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Lost in the Fire

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Lost In The Fire

A Thesis

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

Masters of Fine Arts
in
Film, Theatre, & Communication Arts
Film Production

by

Nicholas Ryan Isom

B.A. East Central University, 2007

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Abstract

In this paper, I will discuss the production of my thesis film, *Lost In The Fire*. The main subjects of this paper are Writing, Directing, Production Design, Cinematography, Editing, Sound, and Technology. I will also be talking about the ways the Graduate Film program at UNO prepared me to accomplish this project. In addition, I will share my process and reflect on the failures and successes of making this film.

Film, Fire, Arson, Oklahoma, Firefighting

Chapter 1

Introduction

Completing my thesis film has been one of the most challenging experiences of my entire life thus far. I never thought I would have taken so many detours, back-steps, and side-steps, but the time has finally come to wrap it up and fulfill the requirements of the UNO Graduate Film program. The last two films I made, *Spider in the Shed* and *Dreamtime*, were heavy on production design. I had already made up my mind that I wanted to go in a different direction with this project. My decision was to do something more based in dramatic action and with less emphasis on production design as to allow my focus to rest more in the performances of my actors.

When I first began discussions with my original head of committee, former Director of the Film Program, Professor J. Stephen Hank, I brought a list of ideas to him to get some input; most of them he strongly disliked and a few were just barely passable enough to consider for further development. I spent months doing research, interviews, and outlining a story which I felt was very heartfelt and unique. After I felt I had the elements of a story together, I wrote and submitted a prospectus to Hank. The idea was a musical period piece about the Yellow Fever epidemic in 1878 New Orleans. Despite the resources I had for production design, wardrobe and choreography, he felt the scale was too ambitious. It felt to me that there was going to be little I could do to win his faith and approval. So, I found myself frustrated and without a story I wanted to tell. My solution: quit school and start working.

Having left such a large commitment as grad school unfinished, it hung over my head daily as a dark cloud and began to block me creatively. I would experience guilt whenever I would try to devote myself to any other project. It finally got to a point when I made a choice to throw together a very cliched story about a husband's affair and his wife's revenge against his mistress. and put it together in a polished, technically well-done manner, just to get my diploma and move on with life. I put together an outline and turned in a prospectus. Henry Griffin, Artist-in-Residence and member of my committee, read my prospectus for that project and threw it back at me, as if my actions were completely transparent. He complained that the story lacked any form of emotion. I knew it wasn't a story I had any investment. Reflecting upon my efforts to just do enough to get by, I couldn't believe I would try and waste such an opportunity to make a good film while still having access to guidance from faculty and assistance from fellow students. I began searching for ideas and started a new list of contenders. While visiting my hometown in Oklahoma, I read a story about a young firefighter who had been pinned as the arsonist responsible for several fires. I was excited about the idea of using it as a jumping point for my story, but figured the logistics were too difficult. No other student at UNO had worked with an element as volatile as fire, and I was nervous about the challenges involved.

My best friend's father, David Piercy, is a volunteer fire chief outside of Ada, Oklahoma where I completed my undergraduate degree at East Central University. While visiting him a few days later, I had a chance to ask his dad some questions about arson and told him about the ideas I had for possible firefighter story . In the next weeks, I outlined a potential story and sent it to David. He was excited about it and told

me if I was interested in filming in Oklahoma, he could let me use their station for gear, trucks, and actual firefighters to assist. This thrilled me so I rushed to get everything in line. I quickly typed out my prospectus and got it in to Steve Hank. Finally, I had found a story which simultaneously won his approval and excited me. It seemed like the perfect story to tell, as rarely will you find someone who isn't interested in firefighters or amazed by fire.

Chapter 2

Writing

The most helpful part of the writing process was spending a lot of time doing research and having conversations with firefighters. This consisted of studying firefighting (statistics, language and tools), researching arson motives, watching fires being fought, and even putting on a firefighter's suit, boots, and gear, then riding in a fire truck. I learned that arson by young firefighters is a real problem--some are seeking action and others are looking to be the hero to arrive first and save the day. I took the information I learned, combined it with my own experiences with people in small-town Oklahoma, then pieced together my main character, Matt.

One of the things I learned while doing research is that a large number of smaller fire stations are being forced to convert to volunteer service because of a lack of available funding. At the time, the Tea Party was gaining momentum and screaming for major cutbacks for public workers. I knew early on that I wanted this to be an important factor in the motive for my protagonist. The difficult part for me was trying to find an additional issue much more personal to him which would drive him to follow through with what may otherwise have been a passing idea. The second tricky aspect was finding his reason for deciding to stop lighting fires. It seemed far too easy to have the matter just be resolved by a budget increase. It needed to be an awakening inside of him. Oklahoma is an extremely religious state. The staggering amount of Baptists was one of the many reasons for me moving to New Orleans. God weighs heavily on people in the state, so I decided I would use Matt's convictions as a means to his change.

Originally, I felt I needed to include humor in the story to contrast with the drama and as a way to make my main character more empathetic to my audience. Steve Hank was livid when I told him this. He said there is no humor in a man being forced to commit a felony because he feels so strongly convinced that it's the right thing to do. I'm still not sure if I agree, but I recall thinking that in the absence of humor, I should really push the darkness of the tone. As a way of helping me find the tone for different scenes, I listened to folk music like Uncle Woody Sullender and John Fahey which matched the mood I was trying to invoke. When piecing together the rough cut, some of those tracks found their way into the score as temp music.

To help the audience empathize with my main character, Matt, I tried to make it very clear exactly why he is lighting fires and show him to be a good-hearted guy. In addition, for the personal story motive for his drive, using his love for his daughter and desire to keep a promise to her, I felt the audience would see his character's value.

Throughout pre-production, I was convinced the pastor in the script needed to also work as a firefighter. It's common for small-town pastors at little churches to work a second part-time job. To me, it seemed like an easy bridge to connect him with my protagonist further and a way of including additional conversations between the two characters. Henry Griffin was against the idea and thought they needed more separation to show the contrast between them. I was stubborn and though it was mentioned several times, I kept brushing it off as our production was quickly rolling near and didn't feel I had time to make major changes to the script. Then, as I'll discuss later in the paper, a few days before we were to begin shooting, a major snowstorm rolled through the state,

leaving the roads covered with slick ice for a week. We were forced to postpone and it turned out to be quite the blessing as I had a chance to slow down and re-evaluate my script. As soon as I did, I realized Griffin was right all along and revised my script.

Pre-Production

The pre-production work began while I was still completing the final drafts of my script. I did as much as I could from New Orleans, eventually needing to go up to Oklahoma to begin casting and location scouting. Being in a remote location, I wanted to keep my crew from New Orleans to a minimum so I wouldn't spend my whole budget reimbursing gas bills. Sticking with a small crew also greatly cut down on the amount needed for craft services and travel time when dealing with a variety of locations.

Early in the writing process, I knew Matt Miller was one of my first picks to play the main character in the story, who we named "Matt" for simplicity. He has been a close friend of mine since my undergraduate program and I knew what he was capable of as far as getting into character. He's the kind of person who always enjoys "performing" and I've thought for a long time he'd make a good actor. A few years ago, he began making short videos starring himself. There were gems of moments in some videos that showed a lot of potential. It was either going to be him or someone cast from New Orleans and flown up to Oklahoma. Before leaving New Orleans, we did a "casting" via Skype. I was quite impressed with how he responded to every direction and action I gave him. The bonus of having another good, reliable friend involved with the production guaranteed him the role. In what seemed like a very sensible idea, I cast his real wife, Katie, as his wife in the film. She had no acting experience, but her parts were small enough that I assumed I could guide her through the scenes.

Since we were shooting in a small town in Oklahoma, finding a trained child actor to portray Matt's daughter would have been impossible. The best solution I could come

up with was to ask family and friends if they could make recommendations. I ended up with three options and visited briefly with each one to see how they would respond to basic directions. One of the girls was the niece of my good friend, Olen Cook, and when we sat down with her, she responded well to directions. In addition, she had even met my main actor Matt on several occasions while Olen was babysitting her.

For the character of the pastor, a friend helped me organize a small casting of students from University of Central Oklahoma and Oklahoma University who he thought were good candidates. There was only one person who fit the look of the character and he was a very good match. Unfortunately, because of the re-scheduling, he was no longer able to fill the role, and had to be replaced. For his replacement, I cast a friend of mine, Ryan Croft, who had theatre and some film acting experience.

The next big step was finding the right house to burn and organizing the logistics involved. David Piercy and a few others had been asking around to see if anyone had a derelict structure they wanted removed. We ended up with six options. Since we were using the equipment and fire-fighters from two different stations for the burn scene, we thought it was best to find a location somewhere halfway. That cut it down to three. My hair stood up when I saw the building we decided on. It was far too perfect, an old cedar house up on a hill, and surrounded by woods, but viewable from the road.

Once we had all our locations in line, my producer, Jacob Snovel, and I set about trying to align a manageable five-day shooting schedule. We knew the fire scenes could only happen on the weekend due to the availability of our volunteer firefighters. That put us in Ardmore for the first two days of shooting, Lone Grove for a day, and Ada

for the last two. A few weeks before shooting was to begin, I went on a location scout of the burn house with a fire inspector. I told him where I wanted to fire to start and he helped me draw a map of the way the fire would spread based on the structure. Since we would only have one shot at burning the house, I wanted to plan it perfectly. Afterwards, I met with the firefighters who were going to assist us for a meeting to discuss procedure and safety. For all the scenes involving fire, we would have additional trucks and men standing by, hoses in hand, just off camera.

My cinematographer, Colin Harrington, came up from Austin, Texas. Colin also worked on my previous film, *Dreamtime*, and I was very happy with the job he did and the good communication between us. Jeremy Blum drove up from New Orleans to operate B-Cam, AC, and grip. My sound operator, Michael Clardy, was an old friend from high school, now living in Oklahoma City. And my producer, Jacob Snovel, is a fellow filmmaker friend from my undergraduate program, now living in Norman, Oklahoma. In addition, we had Greg Newby for glide-cam operator and art department for two of the shooting days. My brother Nathan came down a few days before production started in order to assist me in testing removable paints, building a cross, and fabricating props.

The week before production was to start, Colin came up early to avoid what was to be a small ice storm. It turned out to be much more severe than anyone thought and Colin and I were stuck in the country at my parents' house, unable to drive on the heavily iced roads. I knew immediately after looking outside the morning after the storm that I was most likely going to have to postpone the shoot, but held on to hope that it would clear up enough by the weekend to shoot the fire scenes. There were a number of fac-

tors involved. When I met with the firefighters, they told me we would not be able to do the fires if under a severe burn ban, for which Oklahoma was heading. The state often has very dry winters and wildfires are common and difficult to control. In addition, I was worried that I wouldn't be able to get enough of the firefighters' schedules to line up with our new date for another shot.

The highways cleared up enough that Friday afternoon so we could drive to Ada to check out the situation. If the roads were still too icy on the gravel roads leading to the house, the heavy fire trucks would get stuck. The fire chief, David Piercy met us at the site and fortunately, he gave us the thumbs up on the conditions. We shot the burn house scene the next day and a brush fire scene the following Sunday.

With two days down, we were back to pre-production mode, trying to find a way to keep everyone on board and get schedules to line up. Once we mapped out everyone's availability, we figured out it would be close to four weeks before we could resume shooting.

Production Design

Though the production design in *Lost in the Fire* is realistic in nature, getting it right was an important component to setting the mood and environment for the world in which the story takes place. I wanted every element to be worn down from use or in a state of disrepair. Everything in Matt's life and the town needed to suggest an absence of money flowing in.

My color palette mostly consisted of browns and dirty whites. The one exception to this was the use of red in any scene before or after a fire was going to occur. For example, the red seat cover in Matt's truck or the red flowers in the preacher's office. Once all the leaves have fallen in Oklahoma, most of the flora is naturally brown and muted. While scouting our outdoor locations, we tried to find places void of color. I was hoping for overcast or cloudy skies, but unfortunately, got several sunny days.

The opening scene at Matt's house is one of the few scenes where we used a lot of reds for character development instead of as an indicator. We gathered a lot of firefighter memorabilia, lamps, paintings, ceramics, towels, etc., from a volunteer firefighter friend of my parents and red dishware. I wanted to use these to show just how much Matt's heart is in firefighting.

The filming of the production took place in three different towns: Ardmore, Lone Grove, and Happyland, where the story takes place. Originally, I had planned to change the name of the town and have magnetic signs made to put on all the fire trucks on camera. I was scared that people would find the name Happyland to be ridiculous and distracting. While doing research one day, I came across a story of arson at a social

club in Bronx, New York, on March 25, 1990. The name of the club was “Happy Land”. While horrifically, 87 people were killed in the tragedy, I thought it had to be a sign that I should stick with “Happyland” as the name of the town in my film. In addition, I had always liked the idea of such a bleak story occurring in town with such a cheerful name.

Matt’s hair and wardrobe were very important to his character. I wanted to stick with well-worn denim pants, plain plaid shirts, boots, and a hat. Most of the wardrobe was found at thrift stores in Ardmore, Oklahoma. Choosing his hair was tricky though. Matt, the actor, has a very young face, so we knew he needed to have some form of facial hair, but it couldn’t be anything that stood out or looked kitschy. We ended up with going with mustache and short goatee. He and his wife were both very glad when I assembled a string-out cut and told him it was safe to shave it off.

The film involved a handful of special effects, which included graffiti that had to be removable from the side of a church building, a cross penetrating a church roof, and a collapsed ceiling with debris. We tried a number of paints and found a special marking paint that was water-soluble and could be removed with heavy scrubbing. To make the removal process easier, we first masked the wall with transparent tape, being careful of any glare. It was so realistic looking that multiple people were calling the police, highway patrol, and sheriff’s office. To make it look even worse, we had the whole church covered with well over a hundred rolls of toilet paper. Luckily, we had communicated with the sheriff’s office prior to shooting, and upon hearing the radio chatter, a deputy kindly showed up and offered to assist in explaining the situation to the local police and curious people driving by.

Cinematography

My film was shot primarily on the Canon 5D Mark II with 35mm, 50mm, and 85mm prime lenses. We also used a Sony EX-1 as a secondary camera while shooting fire scenes. As was my first time shooting and editing a film with a DSLR, I'll discuss learning the workflow process later in this paper. All the cameras I have shot on in the past have had fixed lenses. Since the DSLR allows for various lenses to be mounted, we were able to use fast lenses to achieve shallow depth of field when desired. In addition, since faster lenses require less light, we were able to shoot with a very basic lighting and light-control rig, allowing for quicker setup and strike time.

My cinematographer, Colin Harrington, and I made the decision to shoot everything with neutral settings on the camera. After researching the various settings, I learned that by shooting as flat as possible, it would allow for more push or pull in post-production color-correction before the image would begin to distort.

Oklahoma is beautifully mysterious in the winter time. The area we shot in is very rural, hilly, and painted in various shades of brown from the bare trees and winter grass. For the scenes we shot on the first weekend, we were also fortunate to have a combination of snow-covered ground and overcast skies, so we didn't have to worry about reflection of the light off the snow. After watching *Winter's Bone*, I thought about how much it resembled Oklahoma in the winter and hoped to capture a similar look in my film. It had a bleak, washed-out palette with cool tones. There were a few scenes where we ended up with blue skies, but for the most part we came close to the look I hoped to achieve.

Directing

Everything in my film hinged on the ability for my main character to say a lot with facial and body language. He doesn't have a great deal of dialogue and a good amount of the emotional moments happen when he's alone, so if the audience doesn't read the performance, then all the drama in my film would be completely flat. With scenes without dialogue, there is only so much you can do in rehearsals, so I made sure that we scheduled extra time before any emotional scenes with just Matt to get him prepared. Generally, we would talk through exactly what is going on for the character at that particular moment and find the right performance. We'd often walk off together while the crew was setting up and spend some uninterrupted time preparing. For the difficult scenes, I asked that everyone be respectful and professional upon us arriving back on set, as to not break Matt's concentration. And, for the most challenging scene in the film, where he lights the first fire, I asked that no one be on set but me and Michael and Colin.

One of the best things I learned from Professor Phillip Karnell's *Performance and Directing* class was the power of using descriptive active verbs to deliver directions to your actors. This is by far the most effective method I've ever tried using. Instead of telling someone to "act" a certain way, you can give them an action to perform, either internally, externally, or through the way they deliver dialogue. Instead of telling Matt to "look around," I would tell him to "survey the area."

For most of the dialogue, we chewed through what I had written in the script during rehearsals and re-wrote everything to make it more fluid. Originally, I had hoped to

spend time working on all the dialogue between Matt and the pastor, but my first actor I had cast as the pastor was unable to fill the role once we re-scheduled the shoot. The actor I replaced him with was less experienced and did not have the same chemistry with Matt when we tried improvising some in rehearsals, so I decided to stick closer to the script than I had wanted.

It turned out that my friend, Olen was unable to get off of work on the day we re-scheduled the scenes with his niece. Her mother dropped her off and left to run some errands. Unlike the casting, Olen was not present and I completely failed to get the young girl to respond to anything. The two of them are very close and I realized while on set, she had only been participating before because he wanted her to. I realized I needed to quickly make some changes and cut her scenes to the absolute bare minimal. It was easily one of the most frustrating parts of the entire production.

Editing

As I mentioned earlier, we were forced to postpone all but two days of the production for close to a month due to the snow and ice storm. Once the ice did clear up enough where we could drive safely on the roads, we were able to shoot the big fire scenes on the original last two days as planned, but I could tell people had some doubts that the rest of the film was still going to be completed. So, the first thing I did after shooting wrapping the second day was go straight to editing together a teaser video with the beautiful footage we had shot thus far. It was becoming clear that it would be close to a month before we would be able to get everyone's schedules back in alignment to have them in Oklahoma for production and I was worried about losing someone. My producer and I re-assembled a tentative schedule for completion of shooting and once that was done, I sent it out along with the teaser. It definitely kept everyone excited to stay involved.

I continued by editing that footage into scenes but then reached a stopping point until shooting completed. After we wrapped, I allowed myself one relaxing day of shooting b-roll with my cinematographer and two days of rest, then went straight to editing. To keep myself excited, I began by editing together some of the scenes where I knew the pacing would be easier to get right. This was mostly for me personally to build momentum and see more completed material. I assembled the string-out cut then invited a friend over to get some early feedback on the clarity of story and quality of performances to make sure we were not going to need to do any pickup shots.

After my head of committee, Stephen Hank, retired, I needed a third member of my committee to replace him. Professor Danny Retz graciously volunteered and was essential in helping with the final two cuts of *Lost in the Fire*. He gave me very detailed advice on how to enhance the pace and flow of several scenes and taught me some new things about how to fix a few of the audio problems I was having. Sometimes, editing requires you to sync audio from one take to another for performance or noise issues. Retz shared several tips on this that were new to me. For example, “p” and “b” sounds are the best to sync, as people naturally pucker their lips when voicing them.

Sound

Great sound is an absolute must for any sign of production value in a movie. For this film I hired one of the best sound guys I know, a good friend from high school, Michael Clardy, who now does audio recording for sports and commercials in Oklahoma City and Tulsa. Excited to work on a narrative film, Michael graciously offered his time and equipment for an extremely reasonable rate. He recorded our sound with a Sennheiser MKH416 shotgun mic, mixed through a Sound Devices 302 mixer and stored on a Tascam HDP2 Compact Flash Recorder. For the recording, he saved a left track set high and a right track set low in the event unexpected clipping occurred. Once we re-scheduled, Michael was unable to be work with us on our first day due to an overlap with a Nike commercial. He connected us with a fellow sound operator to fill in for the day. Luckily, he also used the same shotgun microphone and quickly clicked with the crew at the start of the day.

There were a few scenes which some of the foley sound could not be recorded on set. One example is where Matt and the pastor are pouring gasoline on the pews and stage of the church--we didn't even want to risk pouring water to prevent any chance of damages. For these scenes, I waited until a final cut had been completed then recorded the foley sounds using a Zoom H4-N stereo field recorder, polished them in Ableton Live Studio, imported them into Final Cut, and sync'd them in the timeline on their own track.

My favorite part of the whole film is probably the music. The score was completed by Rod Naquin and myself. It also featured additional vocals and instrumentation

by Lauren Louise, Wesley Martin, and Alex Woodward on one track. For my temp music, I used tracks by John Fahey, Uncle Woody Sullender, and Fern Jones. We wanted to keep the sound of these artists, but keep our tracks sparse and a little on the gritty side. For instrumentation we used acoustic guitar, slide guitar, banjo, fiddle, recorder flute, handclaps, and foot stomps. The film opens with a warm cover of "I'll Fly Away" to set the rural country tone as the two firefighters are seen putting out a blazing grass fire. This is quickly followed up by Matt strumming a simple chord pattern on an acoustic guitar while his daughter is dancing. As the film progresses, the music gets darker in tone until the resolution of the film. The closing track is Fern Jones's "Let Tomorrow Be", with permission by Numero Group, a boutique label seeking out and releasing obscure albums which have never been released digitally or on CD. The song does a great job of summing up what may be the message of the film.

Technology

As I had not previously worked with footage from the Canon 5D MKII, I had to learn the post-workflow involved. It turned out to be fairly straightforward though. The camera saves the footage as AVC H.264 format, which will not play smoothly when imported in Final Cut Pro Studio, the editing software used for *Lost in the Fire*. In order to use the footage in Final Cut's timeline, it must be converted to Apple's ProRes 422 codec. There are a lot of ways to do this and I used a free open-source utility called MPEG Streamclip. Once converted, I imported the clips, organized them in folders by scene and started assembling my timeline.

The editing was done in Final Cut on a Mac Pro 2 x 2.66 GHz Dual-Core Intel Xeon desktop with 6 GB ram. The converted footage was stored and edited from an internal 1 TB drive--my converted video footage alone used 754 GB of storage. The original files as well as all other files have been backed up on a 1.5 GB external hard-drive. Color correction was done using Magic Bullet Colorista. All music mixing and foley editing was done with Ableton Live Studio.

Chapter 3

Important Influences

Now that the film is done, I can see a lot of influences I wasn't aware of before. In Oklahoma, family and friends are important, but most people keep to themselves for the most part and shell up their emotions. I knew I wanted Matt to be the strong, silent type, but I didn't think about how much he resembles members of my family. My grandfather is the type who never really does anything for show. He'll always do what he thinks is the right thing for those he loves, but never wants any kind of fuss about it. This is very much who Matt is in the story for better and worse. His two greatest faults are his inability to communicate his emotions to his wife and his strong will to help "fix" things. I think the lesson he learns is something I've had to learn the hard way a few times. Some things just can't or rather shouldn't be fixed with an easy solution.

Another important influence as I've stated before, was sound. Since so much of the film is Matt alone, music and environmental sounds were key to setting the tone for each scene. I made several mix CDs to prepare myself to direct each mood in the film. There were several occasions even, where I would pull Matt away from set, hop into the car and talk about his character while listening to music to him get into the right mindset.

Chapter 4

Analysis

For feedback, I made a short questionnaire and screened the film to two groups of friends and acquaintances. I tried to invite over many who had knew little or nothing about the project. Ideally, I would have screened the film to strangers for complete objectivity, but I have not had the chance at this point. In addition, I made a small group on Facebook with private links to various cuts of the film as I would complete them. This was not as successful, as it's difficult to press people for responses in a Facebook group.

A lot of the feedback I got was positive. People really liked the look of the film, Matt's performance, and the music. There were a number of things that people didn't care for, some of which I agree with. One of the complaints I got early on was the duration of the interaction at the beginning of the film between Matt and his daughter. The performance was weak and there was little I could do, but remove as much as possible for the final cut. Another performance complaint was that the wife's performance was flat. It's another criticism I agree on and as she is a non-actor, I wish I had of taken more time to rehearse her scenes with better direction.

Surprisingly, no one complained about the preacher's change in decision to go along with burning of the church for insurance money. There were many scenes I remove that expanded on the problems and insurance difficulties with the church -- some from the script, others from the edit. I was hoping by cutting the scenes out, I could speed up the pace, but was concerned I might of removed too much exposition.

The audiences were split about the final scene of the film. There were several people who felt the changes happened too quickly and felt scene should of been expanded. This is something else I definitely agree with, but it is a problem I should have worked on more in the script. The final scene ends with a tight shot of a hand striking a match, which also divided the audience. Some were confused, some were upset the preacher changed his mind without any motivation, and others enjoyed the twist.

Chapter 5

Conclusion

Even with the problems in the film, I still think it was a success. Everyone who viewed it has been captivated and many complained that it should have been longer. It's definitely by far the best film I've made. *Lost in the Fire* also has the highest production value of any film I've made so far, through all the many things I learned while making past films. Sure, there is an endless list of things I wish I had done differently, but every project is a period of growth, and I'll look out for those same mistakes on the next film.

I've come a long way as a filmmaker from my classes and experiences in the UNO graduate program. Through production classes by Hamp Overton, I learned how to properly storyboard, light a scene, move the camera, then how to properly cut a scene together. Through Henry Griffin and Phillip Karnell, I learned how to communicate ideas, how to direct action, and all the responsibilities of a good director. Erik Hansen, a wonderful addition to the program my second year, taught me so much on screenwriting and finding the right story.

The process of completing this thesis was very challenging and at times a struggle. There were definitely periods where I was ready to walk away from grad school and forget about completing the thesis process. I've never been a great student. Often, I dislike writing papers, always want to get my way, and want to move on to new projects before completing old ones. I was lucky to have Henry Griffin, a good group of friends, and great parents that continued to push me to finish and earn my degree. I'm

proud I did. I feel as though, I have had the opportunity to mature in new ways through the thesis and will carry many things I've learned into future projects.

Lost in the Fire

by

Nicholas Isom

1)EXT. FIELD - DAY

A fire truck stops near a blazing roadside brush fire. Two firefighters jump out of the truck.

The wind is swirling smoke and embers across the road.

MATT, 23, grabs a hose and runs downwind of the blaze. He throws the hose over a barbed wire fence and leaps over it.

Matt picks up the end of the hose, turns around and gives the other firefighter a yellow-gloved thumbs up.

NATE, 28, pulls a lever on the truck's control panel and gallons of water blast from the hose.

TITLE CARD

2)INT. FIRE STATION - DAY

Matt and Nate pull their truck into the fire station garage and park next to the other trucks.

An older clean cut man, DAVID, steps into the garage. Matt and Nate take off and hang their gear.

DAVID

That was quick.

MATT

Small one. We took care of it.

NATE

Probably just a smoker too careless to put out his cigarette.

DAVID

Now, I need ya'll both here at 9 am tomorrow for a special meeting.

MATT

Deer hunting tomorrow morning. Got a date with the .280.

DAVID

You'll just have to finish a little early. Plenty of good hunting days left.

MATT

I'll just get the rundown tomorrow
afternoon.

DAVID

No, you'll be here at 9 am. I need
everyone here for this one.

3)INT. FARMHOUSE - DAY

Matt walks into his home. An adorable little girl darts to-
wards him.

AMBER

Daddy! Daddy!

Amber, 4, jumps into Matt's arms.

MATT

Baby! Baby!

Katie Beth, 23, walks into the room.

KATIE BETH

Hey honey.

Matt smiles at Katie.

4)INT. HOUSE - NIGHT

Matt is sitting in a chair, playing the guitar and singing a
Conway Twitty song to Amber.

Amber dances around the room.

AMBER

Daddy.

Amber jumps and flails her arms in front of Matt.

AMBER

Daddy.

Matt stops playing. Amber jumps into his lap.

MATT

What is it?

AMBER
Daddy, you stink.

Matt smells his shirt and laughs.

MATT
I guess Daddy needs a shower.

AMBER
Can I take dancing lessons?

Amber smiles real big. Matt smiles back.

MATT
Take lessons? You should be teaching them.

AMBER
Please.

MATT
Alright.

Amber jumps around. Matt picks the guitar back up and starts singing.

5)INT. KITCHEN - NIGHT

Katie is washing dishes while Matt dries them off.

KATIE
That's great, Matt.

MATT
I think she'll be a hell of a dancer.

KATIE
You're sure we can afford it? I don't even know how much those classes cost.

MATT
I should be have a raise coming pretty soon. We've got a meeting at the station tomorrow. I'll check with David about it while I'm there.

Amber runs into the room.

AMBER

Momma! Daddy said I can take dance school!

Katie smiles.

KATIE

Pretty great dad you have, huh?
Why don't you give him a big kiss?

Amber jumps up into Matt's arms and kisses his cheek.

6)INT. TRUCK - DAY

Matt is wearing hunting gear and driving down a highway. The sun is just coming up.

He slows down at a church.

MATT

What in God's name?

7.1)EXT. CHURCH - DAY

The church is covered with toilet paper and graffiti that reads "Dog is Dead". Several windows are busted out.

Matt pulls into the parking lot. He pulls out his cellphone.

MATT

(into phone)

Kenny. Hate to wake you so early,
but you need to get down to the church.

7.2)EXT. CHURCH - DAY

Matt and Kenny are pulling toilet paper off the church and tossing it in a trash can.

KENNY

I just don't understand what provokes kids to do these kinds of things.

MATT

Boredom. You remember the crap we pulled when we were kids? Just out of nothing to do.

KENNY

I never would of desecrated a house of God.

MATT

I suppose not.

KENNY

I can get it from here.

MATT

Don't worry about it. I got a meeting at 9 at the station, but can stay until then.

KENNY

I'm worried about the direction this country is heading.

MATT

Yeah. Handbaskets and such. Where's the broom at? I'll get started on the glass.

8)INT. STATION - DAY

A group of 12 men stand around David. Two of them are spitting into plastic bottles. No one looks happy.

DAVID

I talked to Rick from City Hall yesterday. As most of you already know, the state has proposed a major budget cut for public services.

MAN #1

Fucking tea party.

DAVID

Well, if that happens the city is not sure how they're going to fill the budget gap. Now I know none of us can afford a pay cut right now,

but for the time being were going to have cut all overtime.

MAN #2

Shit! Do they understand how understaffed we'll be?

DAVID

Our fire count has been low this last year, so the city seems to think some of our funding is expendable.

NATE

Low count? What about all the medical calls we do? We can hardly keep up half the time.

DAVID

Look. You don't have to tell me, but they're not wanting to include that in our count. We've been fighting the suits over that for years.

MATT

What are we gonna do if there is a major fire and we don't have enough manpower?

DAVID

I'd be lying if I said I wasn't worried about that. There is a good chance we may lose structures if we can't afford to have enough people on shift.

NATE

I think were all wondering the same thing...what if the city can't fill in our budget?

DAVID

I didn't want to have that discussion just yet, but...

MATT

(interrupts)
They'll convert us to volunteer
like they did Francis, Ada, Madill,
and...

DAVID
I'm afraid so.

FIREFIGHTER #3
Goddamnit!

DAVID
Let's all keep our heads. This
isn't over yet. We need to keep
working our hardest and I'm gonna
fight this city on this. In the
meantime, I recommend you all pinch
your pennies until they squeal.

9)EXT. FIRE STATION - DAY

Matt and Nate exit the station.

MATT
Pretty soon they're gonna make us
sell our trucks for water buckets
and horses.

NATE
Eh, wait until a couple grass fires
get out of hand. We'll get our
budget soon enough.

10.1)EXT. GAS STATION - DAY

The morning sky is overcast and wet.

Matt pulls up in a white pickup truck and gets out. He's
wearing hunting gear and a baseball cap.

There are a couple teens smoking cigarettes in the parking
lot. One flicks his cigarette.

Matt walks a little out of his way to stomp it out.

10.2)INT. GAS STATION - DAY

Matt walks in.

MATT

I need a pack of... Camel Wides.

The gas station attendant puts her cigarette in an ashtray and reaches up to grab the pack.

Matt counts a handful of change and hands it to the attendant.

11)EXT. GRAVEL ROAD - DAY

Matt's truck rolls down a gravel road and comes to a stop beside a wooded area.

12)INT. MATT'S TRUCK - DAY

He pulls a .280 hunting rifle out from behind his seat and takes it out of its sleeve.

13)EXT. TRUCK - DAY

Matt walks towards woods with the rifle on his shoulder.

14)EXT. WOODS - DAY

Matt stops near a clearing. He sits down on a log leaning against a tree and leans his gun on a stump.

He lights up a cigarette. We can see there is a difficult struggle inside of him.

Matt spots a deer.

He slowly picks up his gun and tries to lock the deer in his sights. We see the deer in the scope. It looks up and briefly locks eyes on Matt then runs away.

15)EXT. GRAVEL ROAD - DAY

Matt, red-eyed, walks up to his truck and puts away his gun.

He lights up another cigarette then leans against the tailgate of his truck. His trembling hand drops the cigarette. It rolls under the truck.

Matt reaches under and retrieves it. He looks at the cigarette then looks at the tall winter grass.

He squats down and wads up a couple handfuls of grass.

He holds the cigarette to the grass until it grows red. He patiently blows and it flames up.

Matt hurls the pack of cigarettes into the woods then jumps into his truck and takes off.

16)INT. TRUCK - DAY

Matt drives down a country road with his cell phone up to his ear.

VOICE IN CELL PHONE
Happyland Fire Department.

MATT
David, it's Matt. I see smoke out on highway 49. Looks like a grass fire. No houses around it.

DAVID
I'll send Alan and Jeff out there.

17)EXT. BACKYARD - DAY

Katie is sitting on a swinging bench. Matt, still in his hunting gear, walks up and sits down next to her.

KATIE
Hey honey. How was it out there?

Katie hugs Matt and gives him a kiss.

MATT
It was...

Katie sniffs Matt's face.

KATIE
Have you been smoking, Matt??

MATT
Everything is gonna be okay, Katie.

Matt zones out.

KATIE

What? You have been smoking,
haven't you?

MATT
It's all okay.

KATIE
Matt! You promised me that you had
quit. And what's wrong with you?
You look sick.

MATT
Katie...

Matt's phone rings. It startles him.

MATT
Hey Kenny.

(pause)

Okay. I'll be right there.

18)EXT. CHURCH - DAY

The church's sign has fallen on the church building. Tire
tracks lead up to the base of sign pole.

Matt's truck pulls into the gravel church parking lot.

Kenny is talking to a sheriff who appears to be taking down a
report.

Matt gets out and walks over.

MATT
(shocked)
What happened?

KENNY
Someone is out to get us.

SHERIFF
Now we don't know that just yet.

KENNY

But the graffiti and broken windows. That was just the other day, Sheriff.

SHERIFF

It could of just been a drunk driver. Luckily, the ground is pretty soft from all the melted snow, so we have a good print of the tire tracks.

The sheriff continues writing his report.

Matt pushes the base of the pole with his foot.

MATT

That's what made the sign so easy to push over.

SHERIFF

Right.

Kenny shakes his head.

KENNY

(to Matt)

I remember when we put that in.

MATT

We should've used more concrete.

19)INT. CHURCH OFFICE - DAY

Matt is looking over insurance documents. Kenny is on the phone.

KENNY

(into phone)

Okay. Thanks.

Kenny hangs up the phone.

MATT

Well?

KENNY

They're going to send someone out Monday.

MATT

Useless insurance people. You ask about the deductible?

KENNY

5,000 dollars!

Matt pounds his fist on the desk.

KENNY

Do you even think the repairs are going to be more than the deductible?

MATT

Can't really say until we get a better look. I'll run home and get a chain. See if we can't get that sign off the roof.

20)EXT. HIGHWAY - DAY

Matt's truck is parked on the side of an old highway.

He pulls out a cigarette and lights it.

Matt squats down and holds the cigarette to the grass. He blows on it. When it catches fire, he gets up and slides into his truck.

21)INT. TRUCK - DAY

Matt is driving down the highway.

He digs around in the passenger seat. He grabs a pair of sunglasses and puts them on his face.

His CB radio beeps.

CB RADIO

Got a grass fire out on Highway 10 near FM-212. Empty house at the station. Need assistance.

Matt grabs his radio.

MATT

This is Matt. I'm just a few miles away. I can meet you there.

CB RADIO

Hey Matt. I'll grab your suit.

22)EXT. HIGHWAY - DAY

Firefighter #2 pulls up in full gear next to a large grass fire.

Matt runs up to the truck and puts on his suit.

Firefighter #2 takes the hose and runs towards the fire.

He turns around and gives Matt a thumbs up. Matt turns on the water.

23)EXT. FIELD - DAY

Katie and Matt are walking along a trail at sunset.

KATIE

I went ahead and signed up Amber for lessons at Cara's on Main St.

Matt stops walking and has a look of shock.

MATT

What?

KATIE

I thought it's what you wanted.

MATT

I guess I thought we'd talk about it more first.

KATIE

Matt, you promised her! She starts on Tuesday. I thought you might want to take her since you're off work.

MATT

Yeah. I would.

KATIE

Be sure to get there a few minutes early to pay them. Can we write them a check for three months?

MATT

I'll have to check our account on Monday.

24)INT. PAWN SHOP - DAY

Matt walks in carrying his .280 rifle.

STORE WORKER

Can I help you?

MATT

What can you give me for these?

Matt sets the guns on the countertop.

STORE WORKER

Okay. There's a seven day processing for gun sales.

MATT

I gotta pay some bills. I'll go cheap if we can do this quick.

25)INT. DANCE STUDIO - DAY

Matt hands cash to a woman in a leotard. She puts the cash in a money bag and hands him a handwritten receipt.

Matt waves to Amber. His cell phone rings.

MATT

Kenny?

26)INT. CHURCH SANCTUARY - DAY

A fifteen foot hole has caved in the ceiling. Jagged boards stick out awkwardly. The pews and carpet underneath are covered with wet sheet rock, insulation, and air duct.

MATT

That is quite a mess.

Kenny shakes his head.

KENNY

We have church in here tomorrow morning.

MATT

Get me a broom. We'll clean this up for tomorrow and you can get someone in here first thing Monday morning.

Kenny sits on a pew and puts his face in his hands.

KENNY

We have no money.

MATT

None?

KENNY

Our church is already in the hole. I don't even know if we can get another loan to fix this.

Kenny looks up at the hole.

KENNY

(whispers)

What do I do, God?

27)INT. TRUCK - DAY

Matt is driving down a highway.

He stops suddenly, turns around and backs up quickly.

28)EXT. ROADSIDE - DAY

Matt gets out and starts walking up towards a fence.

He jumps over and speeds up.

29)EXT. GRASSY HILL - DAY

There is an old cedar house up on a hill. Matt stealthily jogs up the treeline towards the house.

30)EXT. OLD HOUSE - DAY

The paint is completely gone. Many window panes are cracked or missing.

Matt examines the house. He kicks in the backdoor and walks inside.

31)INT. OLD HOUSE - DAY

Matt explores the house.

The house is empty except for some old broken furniture, dust, and cobwebs.

32)EXT. OLD HOUSE REAR - DAY

On the rear of the house is an old propane tank and rusty farm equipment. Matt knocks on the tank.

Matt takes out his pocket knife and cuts a slit in the hose leading to the house.

Propane starts seeping out. He quickly turns a valve to shut it off.

33)EXT. HOUSE SIDE - DAY

Matt runs to the side of the house and peers out towards the road. He turns around and runs back to the rear.

34)EXT. HOUSE REAR - DAY

Matt pulls out his lighter. He starts to open the valve, but quickly shuts it back off.

MATT

Don't kill yourself.

35)EXT. TRUCK - DAY

Matt grabs a pack of fire starter logs from the back seat of his truck.

36)INT. HOUSE BASEMENT - DAY

In the corner of the basement room is a large pile of boards and pallets.

Matt opens the package of starter logs. He takes out the logs and places them in the pile of boards.

He ignites the starter logs and stares at the flames as it starts to catch the wood.

Matt stands and takes off running towards his truck.

37)INT. MATT'S TRUCK - DAY

Matt drives down the road. He's dripping sweat.

His radio beeps.

CB RADIO

Code-3. House fire on Highway 9.
Between Jackson and Neal Roads.

Matt's cell phone rings. He picks it up.

MATT

I'll see you there.

He drops his cell phone and swerves his truck around.

38)EXT. OLD HOUSE - NIGHT

Several fire trucks surround the blazing house. Hoses are scattered across the ground and firefighters pump water into the fire.

39)INT. CHURCH - DAY

Kenny is sitting at his desk drinking coffee and reading his Bible. Matt walks up to him and drops a pamphlet on the table. It says "U.S. Fire Administration, Community Arson Prevention".

KENNY

Hey Matt. What's this?

MATT

Open it up to page four.

Matt opens it and puts it in front of Kenny. It says "Arson Prevention: Places of Worship".

MATT

Read this part right here.

Matt points at a page.

KENNY

"According to the USFA's NFIRS data and the NFPA, an estimated average of 1,737 fires took place at religious properties from 2000 to 2004, with.." Wow. That's a lot of church fires.

MATT

Okay, now this.

Matt skims the page and points.

KENNY

"Be aware that vandalism may precede arson!"

MATT

Maybe they're gonna burn the church!

KENNY

Who?

MATT

The kids who did the vandalism.

Matt winks at Kenny.

Kenny quickly looks down.

KENNY

I don't want to have this conversation.

40)INT. BEDROOM - NIGHT

Matt and Katie lay in bed. Matt stares at the wall. Katie reads a book.

Katie sets her book down. She turns to her side and starts rubbing Matt's shoulder.

MATT

That's nice.

Katie's other hand wanders down beneath the blankets.

MATT

Honey...

Matt takes Katie's hand and holds it in his.

KATIE

(disappointed)

Are you alright?

MATT

It's just...heartburn. I think it was Jeff's chili I ate at the station earlier.

41)INT. CHURCH OFFICE - NIGHT

Kenny is reading from a book and taking notes on a yellow notepad. He sets down his pen and picks up the pamphlet Matt left.

42)INT. FIRE STATION - DAY

Matt is scrubbing down a fire truck. Nate is carefully cleaning the windows.

MATT

You think, if this station ends up going volunteer you'll stay on?

NATE

Hadn't thought too much about it yet. I guess the good Lord will let me know when it's that time. You?

MATT

I don't think I could. Doesn't seem like there are any jobs left in this town. Got the family to think about.

NATE

All I've ever wanted to do is help folks. It'd be hard to give this up.

Matt tosses his rag into a bucket of suds.

MATT

Yeah.

David walks up.

DAVID

Hey guys, good news.

MATT

What's up?

DAVID

With the high number of fires recently, the city is letting us temporarily resume overtime hours.

43)EXT. MATT'S HOUSE - NIGHT

Kenny knocks on Matt's door. Matt opens.

KENNY

Can we talk?

MATT

Yeah. Amber's sleeping though.

Matt steps onto the porch and closes the door behind him.

MATT

What's up?

KENNY

I've been thinking about the church and...

Matt nods his head.

MATT

Let's go for a walk.

44)EXT. FIELD - NIGHT

Matt and Kenny are walking.

KENNY

How can we make it look like an accident?

MATT

We don't want an "accident". We want it to look like straight-up arson.

Kenny looks confused at Matt.

MATT

We'll use gasoline. It will be obvious an accelerant was used.

KENNY

Why?

MATT

To speed up the insurance process!

KENNY

But what if they suspect me?

MATT

Why would a pastor burn down his own church? That wouldn't make any sense.

KENNY

I guess you're right. I'd be lying if I said I'm not concerned about this though.

45)EXT. MATT'S HOUSE - NIGHT

Kenny and Matt walk up to the porch.

MATT

I'll meet you at the church in two hours.

They both look at their watches.

KENNY

Alright. We should probably park our trucks behind the church in case anyone passes by.

Matt points at his brain.

MATT

Good call. See you soon.

Matt opens the door and steps inside the house.

46)INT. SHED - NIGHT

Matt walks in and grabs two containers of gas. He turns around then stops and sets the containers down.

He picks up a couple oily towels off the workbench and wraps them around the containers.

47)INT. BEDROOM - NIGHT

Katie is laying in bed watching the news.

NEWS ANCHOR

The county fire inspector has declared arson in a house fire earlier this week. More details at 10.

48)INT. CHURCH SANCTUARY - NIGHT

Matt walks into the dark sanctuary carrying the towel-wrapped containers and a flashlight. He looks around the room.

MATT

Kenny?

Matt sets the containers under a pew in the front row.

He sits down and looks around the room.

Kenny walks into the room and turns on the light.

KENNY

Hey.

MATT

Turn the light off!

Kenny flips the light back off. Matt stands up, but doesn't make eye contact with Kenny.

He picks up the containers and sets them in the middle of the aisle. He pulls the towels off.

KENNY

Okay.

Kenny walks over and picks up a gas container. He starts walking towards the center of the church.

Matt walks up onto the stage.

Kenny takes the cap off the container and starts pouring gasoline over the pews.

Matt begins pouring as well. They empty out the last of the containers.

KENNY

Well...

Matt feels his pocket.

MATT

I left my lighter at home.

KENNY

I've got a box of matches in my office.

Kenny walks towards his office.

Matt sits down on a pew. He smells the gasoline on his hands.

Cut to:

Matt imagines a videotaped recording of his wedding to Katie inside of the church.

Cut back.

He shakes his head.

Kenny walks back in with a box of matches in hand and a flashlight. He sits down next to Matt.

MATT

I was baptized in this church.

KENNY

I know. We both were, but this is just a building. The church is the body of people who gather together to worship the Lord together.

MATT

Right. Remember that time we were wrestling after church and you broke that vase.

KENNY

You broke the vase. I got in trouble for it.

MATT

I think my hide got a pretty good whooping too. Grandma was pissed.

KENNY

Well...

Kenny tries to hand Matt the box of matches. Matt pushes it back.

MATT

Kenny, I can't do this.

KENNY

What? All we need to do is light it and make wind.

MATT

I just can't watch you burn down your church.

KENNY

It's our church.

MATT

Well, I don't want to be a part of this anymore.

KENNY

There isn't another option.

Matt stands up.

MATT

I don't know Kenny! We'll figure out something, but I'm not about to stand here and watch you become something else.

Matt starts pacing.

KENNY

I'm only doing what's best for us.

MATT

It's a slippery path. If God really wanted this, wouldn't he just strike the building with lightning right now?

Kenny stands up.

KENNY

Fine.

Kenny looks around the sanctuary.

KENNY

Now were going to need new carpet too.

MATT

It was already needing to be replaced. We're gonna work this out.

Kenny takes a deep breath.

KENNY

Okay.

Matt looks at his watch.

MATT

It's getting pretty late. I better get on home. I'm sorry I got us here.

Matt extends his hand. Kenny takes it then goes in for a hug.

KENNY

Go on home. I'll lock up in a minute.

49)EXT. CHURCH PARKING LOT - NIGHT

Matt gets into his truck.

50)INT. TRUCK - NIGHT

Matt is driving. The cigarette lighter pops out. He pulls it out and it glows red.

He holds it up to his cigarette and it lights.

He rolls down the window.

51)INT. CHURCH - NIGHT

We see a hand strike a match on a box of matches.

Arson Schedule for March 23-27

Wednesday, March 23

Construct cross & test marking chalk

- 6:00 PM Dinner at parent's house: Pizza.
- 7:00 PM Church service at Stobbtown Baptist
- 9:00 PM Rehearsal with Matt & Ryan

Thursday, March 24

- 8:00 AM Breakfast. Contact Milton Anthony for deputy/car - 580.504.6259
- 8:45 AM Pickup "Happyland" sign at Steve Isom's office.
- 9:00 AM Meet at church. Begin setup.
- 10:00 AM First shot. Sheriff arrival. *Scene 18.*
- 10:45 AM Wrap sheriff.
- 11:30 AM Setup for *Scene 26.*
- 12:30 PM Lunch: Sandwiches & chips.
- 1:00 PM *Scene 26.*
- 2:30 PM Clean up sanctuary. Black out windows.
- 3:30 PM *Scene 19.*
- 4:15 PM *Scene 39.*
- 5:00 PM *Scene 41.*
- 5:15 PM *Scene 48.*
- 6:45 PM *Scene 51.*
- 7:00 PM Wrap Church. Drive to "Matt's House".
- 7:15 PM *Scene 43.*
- 7:50 PM *Scene 45.*
- 8:15 PM Drive to church.
- 8:30 PM *Scene 49.*
- 9:00 PM Wrap. Drive to Nick's parent's house.
- 9:15 PM Dinner: Split Pea Soup

Friday, March 27

- 9:00 AM Breakfast.
- 10:00 AM Meet at church. Begin setup for *Scene 7.1.*
- 11:00 AM First Shot. *Scene 6.*
- 11:45 AM *Scene 7.1*
- 12:15 AM *Scene 7.2*
- 1:00 PM Lunch: Tuna Salad, Ham, & Turkey Sandwiches with chips
- 2:00 PM Lock Gas Station location.
- 3:30 PM *Scene 10.*
- 5:00 PM Drive to Jerry's Gun Shop.
- 5:30 PM *Scene 24.*
- 6:10 PM Drive to "Matt's House" in Lone Grove.

6:45 PM *Scene 43.*
7:15 PM *Scene 44.*
8:00 PM *Scene 45.*
8:30 PM *Scene 50.*
8:45 PM Drive to Nick's parent's house.
9:00 PM Dinner: Poppy Seed Chicken & Green Beans.
9:45 PM *Scene 46*
10:15 PM Wrap

Saturday, March 26

00:00 AM Breakfast

11:00 PM Lunch: Burritos & Split Pea Soup reserves
12:15 PM Drive to "Matt's House"
1:00 PM *Scene 3* with Matt, Katie, and Kaylee
1:30 PM *Scene 4*
2:05 PM Black out windows.
2:15 PM *Last line of Scene 5.*
2:30 PM Wrap Kaylee. *Scene 5.*
4:45 PM Meet at Nick's parent's house.
5:15 PM *Scene 17* (In parent's backyard)
7:00 PM *Scene 23*
8:00 PM Dinner: Pasta
9:00 PM *Scene 40*
10:05 PM *Scene 47*
11:00 PM Wrap

Sunday, March 27

8:00 AM Breakfast at Nick's parent's house
10:15 AM Meet at Happyland Fire Station
10:45 AM *Scene 42*
12:00 PM Lunch: Sandwiches & chips
12:45 PM *Scene 2*
2:30 PM *Scene 8*
4:00 PM *Scene 9*
4:30 PM Wrap David.
5:00 PM *Scene 16* (Matt driving in truck)
5:30 PM *Scene 21*
6:15 PM *Scene 37*
7:30 PM *Scene 16*
8:30 PM Dinner & Drinks @ Travis's house in Ada.























TALENT/MODEL RELEASE - LOST IN THE FIRE

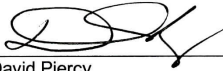
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AGREED AND ACCEPTED this 30of March, 2012.



David Piercy

11624 CR 3650

Ada, OK 74820

(580)332-7283

TALENT/MODEL RELEASE - LOST IN THE FIRE

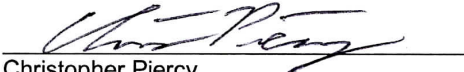
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I hereby waive any right that I may have to inspect and/or approve the finished product or products or the editorial, advertising, or printed copy or soundtrack that may be used in connection therewith and any right that I may have to control the use to which said product, products, copy and/or soundtrack may be applied.

I hereby release, discharge and agree to save Terraplexon Films, their licensees, successors, legal representatives and assigns from any liability by virtue of any blurring, distortion, alteration, optical illusion or use in composite form whether intentional or otherwise that may occur or be produced in the making, processing, duplication, projecting or displaying of said picture or images, and from liability for violation of any personal or proprietary right that I may have in conjunction with said pictures or images and with the use thereof.

AGREED AND ACCEPTED this 30of March, 2012.



Christopher Piercy

11624 CR 3650

Ada, OK 74820

(580)332-7283

TALENT/MODEL RELEASE - LOST IN THE FIRE

Terraplexon Films, 4637 Baronne St., New Orleans, LA 70115

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AGREED AND ACCEPTED this 22 of January, 2012.



Jacob Snovel
1712 SE 12th Street
Moore, OK 73160
4052586300
jsnovel@gmail.com

TALENT/MODEL RELEASE - LOST IN THE FIRE

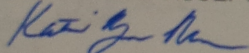
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AGREED AND ACCEPTED this 13 of April, 2012.



Katie Beth Miller
4/13/12

4500 Sojourn Dr.
Addison, TX 75001

817-517-9691

TALENT/MODEL RELEASE - LOST IN THE FIRE

Terraplexon Films, 4637 Baronne St., New Orleans, LA 70115

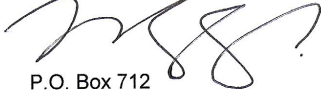
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AGREED AND ACCEPTED this [12] of [April], 2012.

Maggie McClendon on behalf of Kaylee Harvey



P.O. Box 712

Lone Grove, Oklahoma 73443

580-319-2390

TALENT/MODEL RELEASE - LOST IN THE FIRE

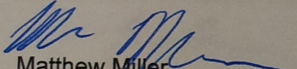
Terraplexon Films, 4637 Baronne St., New Orleans, LA 70115

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AGREED AND ACCEPTED this 13 of April, 2012.


Matthew Miller
4/13/12

4500 Sojourn Dr. Apt. 605
Addison, TX 75001

580-276-6259

TALENT/MODEL RELEASE - LOST IN THE FIRE

Terraplexon Films, 4637 Baronne St., New Orleans, LA 70115

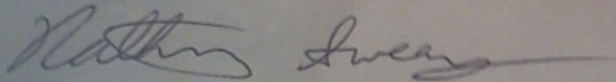
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AGREED AND ACCEPTED this [day] of [month], 2012.

[Talent/Model signature with printed name below]



Nathan Sweeney

2000 Skyline Dr Apt 613

McKinney, TX 75071

580-279-2274

TALENT/MODEL RELEASE - LOST IN THE FIRE

Terraplexon Films, 4637 Baronne St., New Orleans, LA 70115

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AGREED AND ACCEPTED this [12] of [April], 2012.

Olen Cook



P.O. Box 1175

Lone Grove, Oklahoma 73443

580-272-3857

TALENT/MODEL RELEASE - LOST IN THE FIRE

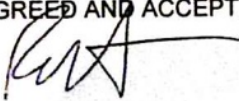
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AGREED AND ACCEPTED this 13 of April, 2012.



Ryan Croft

1443 NW 43rd Street

Oklahoma City, OK 73118

405-708-1227

TALENT/MODEL RELEASE - LOST IN THE FIRE

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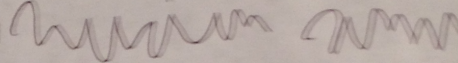
I hereby waive any right that I may have to inspect and/or approve the finished production products or the editorial, advertising, or printed copy or soundtrack that may be used in connection therewith and any right that I may have to control the use to which said product, products, copy and/or soundtrack may be applied.

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~~16~~ April

AGREED AND ACCEPTED this [day] of [month], 2012.

[Talent/Model signature with printed name below]



[street address]

Will Hogan

[city, state, zip]

300 Sunset Drive

[ac/phone number]

Apt 337

Armore, OK 73401

580-310-9174

License Agreement

This License Agreement (this "Agreement") is made effective as of April 13, 2012 between Numero Group, of 2348 S. Marshall Blvd., Chicago, Illinois 60623 and Terraplexon Productions, of 4637 Baronne St., New Orleans, Louisiana 70115.

In the Agreement, the party who is granting the right to use the licensed property will be referred to as "Numero", and the party who is receiving the right to use the licensed property will be referred to as "Terraplexon".

The parties agree as follows:

1. GRANT OF LICENSE. Numero owns Fern Jones - "Let Tomorrow Be" ("Fern Jones - "Let Tomorrow Be"). In accordance with this Agreement, Numero grants Terraplexon an exclusive license to use the Fern Jones - "Let Tomorrow Be". Numero retains title and ownership of the Fern Jones - "Let Tomorrow Be".

2. PAYMENT OF ROYALTY. Terraplexon will pay to Numero a royalty which shall be calculated as follows: \$200 for festival clearances.

3. MODIFICATIONS. Unless the prior written approval of Numero is obtained, Terraplexon may not modify or change the Fern Jones - "Let Tomorrow Be" in any manner.

4. DEFAULTS. If Terraplexon fails to abide by the obligations of this Agreement, including the obligation to make a royalty payment when due, Numero shall have the option to cancel this Agreement by providing 30 days written notice to Terraplexon. Terraplexon shall have the option of preventing the termination of this Agreement by taking corrective action that cures the default, if such corrective action is taken prior to the end of the time period stated in the previous sentence, and if there are no other defaults during such time period.

5. ARBITRATION. All disputes under this Agreement that cannot be resolved by the parties shall be submitted to arbitration under the rules and regulations of the American Arbitration Association. Either party may invoke this paragraph after providing 30 days written notice to the other party. All costs of arbitration shall be divided equally between the parties. Any award may be enforced by a court of law.

6. TRANSFER OF RIGHTS. This Agreement shall be binding on any successors of the parties. Neither party shall have the right to assign its interests in this Agreement to any other party, unless the prior written consent of the other party is obtained.

7. TERMINATION. This Agreement may be terminated by either party by providing 30 days written notice to the other party. This Agreement shall terminate automatically on _____.

License Agreement

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7. TERMINATION. This Agreement may be terminated by either party by providing 30 days written notice to the other party. This Agreement shall terminate automatically on _____.

8. ENTIRE AGREEMENT. This Agreement contains the entire agreement of the parties and there are no other promises or conditions in any other agreement whether oral or written. This Agreement supersedes any prior written or oral agreements between the parties.

9. AMENDMENT. This Agreement may be modified or amended, if the amendment is made in writing and is signed by both parties.

10. SEVERABILITY. If any provision of this Agreement shall be held to be invalid or unenforceable for any reason, the remaining provisions shall continue to be valid and enforceable. If a court finds that any provision of this Agreement is invalid or unenforceable, but that by limiting such provision it would become valid or enforceable, then such provision shall be deemed to be written, construed, and enforced as so limited.

11. WAIVER OF CONTRACTUAL RIGHT. The failure of either party to enforce any provision of this Agreement shall not be construed as a waiver or limitation of that party's right to subsequently enforce and compel strict compliance with every provision of this Agreement.

12. APPLICABLE LAW. This Agreement shall be governed by the laws of the State of Illinois.

Licensor:
Numero Group

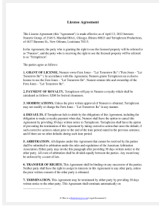
By: _____
Ken Shipley
Director

Licensee:
Terraplexon Productions

By: _____
Nicholas Isom
Director

Signature: Ken Shipley
Ken Shipley (Apr 16, 2012)
Email: shipleyn@numerogroup.com

Signature: Nicholas Isom
Nicholas Isom (Apr 18, 2012)
Email: terraplexon@gmail.com












License Agreement

EchoSign Document History

April 18, 2012

Created:	April 13, 2012
By:	Nicholas Isom (terraplexon@gmail.com)
Status:	SIGNED
Transaction ID:	LPZXVIT74587GB

“License Agreement” History

-  Document created by Nicholas Isom (terraplexon@gmail.com)
April 13, 2012 - 7:31 AM PDT - 69.80.196.232
-  Document emailed to Ken Shipley (shipley@numerogroup.com) for signature
April 13, 2012 - 7:31 AM PDT
-  Document viewed by Ken Shipley (shipley@numerogroup.com)
April 13, 2012 - 7:35 AM PDT - 98.212.0.13
-  Document viewed by Ken Shipley (shipley@numerogroup.com)
April 14, 2012 - 10:08 AM PDT - 166.147.97.134
-  Document esigned by Ken Shipley (shipley@numerogroup.com)
April 16, 2012 - 7:45 AM PDT - 98.212.0.13
-  Document emailed to Nicholas Isom (terraplexon@gmail.com) for signature
April 16, 2012 - 7:45 AM PDT
-  Document viewed by Nicholas Isom (terraplexon@gmail.com)
April 16, 2012 - 11:29 AM PDT - 166.147.112.214
-  Document esigned by Nicholas Isom (terraplexon@gmail.com)
April 18, 2012 - 2:45 PM PDT - 74.177.213.209
-  Signed document emailed to Ken Shipley (shipley@numerogroup.com) and Nicholas Isom (terraplexon@gmail.com)
April 18, 2012 - 2:45 PM PDT

Vita

The author was born in Oklahoma City, Oklahoma. He obtained his Bachelor's degree in Mass Communications from East Central University, Oklahoma in 2007. He joined the University of New Orleans Film graduate program to focus on film directing.