production working with Corbin on gun safety, and he also took firearm lessons on his own time to prepare. During production, he never used a loaded firearm, but we wanted him to have the training anyway. John also received training on gun safety because he does shoot a firearm. We used quarter-loaded blanks in the firearm. They were made to order for the film. I knew from the beginning if we were going to sell a Western, we needed hats, horses, and real

guns. I think we got them all. So it was a great thing that Rebecca was able to handle the firearms on set and that we felt safe about using them.

I also had the horses. My family is a Quarter Horse family, and I had more than enough horses to participate in the film. As I said before, the outlaws were all family members, including my Dad. I was able to lock down the right horses for the job early on and schedule them in without a problem. What's more is, the script also called for a mule, a sick, broken mule that is near death. Where do you get one of those? Luckily, I had one. I wrote the mule into the script because our neighbor was also a farmer who had a great deal of horses and mules. One in particular, Number 9, was around 28 years old and looked the part. Number 9 looked pitiful, and she was perfect for the role of the sick mule.

This brings me to one of the biggest things in the design of the film, the Livery barn. The barn was designed mainly around where and what we could build. I found the perfect location on the edge of my farm in Arkansas. A broken barn sat in the location that I wanted to use and was a great source of lumber. I began the deconstruction of that barn in January, and with my Dad's help, I finished the main shell of the building by March. We had it done early. The majority of the construction material came from the old barn, but we did have to purchase new supports for the new building and a few new rafters. Over the summer, during June and July, we did detail work on the barn, including weathering paint and dirt work around the building to show wear. We constructed a period fence and cut down unnecessary trees and shrubs. A week out from the shoot, we compiled all the period items we had and did the initial set dressing for the shoot. We had about 95 percent of all the stuff we needed on hand, and Alaina and Rebecca were able to come in and finish the final touches on the barn the day before principal photography began.

With the barn completed, the costumes locked, and the guns loaded, I had everything I needed in place to make a Western.

Cinematography

As I stated before, I am primarily a cinematographer, and with Barry as my choice of cameraman, I felt comfortable with how the look of the film would turn out. We began with, what else, Westerns. My go-to films for us to look at were *Once Upon a Time In the West*, *Unforgiven*, and *True Grit*. *Once Upon a Time In the West* was my biggest influence for the script and the look. Barry and I talked early on about how we wanted focus on a couple of meaningful wide shots and then spend the rest of our time with these really tight close ups. The spaghetti Westerns were famous for their use of this tight close up, and I wanted to pay homage to those films – films like *Once Upon a Time In the West*, which used the wide frame to create landscapes of the actors' faces. I felt it was right to use them not only as inspiration but primarily to get to know the characters. A close up can say so much about characters, and in the small time span of a short film, those close ups are really important. So we devoted a lot of our thought power into the execution of the close ups.

That brings me to the choice of framing. I don't think we had a second thought about shooting the film in a widescreen format. The film was a Western, and we felt it was only right to shoot wide. We had also pre-visualized a majority of the film. I had chosen the specific locations of the barn, an area with the mule, the sunset hill, and the outlaws' hill all in advance. Barry and I had many discussions on the locations and how we would have to shoot them. The sunset shot was an important one for me. We had it timed down to a fifteen-minute window of when we wanted to shoot that shot. The point being that Barry and I had down almost shot for

shot exactly what we wanted and where it would go in the edit. For example, we knew that the only dolly shots in the film were for the opening and closing of the film. We also had planned out our lens choices for each shot in advance. We were also aware that a full rehearsal with all the actors would not happen until the shoot, but because we would be outside, we felt confident that we could adjust our shots accordingly.

Barry and I also talked heavily about lighting and what we could and would be able to do on location. The locations were not accessible by the grip truck, so we would be using a tractor and trailer to haul all necessary gear to the location. Barry, with the help of Jacob Hoyson, the gaffer, wanted to use large 12x12 bounces to augment the bright sun. The large bounces would also cover a sizeable area and, most importantly, did not need power. Barry was also planning on heavy use of shinny boards and foam core. The point of this was not to fight the hot August sun but to use it, just like the classic Westerns.

One amazing addition to our cinematic arsenal was our Cineverse \$10,000 camera package. I had won the 2014 Best Cinematography Award for *Call Me Cappy* in the New Orleans Film Festival, and I wanted to use it on my thesis film. Cineverse New Orleans was fantastic to work with and extremely accommodating to us. Barry and I decided, without hesitation, that we wanted to shoot with Arri Alexa. With the camera chosen, we proceeded to choose the right lens for the package. We thought long and hard about the lens choice, and we ended up really wanting the Arri/Fujinon Alura lenses, which are zoom lenses. They are relatively small and lightweight – perfect for on-the-go shooting, and because we were shooting in the hills of Arkansas, the mobility was something we wanted. We also complimented the zooms with a few Ultra Primes on the long end. We chose to take a 85mm, a 135mm, and a 185mm. These lenses would be our close up lenses. Cineverse took really good care of us and

gave us a few items that we did not even think about asking for, one item in particular changed the way Barry and I thought completely. They gave us a zoom control for our zoom lenses. This device would allow Barry to electronically zoom in and out on the lens. This was not a big deal at the time, but I will later elaborate on why it was amazing.

Sound

The sound team was perfect, and that's how it should be. I personally hate sound, but I understand completely how vital it is to a film. My sound team was Donovan Thibodeaux as the sound mixer and Emily Pouliard as the boom operator. Both Donovan and Emily had worked together before, and I knew that they would be the perfect team to take. Donovan and Emily both were really excited about not having to worry about traffic or street noise. They still planned on using both lavalieres and boom, but they felt confident that the boom would get great audio.

Sound team was set.

Chapter 3: Production

The Drive Up

Our shooting dates were August 20th thru the 23rd. We checked out the equipment from the equipment room, and the art team picked up costumes from Southern Costume Company on Tuesday the 18th. On Wednesday the 19th, first team left out. We picked up the camera package from Cineverse and with the grip truck and art team we left out for Arkansas. John and Christian drove separately and arrived at their hotel that night.

Thursday the 19th would be when second team leaves. The actors from Arkansas, including Jason and Corbin, arrived on location around noon on Thursday.

Thursday, 20th August

Thursday was the officially first day of shooting, and it was a special one. We officially only had one scene to shoot, which was Scene 2. It was the scene involving the mule, and it also consisted of us shooting the sunset shot. Most of the day consisted of the cast and I doing a full rehearsal of the film. This was the first time all the cast members could meet and work with each other.

We officially started at one o'clock. Alania and Rebecca dressed all the cast in full wardrobe, and we set off for the location. I loved my cast; working with them was a fantastic experience. Christian and John executed the roles even better than I could have imagined. Jason is a wonderful actor, and I got exactly what I wanted from him as well. I had a lot of fun directing Corbin, but being a child actor, he brought certain difficulties that I will address in a moment. However, overall, it was a great experience. I think that they all really appreciated

saving the rehearsals until we all got there. They all really got a good sense of being in the Old West from the location and being in full costume. It only took us a few hours to run the whole script and really nail down the performances.

Corbin Pitts was an awesome little kid. He was ten years old, but he looked a lot younger. Corbin had some amazing characteristics in a child actor. He had this switch that, as soon as you turned on the camera, he became the character. He had a stern look behind his eyes that contrasted with his physical appearance. This look was the main reason I cast him, but a child actor never comes without some kind of negative. Corbin was really hyper. He was not great at minding Kyndra, the 2nd A.D., when she would try to corral him. His parents were also great, but I think they might have been the main problem with Corbin. I think they babied him too much and still do. His dad was constantly supervising him; he never directly got in the way of directing Corbin, but he was always just narrowly out of the way. Corbin would also talk back to his dad constantly, and sometimes it was a lot to handle. I stand by my decision casting him. I am happy with his on screen performance, but having a child actor was a pain to deal with on set. It was more of a problem for Kyndra and Rashada, but I did have to turn into a parent a few times with him. I had to be the grown up in some cases with Corbin when he would play dangerously with his prop axe. It was hard to do, but I think I handled it appropriately.

We finished our rehearsal and waited on the mule to show up. This mule looked so great, but she was a little too mobile. She wasn't skittish around the crew, but she did not want to stand still at all and we really needed her to. We did our best to grab the few shots that we needed of her and to wrap her as soon as possible. The rest of the day went really smoothly. We completed the remainder of Scene 2 and then set up for the sunset shot. We were ahead of schedule and had to wait on the sun, but it turned out amazingly.

It is also worth mentioning that we had planned on a warm August. The weather was predicted to be in the high 80s and 90s, and we were really pleased that it was actually more like mid-70s. Our Thursday was beautiful. The day went great, all crewmembers arrived safe and on time, and we got everything we needed on the first day, kind of.

I concluded the day by watching dailies, which did not go so well. I hated Scene 2, and only because of the terrible performance of the mule. The footage from my perspective was terrible and unusable. We began working into our schedule on Sunday that we would get b-roll of the mule and try to fix the scene. Barry and I concluded that it was doable and went to bed.

Friday, 21st August

Friday was a big day. We had planned on shooting all of Jason Willey's coverage and all the setups with horses involved. We also planned on shooting the outlaws. The day was beautiful; it was sunny and around 75 degrees. All the cast and crew were rested and ready. We started off with Scene 4. It was an interior barn where Red and Charlie sharpen their axes and Mr. Richards arrives outside. We began with a dolly out from a close up out to a two shot. The shot went smoothly, and we moved on to the interior scene, which went great. We then proceeded to Scene 5, which involved a lot of coverage and a horse. Most of the scene went smoothly, and we were able to get everything we needed, but we were falling behind on the schedule. At the end of the scene, Jason was supposed to mount the horse and ride off. Jason did know how to ride a horse, but it had been a while since he had. I had Jason practice at the end of the day on Thursday to better prepare him for riding on Friday. Jason's riding ability proved to be just good enough. We had several bad takes due to Jason and the horse, but we pushed on and got the coverage we needed without too much of a delay.

Working with and around Corbin was my biggest challenge during the first part of the day. He would either be too hyper, playing heavily with the props, or he would be arguing with his dad. He would take most of my direction like an adult, but sometimes he would not really pay any attention, and it would be frustrating having to ask him if he understood or not. Other challenges came toward the end of the day with the slaying of Mr. Richards.

We were only about half an hour behind schedule when we started preparing for Scenes 6, 8, and 10. These scenes involved the outlaws and the killing of Mr. Richards. This also turned out to be one of the most interesting but most disappointing areas of the film for me. Our horses and outlaws arrived on time and camera ready. We started with the horse-heavy shots. We got three different setups of the group on the hill standing ready, plus one over the shoulder from Red's perspective to the outlaws. I loved these setups, and they looked great. Then we started setting up for the special effects shot. My dad was outlaw number one and would be the one to shoot Jason. Safety was at the forefront of my mind, and we had a solid safety plan that went without incident. I wish I had not been so nervous about the shot, though, because I think it really hurt me creatively. Barry and I had planned the shot perfectly for safety, but I failed to look at it from a performance standpoint. The shot was Jason, playing Mr. Richards, walking away wounded and falling down while the outlaw rides up, hops down, and shoots him. The camera covered the shot with a 300mm lens; this means the composition of everything in the frame appears compressed. It looks like the outlaw is right on top of Mr. Richards, but in reality, there are five to ten feet between them. This was a nice, safe distance for the firearm blank to discharge. Back to my disappointment – I wished that the outlaw had fired from horseback and then got off. I wished that I had gotten a wider shot of the scene for cutting purposes. I wished I had Mr. Richards beg for his life. I will go into detail later in the editing section about why I

wished these things. Regardless, I love the shot that we ended up getting, and it adds so much to the film, but I think back, and this section is one that I could have and should have done better. I was too worried about other things at the time.

So, with all things said and done, Friday went smoothly and we got everything we had planned on getting. We wrapped Jason Willey and the horses. No one was hurt or in jail. So it was a good day. That brings me to 10:00 P.M. Rashada, Jeff, Barry, and myself all looked at the weather together. We watched the nightly news and looked online. Our sunny days were gone. We had, as of that night, scattered thunderstorms on Saturday and Sunday. My heart sank. Luckily, most of the rain Saturday was in the morning and in the late evening. So that left us some time to shoot. We made a plan. We would shoot around the rain as best we could, and if we had to, we would shoot in the rain. The only thing we would have to sell story-wise is that a storm comes literally when Frank shows up in the script. It might turn out great. Only thing we could do was pray.

Saturday, 22nd August

I awoke well before dawn, somewhere around 5:15 A.M., and I was nervous. Amazingly, it had not rained yet, and there was a small chance the rain might miss us, the heavy rain anyway. Keep in mind these were scattered thunderstorms. The sky was cloudy and patchy. Around 6:45 A.M., it began to drizzle, but not too much. It was not even enough to wet the ground. We were in good shape. We had an 8:00 A.M. call time, and everyone was there early. We set out to the location. Now is a good time to explain that we technically had four days of shooting, and my script was only seven pages long. That means we had to shoot less than two pages a day to get

the whole script. That is a pretty easy schedule. We had planned on delays and problems, like weather.

We arrived on set, and the sky was dark and yucky. We felt there was nothing we could do, so we decided to shoot. We started shooting just as we planned. The stuff we started with was Red's reactions to the outlaws on the hill. This area, coupled with the stuff from Friday, is some of the stuff that I hate most. In general, I hate the interaction between Red and the outlaws on the hill. I explained why I was disappointed in the Jason Willey coverage, and this is the other half. This is most likely to rain but I was mad anyway. I should have gotten more coverage of Red noticing Mr. Richards getting killed. What I got just barely works. I am sure I was in a panic over the impending rain, and so I rushed the shots, but that was not an excuse. We were able to shoot for about forty minutes before the rain came, and we proceeded to shoot during the rain. We were prepared for it. All the equipment had been rain-proofed, and we even laid a tarp over the area where we would do most of the shooting. The ground was all dirt, and we did not want it to get wet and muddy. We were actually able to get all of Red's coverage from the time he leaves the tree, turning to see Frank, all the way up until Frank takes the gun from him. We shot all of that in the rain. I had accepted my demise and thought it would rain all day.

We got as much rain b-roll as we could get, just in case I needed to use it later. We had accepted the rain. We shut down shooting for about twenty minutes because it came to a small downpour –too much rain to shoot in – but luckily it stopped soon after. Now the bad news is, it went from black and crappy in less than thirty minutes to sunny. There were no clouds, only bright sun. So what did we do? It was supposed to rain the next day, so do we shoot for sun or do we shoot for stormy and rainy? My brain almost exploded. We did the only thing we could do, and that was to keep shooting. What Barry and I decided to do was shoot neutral the best we

could. We shot all of John and Corbin's coverage inside the barn and just outside the barn. Doing this let us flag off the hard sun and keep the coverage of them somewhat neutral. This would allow us to match whatever weather we would get on Sunday. With that said, the rest of the day went great weather-wise. We had sunny skies and a few clouds; it was nice. Barry's and the grips' day was a lot harder. Instead of a 12x12 bounce, we had to have a 12x12 overhead solid that caught wind really easily.

It was also a big day for Corbin. We actually shot out Corbin on Saturday. We got all of his coverage for the film, and that was a relief. I think I was able to get the best out of him. He seemed to understand how hard of a day it was for us, and it was also his big moment, so he was in the zone for me at least.

The last shot of the day turned out to be the opening dolly shot of the film. This brings me to Barry and his zoom. We did not figure this out just for the dolly shot. In fact, we had been using the zoom all day on Saturday. The first time we used it was in the rain. Red was standing at this tree about twenty feet away from the barn, and his action was to turn and walk to the barn. So, what we did was zoom in to a 85mm on Red, and as he walked toward camera, we zoomed out to about 40mm. It was awesome! I loved it, and it was not something we planned for at all. We paid homage to all the zooms of spaghetti Westerns without even knowing it. We did it out of necessity, just like they might have, but it worked great. Now, the dolly shot would not have been near as good as it is without the zoom. The shot was supposed to start on a close up of the maul and dolly out to reveal the barn threshold. It is a shot very similar to the opening and closing of *The Searchers*. However, it did not work like we wanted. If we started on a close up, by the time we got to the ending frame, we saw dolly track. It also took a really long time to do the move, probably too long to be useful in the edit. Barry and I looked at each other. We

decided to zoom. The shot went from an 85mm close up to 30mm wide, just missing the edge of the dolly track. It was a beautiful shot, and just what I needed. We did few takes of it before getting it just right and ending the day with a picture wrap on Corbin. Corbin did stay the night on Saturday, just in case we watched dailies and found something to pick up on Sunday. Barry and I looked at the footage that night and thought we were in good shape. He was good to go home early Sunday.

Sunday, 23rd August

I awoke at around 5:45 A.M. to rain. It was raining but not storming. Because we had covered up the location with tarps to protect from rain, we were still in good shape. By the time we arrived on set, the rain had stopped, and the sun was showing. It was fantastic to see that it was going to be sunny most the day, so we decided to reshoot all of Red's coverage from the tree back to Frank. Yes, all the stuff we shot Saturday morning, we reshot for sun. It was the best thing to do, and I'm glad we did it. Christian and John are both fantastic actors, and thanks to them being so amazing, we smashed all the stuff we got on Sunday. The one shot that took the most out of us was Red's final close up when he is dying. It was one we had to get right, and I would accept nothing less. We did the shot seven times; it was the most takes of any setup on the shoot, but I got what I wanted, and I was happy with it.

We had a few hiccups over the day, but nothing major. Barry had to fight the sun to keep a consistent look with the light, and we had to be safe with the 12x12. It almost blew away. Art had to keep continuity on a bruise on Christian's face and keep continuity of John's grimy teeth. These were all minor things, and we finished everything by mid-afternoon. That was an official picture wrap on John and Christian and most of the crew. It was a great moment.

The day was over for some, but not for Barry, Noell, Dad, and myself. We went on an expedition to find Number 9, the mule. After looking at the footage a bunch of times, we decided that if we could get an establishing shot of the mule and a few close ups, we could make the scene work. We went off-roading and found Number 9 roaming the field. We grabbed the camera and started rolling. Number 9 was great in her natural habitat. She came right up to us and stood around for a bit before walking off. It was amazing; she really gave us everything we needed. We got two different wide shots and a few close ups.

We ended the day with some solid footage, and I was happy with it. We watched dailies and had a wrap party in the backyard. Everyone went swimming, drinking, and it was a good time.

What We Did

I wanted to talk about a few things that I did not mention on the days they happened; just how some things actually occurred. First of all, my house was considered home base. Barry, Rashada, my parents and I stayed here. The idea was we would be able to plan out any problems that might come up, which we did. The weather was a big thing, and it was good not to split us up during the shoot. The rest of the cast and crew were lodged up at a local bed and breakfast. They had to drive about fifteen minutes every morning and evening, which wasn't too bad.

It is important to note that shooting at my house gave us great control over a lot of things, but it did make several things harder and more expensive to do. Obviously, one expense was the bed and breakfast accommodations, which cost around \$1,300 dollars. The production also had

to feed a cast and crew of about twenty people three days' worth of breakfast, lunch, and dinner, so that was a big cost and undertaking. We had all our meals at base camp, and usually Rashada and I stayed on location and had our meals brought to us.

That brings me to transportation. We were shooting in a remote location. My truck, which carried all the camera gear, was the only vehicle that went to location. We had a tractor and trailer that carried art, grip, and all other miscellaneous stuff. Bad Boy Mowers, the company my dad works for, provided us with four all-terrain vehicles, two of which carried four passengers, and two that carried two passengers. We had in place a good transportation system to and from the house. It was less than a five-minute ride from the barn location to the house. The system worked really well. At just about anytime, we could send actors off set to relax at the house instead of on location. I also think the cast and crew had a lot of fun being at such a remote location.

We also had some good downtime entertainment. I have a pool, and each evening several crewmembers went for a swim to cool off when things got hot. I think the crew had a great time, and our overall production morale was really good. The drive back was just as good as the drive up. No one had any problems, and the grip truck made it safe and sound. Overall, I can say all things considered, the shoot was a fun and excellent one.

Chapter 4: Post-Production

Workflow and Editing

Workflow this day in age for a filmmaker can be really tedious. There are so many ways to do things and so many programs to work with. I chose to go through Assimilate Scratch because we had it at school and because I knew how to use it, for the most part. I mainly chose it because I wanted to do my final color grade with it. I used Scratch to export my synced footage to be edited in Avid. I then decided to edit at home instead of at school. I purchased Avid to do this. I had always planned on having an editor, but in the end, I decided against it. I would have my sound done by a third party and my music done by a third party. I would then conform my edit, music, and sound all in Scratch. I would do my color grade there and then export my final film.

Scratch is a program that is not friendly. It is a powerful program, but it is not a nice one. I, like most people, ran into issues exporting out my footage. In my case, the only real problem was that the program forgot to export some of my clips. I had to go back and re-export some of them individually.

As I said, I had decided to edit the film myself. I came to this conclusion because I wasted no time in getting the film done. I had an assembly cut within a week of finishing principal photography, and I had a true first cut less than a week after that. I felt really confident in the film after my first cut. I felt it was really close to what I had put down on paper. Most everything flowed the way I had planned on it doing. There were a few bad spots. The worst spot being the area when Red hears Mr. Richards get knocked off the horse. I just didn't have the coverage I needed to make that scene flow better. It just kind of happens. It is the weakest part of

the film because of this. I spent most of my energy trying to make the scene work. I never really felt good about it until I got to the sound mixing stage. I went through several phases of the scene, trying to make it better, and I finally got it to the point where I liked it.

I am not an editor. As soon as I had the first cut, I started showing it to people for feedback. My go-to people were Thomas Baumgardner, Jacob Hoyson, and Eric White. Thomas and Jacob are both UNO graduates who both recently finished their thesis films. I take them both seriously and respect them for their honesty. Thomas is a true editor and really helped me with the pacing the film. He grilled my cutting and talked to me about areas of the film that were too slow or too fast and pointed out a few things that I could just cut. Jacob, on the other hand, was focused more with performances and helped me decide on the best takes to use. Eric White was my friend and a filmmaker from Arkansas. He had never read the script, and he gave me a very fresh take on the film. He was able to tell me what worked and what did not. From all their feedback, I was able to move forward, and by the end of September, I had a really solid cut of the film.

It was this version that I took to my committee members. My committee members included John Hampton Overton, Danny Retz, and Erik Hansen. My committee members each had unique advice for the cut, and I took all of their opinions into consideration. Hamp's biggest thing was that he wanted more of the kid, specifically at the end during the standoff. As a result, I did add a little more screen time for Charlie, but not so much at the end because it was coverage that I did not actually have. Danny's advice mostly revolved around editing decisions. I took most of his advice, and the film was better for it. He thought a few of the takes I used were too long, but in the end, I wanted some of them to remain long and left them that way.

Erik's viewing was a little different. Erik invited me to screen the film for him and his graduate screenwriting class. The class included the first year film graduate students and a few other creative writing students. The screening would be my first group screening of the film, and I was somewhat nervous about it. It is also interesting to note that this class was the class where the script was conceived. The students were only a few weeks away from doing the assignment that I wrote the script for. The time came, and I screened the film. Afterward, the students filled out a sheet that Erik and I had made with questions about the film. These questions revolved around story, character, and what the film does for an audience.

What followed the screening was extremely amazing for me. The class, Erik, and I spent the remainder of the class period talking about the movie and the majority of the discussion was about story and character. It was great. Now, that is not to say that they just had good comments; the class overall had good and bad things to say. The group also had so many other thoughts that had never crossed my mind before the screening. The class saw the outlaws on the hill and saw the extra horse, with no rider. In the script and the movie, this horse was Mr. Richards' horse. The outlaws took it from him. After the screening, several students saw the horse and asked themselves, "Where is the other rider?" To them, the horse without a rider implied, "Oh no! Where is the other guy? Oh crap he is behind him with the kid." This response just excited me; I had never looked at it that way before. By the end of the discussion, the class and Erik both agreed that my weakest area was from the time Mr. Richards leaves to Red turning to see Frank. I agreed with them; I thought it was the worst part, too. Erik really wanted me to try something drastically different in order to fix it. Something along the lines of making the event happen at a later time. He wanted a fade to black and to come back in on the gunshot.

I took the committee's and the class's advice and proceeded with the edit. I added all of Danny's editing comments first, and they were solid. I then added more of Charlie to the film here and there where it worked. Then I attempted to fix the Mr. Richards part. I tried to have a scene split. I attempted to use a fade to black in some fashion, but it did not work. I was already short on footage in the area, and with the footage I had it was near impossible to have it flow a different way. What I did do was make some shots longer and some shorter based on the class viewing. By the time I had a fourth and fifth cut, I felt much more confident in the film as a whole. I finally felt good about the Mr. Richards scene.

I showed the cut to a handful of people I trusted, including Jacob Hoyson and Eric White one more time. Eric was the first to look at it, and he could not find anything worth changing. He liked it. I also had Jake watch it, and he said the same thing. I decided that I didn't need any more changes and felt good enough to picture lock, so I did. This was later in October that I locked. I had edited the entire film in a little less than two months. I thought that was pretty good for a student film. From there, I sent the final cut to my sound designer and my composer.

Music

Aidan Dykes was a business student from LSU and a good friend of Donovan, Daniel, and Emily's. Even though he was a business student, he specialized in and was working toward a career in sound design and musical score. He was mostly versed in sound design, but he was really confident in creating a score for the film. Emily referred me to him, I got in touch with him, and we hit it off.

I first met him on the set of Rashada's thesis film. He was the boom operator on the shoot, and I was the cinematographer, but we made time at lunch one day to watch the film and

talk it over. I gave him some of the songs that I used as temp music in the movie, and we talked about the tones and instruments that I liked. Some of the music I shared with him was music from the film *Foxcatcher* and *Once Upon a Time In the West*. I also specified that I really wanted a cello and some deep strings. Aidan asked me if I would be open to some other stuff, and I said sure thing. I was really glad to have Aidan because I knew nothing about music.

Aidan created a score with keyboard sounds only, until we got the score the way we wanted it, and then he would replace the electric instruments with acoustic instruments like the cello. I remember we had a few great spotting sessions, watching and listening to the film with the score. It was a great experience to have a composer who cares so much about what they are doing and to care so much about my film; it was just a fantastic thing to experience.

The score Aidan created was great, and I loved it. It was more music than I had originally wanted, and I almost feel that it might be too much music, but Aidan gave me really strong, thought-out reasons for why he did things the way he did. In the end, I personally felt really good about the music, and even though it wasn't what I had imagined it to be, it was there, and it felt right for the film. We moved forward and got a few musicians to play the score. Our cello player was fantastic.

It was a great moment hearing the score for the first time with the actual instruments. Aidan felt good about the music, and so did I. I again sought the aid of my friend Jacob Hoyson, wanting to get his thoughts on the music. Jake was a music fan and took a great deal of time and care with the score for his film, and I new he would tell me like it is. Overall, Jake really liked the score. He thought it was a little much at times, but he felt that when it was put in with a proper mix it would be great.

I had a wonderful time working with Aidan, and it was a wonderful experience to have a composer. It was something that I had never done for a film before, and I felt it was really important to have the music composed for this film.

Sound Design

With the help of Henry Griffin, one of the film faculty members, I was able to lock down a professional sound designer. Michael Gilbert worked in the New Orleans-based Swelltone Labs. I knew from the beginning how important sound is to a film. It is something that I am not good at, and I knew that I had to get the best I could find. I had set aside \$1,500 from my budget to be used for my sound design, and it was just enough to get me Michael. I knew from the beginning that I would be getting my money's worth from him.

I turned over the film to Michael at the end of October, and we ended up working on it on and off until the end of January. Our relationship was as professional as it could be. We had some initial spotting sessions, and I explained to him the really special things that were important to me. These specifics included making the Mr. Richards scene better and really selling the gun click at the end. Michael took my notes and went to work.

Both Michael and I did foley some things on our own. I went out and got some specific horse sounds for the film, and I also recorded several gunshots and gun echoes with the actual firearms used in the film. The foley really helped. One sound in particular was a pain to come by. The mule swishes its tail several times during the film. Nothing we had worked; the sound is so specific. So I called up Barry, who has a horse in New Orleans, and said Barry let's go see your horse. Barry and I, with the help of his wife, got some wild tracks of a horsetail swishing. We actually had to shake the tail ourselves, but it was fun. No one was hurt.

The great thing about getting Michael to do the film was his connection with Swelltone. They have a state of the art sound mixing facility that is really expensive to use. In the real world, this mixing stage costs around \$400 an hour to use. Michael and I spent two whole days on the stage doing the final mix. That should have cost me around \$8,000. I think I got a good deal when I got Michael.

Doing the final mix with Michael was a great experience. We were able to talk about things here and there and really get down in designing the 5.1 mix for the film. Aidan also attended our last mixing session to make sure that everything to do with the music mix went smoothly. I was really glad to have both of them in the same room together. I was able to bounce ideas off of them when we would discuss certain parts of the sound design. One big decision that I made during the design was the choice to remove the gunshot from the Mr. Richards scene. A few others and I had felt the gunshot was a cop out. I wanted to see the gunshot if it was going to be there. This may have been the wrong decision to make, but I made it. By the time we added in the horse sounds and the desperate cries of Mr. Richards, the scene played better than it ever had before. I asked both Michael and Aidan if they felt the gunshot was necessary, and their general consensus was that it wasn't. We moved forward.

With Michael and Aidan both approving of the mix, I felt confident enough to call it good. It was the end of January, and we locked sound design and rendered out the final mix tracks for the film. It was also just in time. In the week following our final mix, Michael got swarmed with work from an HBO show.

Color Grading

I did the color correction and color grading all myself. It was a long process; I took a lot of time doing the color. I did the color in Assimilate Scratch. I started the process by matching all the footage color-wise and crushing the blacks and popping the whites. The footage from the Alexa was great to work with; I had so much information. The one overarching thing that I didn't like in the film was that there was so much green. Westerns aren't green. It had been an unusually wet summer, and all of the grass and trees were really green for late August. I hated it; I thought the grass was going to be brown and at least a few fall colors. Nope, it was green. So most of my color grading involved taking out just the right amount of green and taking out just the right amount of saturation.

I would like now to complain a little. Don't get me wrong, our finishing suite is top-notch, and I love it. I love working in there, but it comes at a great pain. First and foremost, the room is deadly hot, and it was sweltering work to color grade. Second, I had to color grade the film three times technically. This was due to the fact that none of the monitors in the finishing suite were trustworthy. I was somewhat terrified as a cinematographer that I did not have a trustworthy instrument. I knew something was wrong because Andrea Kuehnel's film looked terrible at the New Orleans Film Festival. I was the cinematographer of her film, so I felt bad. Andrea had spent countless hours color grading her film so it would look perfect on the school's film projection system. Unfortunately, what looked good there looked really washed out compared to every other film in the New Orleans Festival. I did not want this to happen to me, and currently I am not sure what will happen. I have not had a chance to test the film out on another large projector, but I will. I took it upon myself to recalibrate the finishing suite monitor to the best of my ability. I did that a couple of times. That is why I had to color the movie several times.

My final color grade came out to be this slightly less saturated film with a little bit of a reddish brown tint to it. At least I hoped that was the look. I tested the film in the finishing suite. I tested it in our large computer lab on the computers and the projectors. I tested the film on my home computer and on my home LCD TV. I then tested on our 4K projector. All the times I tested it, I had very minor differences. I also took it upon myself to learn a handful of things about After Effects. I will discuss that journey later, but as far as color goes, I used After Effects to add a layer of grain to the entire film. That day, I tested the film on the 4K projector with a few of my trustworthy film friends, and I just decided yep, that's it. I am done.

Miscellaneous Things in Workflow

Finishing the film brings its own challenges. From past experiences of my fellow filmmakers, I learned creating credits could be annoying. I decided not to use the problem-heavy credits program in the finishing suite, and instead, I chose to create my credits in Adobe After Effects. I would like to note that I had to purchase a suite for myself because we did not have one computer with it in the whole film school. Adobe After Effects is an extremely powerful and common tool in the film world today. It is a program that can create a multitude of 3d objects, text designs, and can alter footage easily. I think it would be in the film department's best interest to gain a copy of the program in the future because it proved very useful for me. As I said, I used After Effects primarily to create my credits, and I did so with ease. I was able to make a suitable and simple scrolling credit for the film. It was easy, and I had relatively few problems, except for my spelling ability when typing out the names. I am a terrible speller. It was only after the credits that I felt comfortable adding the grain over the film. I went through several versions of the grain before I found a look that was pleasing. I was extremely glad I went out of

my comfort zone and got the program. I feel like what it gave me was just the icing on the cake, and it made the film that much better with the extra work I put in with After Effects.

Chapter 5: Analysis and Conclusion

It was the night of January 27th when I turned to Rashada in the Nims Theater and said, “I am done, I think.” *Splitting Maul* ultimately turned out to be the film I wanted to make, from beginning to the end. I feel proud of the film and am satisfied with the great deal of things I learned from it. The collaboration that I had with my crew will be a long-lasting one. Without question, I would work with any one of them for future projects and would hope to continue to learn from such amazing people. I would also hope to work with my cast members again. They all had amazing performances and great work ethics. I know they will go on to do great things, and I hope to be apart of those things. I have no reservations in saying that the shoot was amazing.

As I said, *Splitting Maul* turned out to be really close to what I had wanted in the film. The cast and crew’s reactions to the film were extremely positive. All the cast was very proud to have been apart of it. The reactions that I have received from test audiences have gone positively as well. The first real reaction to the film was during Erik Hansen’s class that I described in the editing section. Overall, the class seemed to really enjoy the film. Many thought it was sad, and they were disappointed that Red died. It was exactly how they were supposed to feel. It was the opposite of how most of the classic Westerns turned out. The class also had a few great character arguments that were amazing to me. The class experienced a fourth act of the film. Henry Griffin always referred to the fourth act as the act when people outside talk about the film or play. The class as a whole ended up arguing with each other about the mule scene in the film. Some said that Red was a good father and was teaching his son a lesson, while others disagreed and said he was too much of a coward to put down the mule himself. Luckily, they both were right. I was so

proud they were discussing this. Erik and I had worked long and hard to make that scene have dual meanings, and the class proved our work had paid off.

The second major screening was during Rashada's editing class. This was the final version of the film. What Rashada and I did was really smart, I think. Rashada told the class the director could not make it. I just said that I had worked on the film. This let the class openly give their raw opinions without worrying about offending me. It worked. Overall, the class enjoyed the film. Some thought it was too slow, and some thought it was just right. They really had wished Charlie killed Frank. Some of them rooted for Red to get up at the end and get his axe. The positive side was solid. Now for the negative side, which is what I wanted to hear. Mostly, the negative comments were few. The class as a whole agreed that they thought the music was too much for the film. They wished the music was toned way down in some areas and just left really quiet. I understood where they came from. It is a hard decision deciding where music should and should not go. Afterward, we told the class who I was. I answered questions about the film and talked about why I chose to do things the way I did. The experience was a good one, and as such, I believe the film works and is enjoyable.

I am proud that it is a film that breaks one's expectations and leaves the audience with a feeling. The feeling may be a sad one, but it is a feeling. I believe that a film should move a person on some emotional level, and I think my film does that. I hope it continues to. I plan on submitting the film to the New Orleans Film Festival, and from there, to festivals around the nation. I hope people enjoy the film, and even if they don't, I feel very proud that I was able to take an idea and commit to the process of seeing it through.

The film will forever be apart of me. I took something very meaningful to me, the idea of mortality in a father figure and put that on the scene. I stand by *Splitting Maul* as the best work that I could make at the time and relish it as an experience that I will never forget.

Filmography:

Call Me Cappy (2014, Mija Holzinger)

Foxcatcher (2014, Bennett Miller)

High Noon (1952, Fred Zinnemann)

Once Upon A Time In The West (1968, Sergio Leone)

Splitting Maul (2016, Trenton Mynatt)

The Searchers (1956, John Ford)

Tombstone (1993, George P. Cosmatos)

Unforgiven (1992, Clint Eastwood)

Appendices

Appendix A: Script

Splitting Maul V:9 Shooting Script

By

Trenton Mynatt

870-291-0182
trentonmynatt@hotmail.com
4/1/15

FADE IN:

1 EXT. TREE LINE- DAY

A SPLITTING MAUL sits lodged into the trunk of a tree.

2 EXT. FIELD- DAY

A vast field on the edge of a tree line.

It is a hot day in August.

RED a large burly man dressed in logging pants and a red shirt carry's a 30/30 rifle in his arm. He walks along the horizon. He is alone until.

CHARLIE a young boy, his son, runs up behind him catching up with Red's stride.

They walk side by side.

3 EXT. TREE LINE- DAY

Red and Charlie walk along the treeline until they reach a working lumber site.

Chopped wood and hand tools are scatted about. A Mule, JIMMIE, stands by a tree. She is old, feeble, and weak. She can't pull logs anymore.

Red and Charlie look at her.

RED

She's not going to get better.

Red takes a moment and loads the rifle. He aims it at Jimmie.

He wavers. He can't pull the trigger. He looks down at Charlie and hands him the rifle.

RED (cont'd)

You don't want her to suffer?

CHARLIE

No.

RED

Go on then.

(CONTINUED)

CONTINUED:

2.

Charlie takes and aims the rifle, it is heavy in his hands.
A moment passes.

He fires.

4 INT.-EXT. LIVERY - DAY

Light streams in through the cracks in the livery walls. The room is in poor condition and tools and equipment are scattered about. Part livery, part blacksmith, the building is open to elements at each end.

RED, sits at end on a long workman's table.

Red uses a file on a splitting MAUL, sharpening the edge.

He scraps the file back and forth across the edge.

Across the table sitting apposite of Red is Charlie.

Red looks at Charlie and Charlie looks back at him. In Charlie's hand is a small hatchet and a file. He is mimicking Red.

Red smiles.

NOISE comes from outside. A HORSE.

MR. RICHARDS (O.S.)
RED!? RED!? Get out here Red.

Red and Charlie stop.

Red looks over at the 30/30 rifle leaning by the threshold.

MR. RICHARDS (O.S.) (cont'd)
Red!?

Red looks over to Charlie as Charlie stares back at him.

Red stands with the MAUL in one hand and walks out.

5 EXT. LIVERY - DAY

A large tree TRUNK is surrounded by split wood behind the livery.

A splitting maul comes crashing down onto the trunk. The maul rises and falls again.

(CONTINUED)

CONTINUED:

3.

Red hits the trunk again and again. The strikes become furious, but the trunk does not split. On the last strike, the maul becomes stuck in the trunk.

MR. RICHARDS
Did you hear me?!

Red stops, acknowledging, MR. RICHARDS, a pompous looking short man in a tailored suit. He wipes his brow of sweat with a handkerchief.

MR. RICHARDS
Just get those ricks done!

RED
Yes sir.

Charlie sits on a rick of wood watching his father.

MR. RICHARDS
If you put that snot-nosed kid to work you might get done faster.

Red tightens his fist. Staring at Mr. Richards.

MR. RICHARDS (cont'd)
Hop to it then. Hate to lose the family livery, wouldn't you?

Red glares at and Mr. Richards as he walks past Charlie to his horse.

Mr. Richards gives a fake punch at Charlie's gut. Charlie flinches and almost falls off the rick.

Red flinches.

MR. RICHARDS (cont'd)
Coward.

Mr. Richards mounts his horse and rides off down the road.

RED
We need a new line of work, don't we?

Charlie returns a nod "yes."

Charlie frowns. He looks down and twiddles his thumbs.

RED
Will be okay, promise.

Charlie smiles.

(CONTINUED)

CONTINUED:

4.

Red smiles.

GUNFIRE

6 EXT. ROAD- DAY

Red looks out down the road to see Mr. Richards off his horse and on the ground, an OUTLAW puts a gun to Richards head and fires.

Two other OUTLAWS ride up around the one on the ground.

7 EXT. LIVERY - DAY

Red turns around swiftly waving at Charlie to get into the Livery.

8 INT.-EXT. LIVERY - DAY

Charlie sets down at the back of the livery as Red grabs the rifle and exits out the front.

9 EXT. LIVERY - DAY

Red aims his rifle toward the road. At the outlaws.

10 EXT. ROAD- DAY

The three outlaws sit on their horses not moving only watching from a distance.

11 INT.-EXT. LIVERY - DAY

Red lowers his gun.

VOICES, come from inside the livery. Red turns slowly.

Light streams through the cracks in the livery onto two figures.

A dark-dressed man, FRANK, sits next to Charlie inside the livery. He wears a fine double rig holster with two matching 45. caliber Schofield pistols at his side.

Frank is showing Charlie where the bullets go in one of the pistols, his FIRST GUN.

Red takes several steps toward them.

(CONTINUED)

CONTINUED:

5.

Frank gives over the gun to Charlie.

Charlie handles it with care, looking it over.

FRANK

Do you like shooting?

CHARLIE

Yeah.

FRANK

That's good that's good.

Red tenses up and stops.

RED

Get away from him.

Frank looks up.

FRANK

Hello Red. Now that is no way to treat a customer. Now is it? This is a shop ain't it? Can't tell that though. You really let it go under.

Red surveys the livery. The walls are rotting and falling apart. His gaze returns to Frank.

RED

We don't serve the likes of you.

Frank stands. He is tall and lean. He places his hand on Charlie's head and rubs it vigorously and playfully.

RED

I told you to get away from him!

Frank stops rubbing Charlie's head and gives him a pat on the shoulder.

FRANK

What are you going to do about it, Red?

Red and Frank's eyes lock.

FRANK (cont'd)

What's his name?

Red does not say anything.

(CONTINUED)

CONTINUED:

6.

FRANK

Doesn't matter. I'll give him a new one and teach him how to ride and how to shoot.

Red shoulders up the rifle ready to aim.

FRANK

Oh. Can you do it?

Frank lets go of Charlie's shoulder and walks toward Red.

Red cocks the hammer back on the rifle.

FRANK (cont'd)

You can't do it. I think you're a craven. I think you're a push over.

RED

No, I ain't.

FRANK

Do something about it. I think you are. I think it runs in the family.

Frank rushes Red, grabbing the barrel pointing the gun at his chest.

FRANK

Shoot me Red. Here's your chance.

The gun shakes in Red's hand. He quivers, unable to fire the gun.

FRANK (cont'd)

Shoot me!

Red's arm shakes.

Frank hits Red and takes the rifle away. Frank hits Red again in the stomach with the rifle. Red stumbles back to the wood pile where the MAUL sits stuck in the stump.

FRANK (cont'd)

I knew you couldn't do it. You're as big a coward as daddy was. When he let them take me!

Frank turns his back to Red and walks away, tossing the rifle aside.

Red watches as Frank walks toward Charlie.

(CONTINUED)

CONTINUED:

7.

FRANK (cont'd)
Boy you're coming with me. Uncle
Frank is going to take care of you
now.

Red reaches over grabbing the maul and pushes himself to his feet.

He raises the maul high lunging for Frank.

Frank sees him. Reaction. Frank pulls his SECOND GUN.

BOOM!

Red stops. The maul falls to the ground. Red collapses into the dirt.

Smoke puffs from the barrel of Franks gun.

Frank holsters his gun and kneels down beside Red, who is bleeding out.

Frank takes a moment.

FRANK (cont'd)
I will take good care of him.

CLICK. CLICK. CLICK.

Red can barely move his head. He looks to see Charlie firing the FIRST GUN at Frank, it is empty.

Frank smiles.

FRANK (cont'd)
He is learning already.

Frank walks away. Toward Charlie.

Frank takes the gun away from Charlie and pops open the Schofield. The chambers are empty. Franks loads the gun and slams it closed. He places it in his holster.

Frank takes Charlie by the shoulder as they walk away.

Red lays bleeding out next to his maul, he watches as they walk away.

Red's fist tightens around the maul's handle.

FADE OUT:

Appendix B: Crew List

Splitting Maul Crew List

Executive Producer- Jeff Mynatt
Director- Trenton Mynatt
Producer- Mack Walker
1st Assistant Director- Rashada Fortier
2nd Assistant Director- Kyndra Peortia

Camera

Cinematographer- Barry Cunningham
1st Assistant Camera- Conner Redmond
2nd Assistant Camera- John Thomas Hockaday
DIT- Tyler Laperouse

Art

Production Designer- Alaina Boyett
Costumes and Prop Master- Rebecca Llorella

Grip and Electric

Key Grip- Daniel Kleinpeter
Gaffer- Jacob Hoyson

Sound

Sound Mixer- Donovan Thibodeaux
Boom Operator- Emily Poulliard

Craft Service

Shana Mynatt
Viki Mynatt
June Roberts

Special Services

Horse Wranglers- Ty Cornelius, Lynn Cornelius

Appendix C: Budget

UNO FTA SPLITTING MAUL BUDGET

Class: Studio 1
Project Title: Splitting Maul
Producer: Mack Walker
Director: Trenton Mynatt
Script Date: February, 25th 2015

Budget Prepared by: Trenton Mynatt
Budget Date: February, 25th 2015
Shoot Dates: August 2015
Delivery Date: December 2015

Acct#	Category Description	Page	Total
11-00	STORY / RIGHTS & WRITING	1	85
13-00	PRODUCER AND STAFF	1	0
14-00	DIRECTOR AND STAFF	1	0
16-00	CAST	1	818
TOTAL ABOVE-THE-LINE			903
20-00	EXTRAS & STAND-INS	3	0
21-00	PRODUCTION STAFF	3	25
22-00	PRODUCTION DESIGN	3	100
23-00	SET CONSTRUCTION	4	150
24-00	SET DECORATION	4	0
25-00	PROPS	5	0
26-00	SET OPERATIONS	5	0
27-00	LIGHTING	5	190
28-00	CAMERA & VIDEO	6	40
30-00	PRODUCTION SOUND	7	250
31-00	WARDROBE	8	350
32-00	MAKEUP & HAIR	8	220
33-00	SPECIAL EFFECTS	8	0
34-00	VISUAL EFFECTS	9	0
36-00	TRANSPORTATION	9	860
37-00	LOCATIONS & FACILITIES	9	3,159
TOTAL PRODUCTION			5,344
45-00	EDITORIAL	12	480
46-00	MUSIC & POST PRODUCTION SOUND	12	1,050
53-00	STOCK FOOTAGE	12	0
TOTAL POST PRODUCTION			1,530
67-00	PRODUCTION INSURANCE	13	500
70-00	GENERAL EXPENSES	13	100
TOTAL OTHER			600
Total Above-The-Line			903
Total Below-The-Line			7,474
Total Above and Below-The-Line			8,377
Grand Total			8,377

UNO FTA, MM Budgeting

Appendix D: Call Sheets

Director	Trenton Mynatt
Producer	Maurice Walker
1st AD	Rashida Fortier
2nd AD	Kyndra Perihan

Splitting Maul

Day 1 of 4

LUNCH	5:30 PM	CRAFT SERVICES	N/A Mynatt
SUNRISE	6:29 AM	SUNSET	7:12 PM
WEATHER	64° AM	75° NOON	78° PM
Humidity	51%	Precipitation	0%

Note 1: Individual call times may vary.
 Note 2: Questions? **Call Rashida Fortier (832) 647-5758 or
 Kyndra Perihan (318) 655-8923**

CREW CAL
 SHOOTING CALL

8:30 AM
 TBD

Nearest Hospital
 White River Medical Center (870) 262-1200
 1710 Harrison St
 Batesville, AR 72501

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
1	EXT. TREE LINE <i>Splitting Maul lodged in trunk of tree.</i>	D	1/5	---	ADDRESS TO SET: 1000 Trenton Trail *ADDRESS TO PUT IN GPS*: Mount Pleasant, Arkansas
2	EXT. FIELD <i>Red and Charlie walk together.</i>	D	2/5	1,2	
3	EXT. TREE LINE <i>Charlie shoots, jimmie the Mule.</i>	D	5/5	1,2	
TOTAL PAGES					1 PG

#	NAME	CHARACTER	STATUS	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Christian Walker	Red	SW	11:30 am	---	---	
2	Corbin Potts	Charlie	SW	11:30 am	---	---	*BE MINDFUL OF CHILD ON SET*
3	Jason Willey	Mr. Richards		11:30 am	---	---	
4	John Neisler	Frank		11:30 am	---	---	

PRODUCTION NOTES/REQUIREMENTS	
PROPS:	(SC 2: 30/50 Rifle) (SC 3: Rifle)
SFX:	
HAIR/MU:	
GRIP/ELECTRIC:	
SPECIAL EQUIP:	
SET DRESSING:	(SC 1: Splitting Maul) (SC 3: Chopped wood, hand tools)
STUNTS:	
WARDROBE:	
ANIMALS:	(SC 3: Mule) *Do NOT touch, feed, or ride the animal at any point!*

ADVANCE SCHEDULE						
DATE	SCEN	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
Day 2-8/21	4	INT-EXT. LIVERY (Red and Charlie are interrogated by Mr. Ri	D	6-8	1,2	Mynatt's Property- 1000 Trenton Trail
Day 2-8/21	5	EXT. LIVERY (Mr. Richards talks down to Red)	D	1-3/8	1,2,3	Mynatt's Property- 1000 Trenton Trail
Day 2-8/21	6	EXT. ROAD (Red watches an outlaw kill Mr. Richards)	D	1-8	1,3	Mynatt's Property- 1000 Trenton Trail
Day 2-8/21	10	EXT. ROAD (Outlaws stay on their horses)	D	1-8	BG	Mynatt's Property- 1000 Trenton Trail
Day 2-8/21	7	EXT. LIVERY (Red tells Charlie to get in the livery)	D	1-8	1,2	Mynatt's Property- 1000 Trenton Trail
Day 2-8/21	8	INT-EXT. LIVERY (Red grabs his rifle)	D	1-8	1,2	Mynatt's Property- 1000 Trenton Trail

Day 2-821	9	EXT. DAY (Red notices aim at the eulaws)	D	1-8	1	Mynall's Proper
-----------	---	--	---	-----	---	-----------------

THURSDAY, AUGUST 20, 2015					
PRODUCTION		CALL	ART DEPARTMENT		CALL
Director	Trenton Mynall	08:30 am	Production Designer	Alaina Boxett	08:30 am
Producer	Maurice Walker	08:30 am	Art Coordinator	Rebecca L. Iorella	08:30 am
1st AD	Rashada Fortier	08:30 am			
2nd AD	Kynda Penhan	---			
CAMERA		CALL	CRAFT SERVICES		CALL
Cinematographer	Berry Cunningham	08:30 am	Craft Services	Viki Mynall	08:30 am
Camera Operator	Berry Cunningham	08:30 am	Craft Services	Jane Roberts	08:30 am
1st AC	Joey Harmer	08:30 am			
2nd AC	Noell Dominick	---			
DOT	Tyler Laprouse	---			
Still Photographer	Ene White	---			
SOUND		CALL			
Sound Mixer	Donovan Thibodeaux	08:30 am			
Boom Operator	Emily Poelland	---			
GRIP AND ELECTRIC		CALL			
Gaffer	Jake Hoyson	---			
Dolly Grip	Connor Redmond	---			
Key Grip	Daniel Klempner	---			
TRANSPORTATION NOTES					
PICKUPS/TRAVEL: DRIVERS, KEEP GAS RECEIPTS.					

Day 2 of 4

Director	Trenton Mynatt
Producer	Maurice Walker
1st AD	Rashada Fortier
2nd AD	Kyndra Periban

SPLITTING MAUL

LUNCH	5:30 PM	CRAFT SERVICES
		Viki Mynatt
SUNRISE		SUNSET
WEATHER	68° AM 78° NOO 79° P	
Humidity	63%	Precipitation 0%

Note 1: Individual call times may vary.
Note 2: Questions? Call Rebecca Liordella (504)906-8004 or Trenton Mynatt (570)294-0182

CREW CALL	8:30 AM
SHOOTING CALL	9:15 AM

Nearest Hospital
White River Medical Center
1710 Harrison St
Batesville, AR 72501

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
4	INT/EXT. LIVERY <i>Red and Charlie are interrupted by Mr. Richards.</i>	D	6/8	1,2	*ADDRESS TO PUT IN GPS: MOUNT PLEASANT, ARKANSAS
5	EXT. LIVERY <i>Mr. Richards talks down to Red.</i>	D	1 3/8	1,2,3	*ADDRESS TO SET: 1000 TRENTON TRAIL
6	EXT. ROAD <i>Red watches an outlaw kill Mr. Richards.</i>	D	1/8	1,3	
10	EXT. ROAD <i>Outlaws stay on their horses.</i>	D	1/8	BG	
7	EXT. LIVERY <i>Red tells Charlie to get in the livery.</i>	D	1/8	1,2	
8	INT/EXT. LIVERY <i>Red grabs his rifle.</i>	D	1/8	1,2	
9	EXT. LIVERY <i>Red takes aim on the outlaws.</i>	D	1/8	1	
					TOTAL PAGES 2 5/8 PG

#	NAME	CHARACTER	STATUS	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Christian Walker	Red	W	8:30 AM	8:35 AM	9:00 AM	
2	Carbin Pitts	Charlie	W	8:45 AM	8:50 AM	9:00 AM	*BE MINDFUL OF CHILD ON SET*
3	Jason Willey	Mr. Richards	SW	9:30 AM	9:35 AM	10:15 AM	



STAND-INS			BACKGROUND		
#	DESCRIPTION	CALL	#	NAME OUTLAWS	3:30 PM

PRODUCTION NOTES/REQUIREMENTS	
PROPS:	
SFX:	
HAIR/MU:	
GRIP/ELECT:	
RUC:	
SPECIAL EQUIP:	

PRODUCTION			ART DEPARTMENT		
Director	Trenton Mynatt	8:30 AM	Production Designer	Alaina Boyett	8:30 AM
Producer	Maurice Walker	8:30 AM	Art Coordinator	Rebecca Llorella	8:30 AM
1st AD	Rashada Ferber	8:00 AM			
2nd AD	Kydra Periban	8:30 AM			
CAMERA			CRAFT SERVICES		
Cinematographer	Barry Cunningham	8:00 AM	Craft Services	Viki Mynatt	---
Camera Operator	Barry Cunningham	8:00 AM	Craft Services	Jane Roberts	---
1st AC	Joey Harmon	8:00 AM			
2nd AC	Noell Doernick	8:00 AM			
DET	Tyler Laperouse	8:00 AM			
Still Photographer	Eric White	8:30 AM			
SOUND					
Sound Mixer	Donovan Thibedeaux	8:30 AM			
Boom Operator	Emily Poulhazd	8:30 AM			
GRIP AND ELECTRIC					
Gaffer	Julie Heyson	8:00 AM			
Dolly Grip	Cenore Redmond	8:00 AM			
Key Grip	Daniel Kleinpeter	8:00 AM			
TRANSPORTATION NOTES					
PICKUPS/TRAVEL					

Director	Trenton Mynatt
Producer	Maurice Walker
1st AD	Rashada Fortier
2nd AD	Kyndra Perihan

SPLITTING MAUL

LUNCH	5:30 PM	CRAFT SERVICES	
		Viki Mynatt	
SUNRISE		SUNSET	
WEATHER	65° AM	79° NOO	80° PM
Humidity	84%	Precipitati	36%

Note 1: Individual call times may vary.
 Note 2: Questions? Call Rebecca Llorella (504)906-8981 or Trenton Mynatt (504)291-0182

CREW CALL	8:30 AM
SHOOTING CALL	9:30 AM

Nearest Hospital
White River Medical Center
1710 Harrison St.
Batesville, AR 72501

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
11	INT/EXT. LIVERY	D	3 3/8	1,2,4	ADDRESS TO SET: 1000 Trenton Trail
	Frank shoots Red and takes Charlie.				ADDRESS TO LOCATION: Mount Pleasant, Arkansas
					TOTAL PAGES 3 3/8 PG

#	NAME	CHARACTER	STATUS	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Christina Walker	Red	W	8:45 AM	8:50 AM	9:15 AM	
2	Corbin Pitts	Charlie	W	9:00 AM	9:05 AM	9:30 AM	*BE MINDFUL OF CHILD ON SET*
4	John Neisler	Frank	W	9:00 AM	9:05 AM	9:30 AM	

STAND-INS			BACKGROUND		
#	DESCRIPTION	CALL	#	NAME	CALL

PRODUCTION NOTES/REQUIREMENTS	
PROPS:	
SFX:	
HAIR/MU:	
GRIFF/LECU:	
RIC:	
SPECIAL:	
EQUIP:	
SET:	
DRESSING:	
STUNTS:	
WARDROBE:	


ADVANCE SCHEDULE						
DATE	SCENE	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
DAY 4 - 8/23	11	INT/EXT. LIVERY (Frank shoots Red and takes Charlie)	D	3 3/8	1,2,4	MYNATT RESIDENCE

PRODUCTION		CALL	ART DEPARTMENT		CALL
Director	Trenton Mynatt	8:30 AM	Production Designer	Alaina Boyett	8:30 AM
Producer	Maurice Walker	8:30 AM	Art Coordinator	Rebecca Llerella	8:30 AM
1st AD	Rashada Ferrier	8:00 AM			
2nd AD	Kyndra Peribon	8:30 AM			
CAMERA		CALL	CRAFT SERVICES		CALL
Cinematographer	Barry Cunningham	8:00 AM	Craft Services	Viki Mynatt	---
Camera Operator	Barry Cunningham	8:00 AM	Craft Services	Jane Roberts	---
1st AC	Joey Hammon	8:00 AM			
2nd AC	Noell Dominick	8:00 AM			
DET	Tyler Laperouse	8:00 AM			
Still Photographer	Eric White	8:30 AM			
SOUND		CALL			
Sound Mixer	Donovan Thibodeaux	8:30 AM			
Boom Operator	Emily Paultiard	8:30 AM			
GRIP AND ELECTRIC		CALL			
Gaffer	Julie Hoyson	8:00 AM			
Dolly Grip	Cenore Redmond	8:00 AM			
Key Grip	Daniel Klempeter	8:00 AM			
TRANSPORTATION NOTES					
PICKUPS/TRAVEL					

Day 4 of 4

Director	Trenton Mynatt
Producer	Maurice Walker
1st AD	Rashida Fortier
2nd AD	Kyndra Perihan

SPLITTING MAUL

LUNCH	02:30 PM	CRAFT SERVICES
		Viki Myratt
SUNRISE		SUNSET
WEATHER	74° AM	82° NOO 79° PM
Humidity	78%	Precipitati 58%

Note 1: Individual call times may vary.
Note 2: Questions? Call Rebecca Llorca (504)906-8901 or Trenton Mynatt (570)291-0182

CREW CALL	8:30 AM
SHOOTING CALL	9:30 AM

Nearest Hospital
White River Medical Center
1710 Harmon St
Batesville, AR 72501

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
11	INT/EXT. LIVERY	D	3 3/8	1,2,4	ADDRESS TO SET: 4000 Trenton Trail
	Frank shoots Red and takes Charlie.				ADDRESS TO LOCATION: Mount Pleasant, Arkansas
					TOTAL PAGES 3 3/8 PG

#	NAME	CHARACTER	STATUS	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Cristian Walker	Red	W	9:00 AM	09:05 AM	9:15 AM	
2	Corbin Pites	Charlie	W	9:00 AM	9:05 AM	9:15 AM	*BE MINDFUL OF CHILD ON SET*
4	John Neisler	Frank	W	9:00 AM	9:05 AM	09:15 AM	

STAND-INS			BACKGROUND		
#	DESCRIPTION	CALL	#	NAME	CALL

PRODUCTION NOTES/REQUIREMENTS	
PROPS:	
SFX:	
HAIR/MU:	
CRUISE/LECTRIC:	
SPECIAL EQUIP:	
SET DRESSING:	
STUNTS:	
WARDROBE:	

ADVANCE SCHEDULE						
DATE	SCENE	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
---	---	---	-	--	---	---

Sunday, August 23, 2015

PRODUCTION		CALL	ART DEPARTMENT		CALL
Director	Treon Mynatt	8:30 AM	Production Designer	Alaina Boyett	8:30 AM
Producer	Maurice Walker	8:30 AM	Art Coordinator	Rebecca Llorella	8:30 AM
1st AD	Rashada Fortier	8:30 AM			
2nd AD	Kydra Periban	8:30 AM			
CAMERA		CALL	CRAFT SERVICES		CALL
Cinematographer	Barry Cunningham	8:30 AM	Craft Services	Viki Mynatt	---
Camera Operator	Barry Cunningham	8:30 AM	Craft Services	Jane Roberts	---
1st AC	Joey Hannon	8:30 AM			
2nd AC	Noell Dominick	8:30 AM			
DIT	Tyler Laperouse	8:30 AM			
Still Photographer	Eric White	8:30 AM			
SOUND		CALL			
Sound Mixer	Donovan Thibodeaux	8:30 AM			
Boom Operator	Emily Poullard	8:30 AM			
GRIP AND ELECTRIC		CALL			
Gaffer	Julie Hoyson	8:30 AM			
Deby Grip	Connor Redmond	8:30 AM			
Key Grip	Daniel Klempeter	8:30 AM			



SAG-AFTRA.

SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

Picture Title Splitting Maul

Company Maurice Walker

Production No. 00405307

Date 08/22/15

Contact Marvile Walter

Phone No. 5042568650

Shooting Location MOUNT PLEASANT, ARKANSAS

Is Today a Designated Day off? Yes ☐ No ☒ Production Type MP ☐ TV ☐ MOW ☐ Industrial ☐ Other ☐

[illegible]

*This refers to the two (2) days (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.

Production Time Report Exhibit G 8.14

1 of 1

Exhibit G

Picture Title Splitting Maul

Company Maurice Walker

Production No. 00405307

Date 8/23/2015

Contact Maurice Walker

Phone No. 5042568650Shooting Location: MOUNT PUEBLO, ARIZONA

Is Today a Designated Day off? Yes ☐ No ☒ Production Type: MP ☐ TV ☐ MOW ☐ Industrial ☐ Other ☐

[illegible]

*This refers to the two (2) days (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.



The University of New Orleans Film Program

The University of New Orleans
Film, Theater, and Communication Arts
2000 Lakeshore Drive - PAC 307
New Orleans, Louisiana 70148
Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER:

PROD. #:

PRODUCTION TITLE:

PRODUCER:

DIRECTOR:

LOCATION MANAGER:

STUDENT PRODUCTION LOCATION CONTRACT

DATE:

8/23/2015

Permission is hereby granted to

Trenton Myrath

(hereinafter referred to as

"Student Filmmaker") by

Trenton Myrath

(hereinafter referred to as

"Owner/Agent"), to use

Thurs House

the property and adjacent

area, located at

1100 Trenton Trail Mt. Pleasant AR 72561

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

8/20/2015

(Day & Date) and ending on

8/24/2015

(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

DATE

OWNER/AGENT

DATE

ADDRESS:

1000 Trenton Trail Mt. Pleasant AR 72561

TELEPHONE:

870 291 0182



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182
Course#: FTA 6911	Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date:

STUDENT PROJECT CREW AGREEMENT

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

NAME: Donovan Thibodeaux

ADDRESS: 3927 Boudin St.

CITY: New Orleans STATE: LA ZIP CODE: 70119

CELL PHONE #: 225-729-3787

EMAIL ADDRESS: dmt1110@gmail.com

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

EMERGENCY CONTACT (Name & phone number): Melvin Thibodeaux

225-741-8755

CREW POSITION: Sound Mixer

SCHEDULED WORK DATES: 8/20 TO 8/23

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8/23

DATE

8/23

DATE

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



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
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(504) 280-6317 | Fax (504) 280-6318
www.unofilm.com

Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182
Course#: FTA 6911	Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date: 8/20/2015

STUDENT PROJECT CREW AGREEMENT

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

NAME: Rashada Fortier
 ADDRESS: 1620 Behrman Ave
 CITY: New Orleans STATE: LA ZIP CODE: 70114
 CELL PHONE #: 832-647-5758
 EMAIL ADDRESS: Rashada.fortier@gmail.com
 IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐
 EMERGENCY CONTACT (Name & phone number): Bobbie Fortier (Mother)
832-687-6822
 CREW POSITION: 1st Assistant Director
 SCHEDULED WORK DATES: Thurs Aug 19th to Sun Aug 23rd
 ADDTL TERMS: DRIVE IN → WED, Aug 18th, DRIVE OUT, Aug 24th
 SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): RASHADA FORTIER

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

AGREED TO AND ACCEPTED:

[Signature]
 SIGNATURE
[Signature]
 STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8/20/2015
 DATE
8/20
 DATE

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2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
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www.unofilm.com

Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182 Phone:
Course#: FTA 6911	Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date: 08/18/2015

STUDENT PROJECT CREW AGREEMENT

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

NAME: REBECCA M LORELLA
 ADDRESS: 2416 JEANNE ST.
 CITY: MARRERO STATE: LA ZIP CODE: 70072
 CELL PHONE #: (504) 906-8901
 EMAIL ADDRESS: rebecca.lorella@gmail.com

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

EMERGENCY CONTACT (Name & phone number): VILMA LORELLA (MOM)
(504) 347-4043

CREW POSITION: ART COORDINATOR

SCHEDULED WORK DATES: THURS. AUG 19th to SUN. AUG 23rd

ADD'L TERMS: DROVE IN - WED. AUG 18th
DROVE OUT - MON. AUG 24th

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

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

AGREED TO AND ACCEPTED:

Rebecca Lorella
 SIGNATURE
[Signature]
 STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

08/18/2015
 DATE
[Signature]
 DATE

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



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THE UNIVERSITY OF NEW ORLEANS

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

Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182
Course#: FTA 6911	Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date: 8/23/15

STUDENT PROJECT CREW AGREEMENT

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

NAME: Emily Poulleard
 ADDRESS: 1010 Robert & Lee Blvd Apt 214
 CITY: New Orleans STATE: LA ZIP CODE: 70122
 CELL PHONE #: 985 237 8431
 EMAIL ADDRESS: epoulleard@uno.edu
 IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐
 EMERGENCY CONTACT (Name & phone number): Mirtha Ariza
985 430 9409

CREW POSITION: Boom operator, super hero, break dancer
 SCHEDULED WORK DATES: Aug 20th TO Aug 23rd
 ADD'L TERMS: ~

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

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

AGREED TO AND ACCEPTED:

Emily Poulleard
 SIGNATURE
T. Mynatt
 STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8/23/15
 DATE
8/23
 DATE

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Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182
Course#: FTA 6911	Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date:

STUDENT PROJECT CREW AGREEMENT

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

NAME: Daniel Kleinpeter
 ADDRESS: 3927 Boudin St.
 CITY: New Orleans STATE: LA ZIP CODE: 70119
 CELL PHONE #: 225-235-6022
 EMAIL ADDRESS: dkleinpeter92@yahoo.com
 IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒
 EMERGENCY CONTACT (Name & phone number): Lisa Traanontana - 225-281-1341
 CREW POSITION: Key Grip
 SCHEDULED WORK DATES: Aug. 20 TO Aug. 24
 ADDTL TERMS: \$500 day rate (No)
 SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Daniel Kleinpeter

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

AGREED TO AND ACCEPTED:

Daniel Kleinpeter
 SIGNATURE
T. Mynatt
 STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8-20-2015
 DATE
8/23
 DATE

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Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182
Course#: FTA 6911	Phone: Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date:

STUDENT PROJECT CREW AGREEMENT

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

NAME: Maurice Walker
 ADDRESS: 4122 State St
 CITY: NO LA STATE: LA ZIP CODE: 70125
 CELL PHONE #: 504 256 8650
 EMAIL ADDRESS: MauriceWalker@gmail.com
 IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐
 EMERGENCY CONTACT (Name & phone number): Dave Walker 504 256 8650

CREW POSITION: Producer
 SCHEDULED WORK DATES: 8/18 TO 8/24
 ADD'L. TERMS: _____
 SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Maurice Walker

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

AGREED TO AND ACCEPTED:

Maurice Walker
 SIGNATURE
Mynatt
 STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8/23/15
 DATE
8/23
 DATE

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www.unofilm.com

Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182
Course#: FTA 6911	Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date: 8/23/15

STUDENT PROJECT CREW AGREEMENT

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

NAME: Joey Harmon
 ADDRESS: 4439 Demont-Lugin St. Apt. 2
 CITY: New Orleans STATE: La ZIP CODE: 70122
 CELL PHONE #: 504-508-0751
 EMAIL ADDRESS: ace70131@yahoo.com
 IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒
 EMERGENCY CONTACT (Name & phone number): Joanne Harmon
~~504-508-0751~~ 504-508-0570
 CREW POSITION: Camera assistant
 SCHEDULED WORK DATES: 8/19 TO 8/23
 ADDTL TERMS: _____
 SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Joey Harmon

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

AGREED TO AND ACCEPTED:

SIGNATURE

 STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8/23/15
 DATE
8/23
 DATE

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



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(504) 280-6317 | Fax (504) 280-6318
www.unofilm.com

Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182
Course#: FTA 6911	Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date:

STUDENT PROJECT CREW AGREEMENT

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

NAME: Connor Redmond
 ADDRESS: 3610 Palmyra St.
 CITY: New Orleans STATE: LA ZIP CODE: 70119
 CELL PHONE #: 504-345-3822
 EMAIL ADDRESS: connorjr92@gmail.com
 IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒
 EMERGENCY CONTACT (Name & phone number): Randy Redmond
301-471-2900
 CREW POSITION: Dolly Grip
 SCHEDULED WORK DATES: 8/21 TO 8/23
 ADDTL TERMS: _____
 SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Connor Redmond

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

AGREED TO AND ACCEPTED:

<u>Connor Redmond</u>	<u>8/23</u>
	DATE
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE	<u>8/23</u>
	DATE

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



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317/Fax (504) 280-6318
www.unofilm.com

Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182 Phone:
Course#: FTA 6911	Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date: 8/20/15

STUDENT PROJECT CREW AGREEMENT

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

NAME: Tyler Laperouse
 ADDRESS: 3610 Palmyra St.
 CITY: New Orleans STATE: LA ZIP CODE: 70119
 CELL PHONE #: 337-257-1634
 EMAIL ADDRESS: tmlaperouse@gmail.com
 IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒
 EMERGENCY CONTACT (Name & phone number): David Laperouse
337-298-0461

CREW POSITION: Leader
 SCHEDULED WORK DATES: 8/20/15 TO 8/23/15
 ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:

<u>Tyler Laperouse</u>	<u>8/20/15</u>
SIGNATURE	DATE
<u>[Signature]</u>	<u>8/23</u>
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE	DATE

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Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182
Course#: FTA 6911	Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date:

STUDENT PROJECT CREW AGREEMENT

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

NAME: Alaina Bayett
 ADDRESS: 2000 Lakeshore Dr. # 2050
 CITY: New Orleans STATE: LA ZIP CODE: 70148
 CELL PHONE #: 573-864-3222
 EMAIL ADDRESS: alainabayett@gmail.com
 IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐
 EMERGENCY CONTACT (Name & phone number): Shari Kortan's
573-864-6263
 CREW POSITION: Production Designer
 SCHEDULED WORK DATES: 8/19/2015 TO 8/23/2015
 ADD'L TERMS: love ♥
 SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Alaina Bayett - Production Designer

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

AGREED TO AND ACCEPTED:

Alaina Bayett
 SIGNATURE
[Signature]
 STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8/23/15
 DATE
8/23
 DATE

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www.unofilm.com

Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182
Course#: FTA 6911	Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date: 08/23/2015

STUDENT PROJECT CREW AGREEMENT

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

NAME: KYNDRA MARA PERIBÁN
 ADDRESS: 2003 IDLEWOOD CIR
 CITY: BOSSIER CITY STATE: LA ZIP CODE: 71111
 CELL PHONE #: (318) 655-8923
 EMAIL ADDRESS: ~~kyndra~~ Kyndra.periban@gmail.com
 IS CREW MEMBER A UNO STUDENT? Yes: ☒ No: ☐
 EMERGENCY CONTACT (Name & phone number): SANDRA PERIBAN
(318) 655-8921
 CREW POSITION: 2ND ASSISTANT DIRECTOR
 SCHEDULED WORK DATES: 8/20 TO 8/23
 ADDTL. TERMS: paz y amor! ~~~
 SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Kyndra Peribán

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

AGREED TO AND ACCEPTED:

Kyndra Peribán
 SIGNATURE

08/23/2015

DATE

8/23

DATE

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

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Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182
Course#: FTA 6911	Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date:

STUDENT PROJECT CREW AGREEMENT

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

NAME: Jacob Haysen

ADDRESS: 1111 Lake Ave Apt 237

CITY: Molokai STATE: LA ZIP CODE: 70025

CELL PHONE #: 412-952-2386

EMAIL ADDRESS: jacob.haysen@gmail.com

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

EMERGENCY CONTACT (Name & phone number):

Marilyn Haysen 412-343-1604

CREW POSITION: Gaffer

SCHEDULED WORK DATES: 8/29/15 TO 8/24/15

ADDT'L TERMS:

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

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

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE
[Signature]
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

8/24/15
DATE
8/23
DATE

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Student: TRENTON MYNATT	Email: tmynatt@uno.edu (870) 291-0182
Course#: FTA 6911	Professor: Hamp Overton
Project Title: SPLITTING MAUL	Date:

STUDENT PROJECT CREW AGREEMENT

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

NAME: NOEL DOMINICK
 ADDRESS: 3838 General Pershing St.
 CITY: New Orleans STATE: LA ZIP CODE: 70125
 CELL PHONE #: (504) 239-4533
 EMAIL ADDRESS: noel.dominick@gmail.com
 IS CREW MEMBER A UNO STUDENT? Yes: ☐ No: ☒
 EMERGENCY CONTACT (Name & phone number): Dawn Ruiz (mother)
(504) 717-5961
 CREW POSITION: 1st AC
 SCHEDULED WORK DATES: Aug. 20 TO Aug. 24, 2015
 ADD'L TERMS: _____
 SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): NOEL DOMINICK

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

AGREED TO AND ACCEPTED:


 SIGNATURE

 STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

08/24/15
 DATE
8/23
 DATE

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



The University of New Orleans
Film, Theater, and Communication Arts
2000 Lakeshore Drive - PAC 307
New Orleans, Louisiana 70148
Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER

PROD. #:

PRODUCTION TITLE:

PRODUCER:

DIRECTOR:

ORIGINAL MUSIC LICENSING AGREEMENT

AGREEMENT made and entered into as of Aidan Dykes by and between
The University of New Orleans Film, Theater, and Communication Arts (herein after the "FTCA")
and Trenton Mynatt (herein after the "Artist"), and
Splitting Man (herein after the "Picture").

IN CONSIDERATION of mutual covenants and conditions herein contained the parties hereby agree as follows:

1. The Artist grants the Producer, the Director, the FTCA, their successors, assigns, and licensees the non-exclusive right to record, produce and reproduce, the lyrics and musical compositions, or any portion thereof, for use in the production of the Picture. These rights include the use of the lyrics and musical composition for advertisements trailers, marketing, and promotion of the Picture created by the FTCA.
2. The Artist grants the Producer, the Director, the FTCA, their successors, assigns, and licensees the non-exclusive right to reproduce, perform, and edit any existing recordings, or any portion thereof, for use in the production of the picture. These rights include the use of any existing recordings the Artist may have for advertisements, trailers, marketing, and promotion of the Picture created by the FTCA.
3. The Artist grants the FTCA the right to exhibit, distribute, exploit, market, and perform the music for the Picture, created by the FTCA, throughout the universe in any and all media now known or hereafter devised. These distribution rights include the right to advertise, promote or market the music for the Picture, created by the FTCA throughout the universe in any and all media now known or hereafter devised.
4. The Artist will retain all rights to the musical compositions, lyrics and sound recording for the Picture.
5. The FTCA will retain all rights to the Picture, created by the FTCA.
6. The FTCA hereby grants the right for the Artist to use the Picture, created by the FTCA, for promotional use only. This does not include public screenings, television rights, or theatrical distribution. Any public performance of the Picture must be approved by the FTCA.

ORIGINAL MUSIC LICENSING AGREEMENT – page 2

7. The Artist is not legally bound from re-creating a picture using the lyrics and music compositions for the Picture, if and when the opportunity presents itself with another company, individual, entity, or educational institution. The FTCA does not have exclusive rights to the lyrics, musical composition or sound recording.
8. The Artist warrants that no promise of payment or compensation was made or will be made by the FTCA for the Artist's participation in this project.
9. The Artist agrees to indemnify and hold the Director, Producer, the FTCA, and their successors, assigns, and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Artist contained in this agreement.
10. The FTCA agrees to indemnify and hold the Artist, and their successors, assigns and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney's fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the FTCA contained in this agreement.
11. The Artist warrants and represents that he is free to enter into this license and that this agreement does not conflict with any existing contracts or agreements to which the Artist is a party. The Artist warrants that he maintains all rights to the lyrics and musical score for the Picture. The Artist also warrants that he owns all rights to master recordings of the Picture.
12. This agreement shall be governed by the laws of the State of Louisiana applicable to agreements executed and to be wholly performed herein. This agreement is not valid until signed by a representative from the FTCA and the Artist. The Artist agrees that this document constitutes the entire agreement between the parties superseding any previous agreements written or oral. The Artist further agrees that any modification be in writing and signed by all parties hereto.

Aidan Dykes
Artist

1/17/14
Date

Travis Mynatt
Producer(s)

1/17/16
Date

Producer(s)

Date

FTCA Representative

Date



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7000 Lakeshore Drive, Performing Arts Center 207
New Orleans, LA 70148
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www.unofilm.com

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

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Trenton Mynatt ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Splitting Maul (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise perform any necessary sound work required after the end of filming. Should I not be able to perform such sound work, I understand that the Filmmaker may enter into agreement with another person to rerecord my dialogue and/or record voice-overs and use this sound work over my picture or however they deem appropriate.

I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

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

Actor Name: <u>Christian Walker</u>	Email: <u>Breasehnd84@gmail.com</u>
	Phone: <u>901-482-1153</u>
Character: <u>Red</u>	Address: <u>1436 Josephine, Apt 2</u> <u>New Orleans, LA 70130</u>

Christian Walker
ACTOR SIGNATURE

3-13-16
DATE

Trenton Mynatt
STUDENT SIGNATURE

3-14-16
DATE



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

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Irenton Myrault ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled "Splitting Man" (the "Picture").

I hereby grant to the Filmmaker, the University of New Orleans Department of Film & Theatre, and their successors, assigns, and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which the Filmmaker may make of me or of my voice, and the right to use my name or likeness in or in connection with the exhibition, advertising, exploiting and/or publicizing of the picture. I further grant the right to reproduce in any manner whatsoever any recordings including all instrumental, musical, or other sound effects produced by me, in connection with the production and/or postproduction of the Picture.

I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy, rights of publicity or other civil rights, or for any reason in connection with your authorized use of my physical likeness and sound in the Picture as herein provided.

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I further acknowledge that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student and not the UNO Department of Film & Theatre.

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

Actor Name: <u>Jason Willey</u>	Email: <u>thebigwilley@gmail.com</u>
Character: <u>Mr. Richards</u>	Phone: <u>501-349-9549</u>
	Address: <u>1 Kaylin Dr., Little Rock, AR 72203</u>

Jason M. Willey
ACTOR SIGNATURE

8/20/15
DATE

Irenton Myrault
STUDENT SIGNATURE

8/23/15
DATE

Name of Minor: <u>Corbin B. Pitts</u>	Age: <u>9</u>
Relationship to Parent or Legal Guardian: SON <input checked="" type="checkbox"/> DAUGHTER <input type="checkbox"/> STEP-SON <input type="checkbox"/> STEP-DAUGHTER <input type="checkbox"/> BROTHER <input type="checkbox"/> SISTER <input type="checkbox"/> NEPHEW <input type="checkbox"/> NIECE <input type="checkbox"/> OTHER <input type="checkbox"/>	Character: <u>CHARLIE</u>

Name of Parent or Legal Guardian: <u>Kyle A. Pitts</u>	Email: Phone: <u>KAPFP@AOL.com</u>
Address: <u>4432 Greenway Drive</u> <u>North Little Rock</u> <u>AR 72116</u>	
Guardian on Location: <u>YES</u>	Email: Phone: <u>501.416.9971</u>

NOTE: MINORS ARE ONLY ALLOWED TO BE ON SET FOR A MAXIMUM NUMBER OF HOURS AS STATED IN THE SCREEN ACTORS GUILD RULES OR BY THE STATE OF LOUISIANA, WHICHEVER IS MORE RESTRICTIVE.

NOTE: IF MINOR WILL MISS SCHOOL, STUDENT FILMMAKER MUST COMPLETE "MINOR ACTOR RELEASE FROM SCHOOL" FORM.

Kyle A. Pitts
PARENT OR LEGAL GUARDIAN SIGNATURE
Corbin Pitts
STUDENT SIGNATURE

8/21/2015
DATE
8/21/2015
DATE

Vita

The author was born in Mt. Pleasant, Arkansas on July 20, 1990. He graduated high school in 2008 from Mt. Pleasant High School. He received a Bachelor of Science degree in Digital Filmmaking from the University of Central Arkansas in May of 2012. Trenton was enrolled at the University of New Orleans in fall of 2014. He will graduate with a Master of Fine Arts degree in Film Production in May of 2016.