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## Red Bean Monday

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Red Bean Monday

A Thesis

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

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

by

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B.A. Southern University and A&M College, 2003

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## **Abstract**

The process of filmmaking starts with an idea and is brought forth to reality through a collaborative effort.

This paper will include the process of producing a film through each step from the conception to completion of my thesis film "*Red Bean Monday*."

I will thoroughly discuss the writing, producing, cinematography, directing, editing, sound, technology, and workflow. I will also discuss things I have learned as a filmmaker through the successes and failures that I determined based on surveys from audience participation.

Keywords: Drama, Family, Abandonment, Craig Carter, Red Bean Monday

## CHAPTER 1

### *Introduction*

I initially wanted to do a comedy before writing “Red Bean Monday” (Carter, 2013). Since my last comedy “Neighbors” (Carter, 2009), I have been working in the genre of dramas and felt the need and desire to return to comedy. My previous two film projects involved serious social subject matters such as H.I.V. and sexual abuse.

“Preaching Silence” (Carter, 2010) was written by David Kency. This movie is about a son who discovers that his father, who sexually abused him as a child, now needs him as a donor to save his life. “One night” (Carter, 2009) is about a man who has a one-night affair and awakens to discover that he has possibly been exposed to H.I.V.

My initial thesis project was a script entitled “Sneaker Junkie,” which was a script that I wrote while taking a screenwriting class with Erik Hansen. It is a comedy about Juan who is a very successful businessman who has a fetish for sneakers. His girlfriend of six years gives him an ultimatum: to love her or his sneakers.

This project posed a big challenge solely because of the locations and the amount of actors I would have needed to accomplish this goal. During a consultation with my major professor, Laszlo Fulop, he also thought that it was a challenge and that I should create a more practical story.

I was now faced with coming up with another script and prospects before the fall semester, which was my anticipated graduation date. During the summer, my goal was to submit

a new script and prospectus, but I didn't know where to start. I didn't have any fresh ideas to begin the new task.

As I sat in front of my computer staring at a blank screen, a thought came about a fellow Marine I knew while serving my country. The Marine got into a bar brawl and killed the person he fought. Even though he was provoked by being attacked, he had a chance to walk away, but he didn't and continued to attack his aggressor. The end result was him receiving a manslaughter charge and serving time in prison.

Then a post from someone on Facebook caught my attention about African American men not taking care of their children. This is an ongoing issue in America, not just in African American communities. When a situation arises and a parent leaves the family, it is the child who suffers from not living in a two-parent home.

There is another side to this story as well. There are men who do take on the responsibility to take care of their children and are active in their children's lives whether they are with the children's mother or not.

I wanted to tell the story of someone who, due to uncontrollable circumstances, stopped to be involved in his child's life. I wanted to examine what that person would go through to reconnect with his child again.

## *Writing*

During the scriptwriting process, I began jotting down ideas about the premise of the movie. The comment that was made on Facebook really captivated my thoughts, mostly because I am a single father.

I started brainstorming; I wanted to address the abandonment issue with some unusual circumstance involved. My initial thought was about a father leaving his daughter for selfish reasons, only to return years later in an attempt to be part of her life.

Then other elements came in to play: what if the father wasn't there because of unforeseeable circumstances? What if the mother was alive? What if she was attacked, but was living in a vegetative state? How can I get the daughter to not like the father and create conflict between them? These are some of the questions I was asking myself on paper while brainstorming. With this in mind, I had to set up the scenario of the father leaving the daughter, but it had to warrant some kind of justification so that the audience didn't hate my protagonist.

I decided to make my character a blue-collar guy that was put in a bad situation which resulted in prison time. Because of the intricate details of my protagonist's situation, I consulted with a lawyer. I began inquiring about my character's situation and the consequences as if it were an actual case. During the conversation, I was informed that the situation I was creating for the character carried four years in prison for manslaughter. My intention was for Carter, the main character, to spend more time away so that the resentment his daughter feels toward him is intense.

In further conversations, it was brought to my attention that if Carter had a prior felony, he would get the mandatory minimum of twenty years and could receive three years off for good behavior. This information provided me with facts that allowed me to create the time frame in which Carter spends time in jail. This also provided the necessary time for the daughter to mature into a young adult in order to add conflict to Carter's goal.

When designing my character, I enlisted the help of Henry Griffin and Erik Hansen because of their screenwriting backgrounds. Although they were not on my committee, they helped me by giving me notes and reading over my many drafts of the script. I was really adamant about my lead character not having a thuggish mentality. Henry and I disagreed on this. I felt that a person such as Carter would be humbled by his experience and would just want to put his life back in order the best way he could. Henry felt that a person spending that much time in prison would be angry at the world and this would reflect in his attitude.

I did more research and decided to compromise and have Carter display a hostile attitude towards his parole officer and his mother-in-law. I didn't want Carter to have a negative attitude toward his daughter, Casey, but instead to convey to his daughter that she owes him this relationship. In the first draft of the script, I started the plot with Carter in the probation office. I set up the conflict with Mr. Roberts, his parole officer.

I felt this would be a good setup for exposition in order to explain to the audience why Carter was incarcerated. As a writer this allowed me to have the character express his wants and needs. While composing the second draft, I felt I should show the reason why Carter went to jail instead of him talking about it, this way the audience would better connect with Carter. I didn't want the audience to think too negatively about Carter.

When creating the character of Mr. Roberts, I first wrote him as someone who looked at Carter as a criminal and didn't have any sympathy towards him. Somewhere in the later drafts of the script, Mr. Roberts became a little more sympathetic towards Carter by trying to assure him that he was trying to help him.

While writing, I realized I needed a reason for Carter not knowing about his wife's passing. I allowed Henry Griffin to read a previous draft. He felt that 17 years was too long for Carter not to know that his wife was deceased. This led me to do some research. I called an acquaintance that works as a deputy at Elaine Hunt Correctional Center and inquired about prisoners receiving news about a death in the family. The response was that the family would contact the chaplain of the prison and then he would pass it on to the inmate.

This information was utilized by creating a backstory that explained that Carter's wife was having complications from her attack, which caused her and Casey to move in with Sally, the grandmother. This also added conflict to the scene with Carter and Sally, Carter's mother-in-law.

I also wanted to create a short arch for the antagonist, Sally. This was instrumental in finding out who Carter is and what he went through. It was also a way to introduce Casey, his daughter, and to transition him to being at the restaurant while Casey was at work.

The restaurant where Casey worked was a place that I could use to setup the introduction of her. This also created an opportunity to use the chef, Lou, as a voice of understanding for Carter. While creating Lou's character, I was wondering if he knew Carter because his wife had previously worked at the restaurant. I did know that Lou's presence would spark curiosity especially if Casey worked at the same restaurant where her mother worked.

To solve this, I decided to use dialogue to communicate to the audience who Lou was. Since I didn't have any hands-on experience with the subject and content of the story, more research was needed. Some of my research entailed calling professionals in the law and correctional fields, talking to women who grew up without a father and some who meet their fathers later in life. I then watched a couple of movies that involve the same type of conflict.

I watched "*The Wrestler*" (Aronofsky, 2008), which was a movie about a washed-up wrestler who is trying to maintain his past and attempts to rekindle a relationship with his estranged daughter after his career is practically over. I also watched "*He Got Game*" (Lee, 1998), a movie about a father who is offered a reduced jail sentence if he can convince his son who is an All-Star high school basketball player to go to the State College which is the Alma Mater of the prison's warden. I also watched a made for TV movie titled "*A Father's Choice*" (Cain, 2000) about a man who is left to take care of his children after his ex-wife and her husband were murdered.

I watched these movies for information how Carter and Casey should act towards each other. Casey's character was influenced by the daughter Stephanie played by actress Evan Rachel Wood in the movie "*The Wrestler*" (Aronofsky, 2008). Carter's character was influenced by the father Jake Shuttlesworth played by Denzel Washington in the movie "*He Got Game*" (Lee, 1998).

## *Producing*

Prior to my initial shoot date in April, I was raising funds through the crowd sourcing platform Kickstarter. Not receiving the projected funds forced my decision to push the date back so that I can regroup. My initial budget was \$15,000; it was steep but I wanted to make this right. Since I never had any luck getting experienced students to help out on my shoots, I decided that I was going to hire a professional crew comprised of people that I have worked with previously.

I started another campaign, this time on Indigogo and I created another promo video. The last video that was submitted to Kickstarter was not appealing, I was practically sitting in front of the camera just asking for money like every other video I saw. This new video had to be entertaining and creative.

Mike Sanchez, who was my Director of Photography, shot and lit the video which featured me in roles as producer, director, writer, and cinematographer. Mike composited and edited the footage in After Effects. This campaign wasn't as successful as I would have wanted it to be. I only raised 1,200 dollars through Indigogo, another \$1,000 from donations in hard cash from the first campaign, and my mom helped me sponsor a casino bus ride to Silver Slipper Casino.

I collected \$800.00 from that and raised another \$4,000 from relatives and close friends. Most of my budget went to locations, payment of the actors, renting a scooter, paying my sound



guy and a substitute D.P. because of Mike not being able to work the rest of the shoot since he was getting married.

Within the realms of producing, I also secured locations. The first location I was trying to procure was the Probation and Parole office on St. Charles Ave. A problem arose during a meeting with the Director of Parole and probation: he wanted me to get a list of people that were going to be working so they could get security clearances. The problem was that I didn't have any crew yet nor a polished script.

Once the script was finished with dates set in stone, the Director of the Parole office wasn't sure anymore whether or not he could help me. I was then in a position where I had to look for a place that I could transform into a parole office. I found a place for my probation office at the Harmony House Retirement Center. There I was allowed to use the vacant upstairs offices.

Most of the locations chosen for this production didn't require me to have an art department, however the office area I secured needed set decorating. I needed to transform this office so it would look similar to the parole office on St. Charles Avenue. I called Laura Duvall, a former UNO student, and asked if she would help me create a collage of photos of wanted and missing persons, mimicking the parole office. Even though the collage isn't clearly seen in the actual movie, I thought it was important to have it.

Originally, I wanted to use a diner for the restaurant and I didn't want to use something that has already been used by any of my colleagues. I had two choices for authentic diners, one was on Decatur Street and the other one was in New Roads, Louisiana. I am really big on production values, so I was excited about the diner in New Roads. The reason for this wasn't

because it was used in “Miracle at St. Anna” (Lee, 2008), only because it had a look that I imagined the story needed.

The problem that arose in New Roads was the distance; this was going to increase my budget with travel expenses alone. The diner on Decatur was better because it was in the city; the drawback was that it was located in the French Quarter which was going to be terrible for sound.

One day I went to eat at Willie Mae’s Scotch House. While there, I began to imagine the scenes taking place where I was sitting. After I finished eating I talked to the owner and asked if I could use her place of business to shoot the restaurant scenes. She granted me permission, for a fee of course, but the good thing about this location was that I was also able to secure the block before and behind the restaurant for the outside scenes I wrote in the script.

For the other scenes, such as Sally’s house and Carter’s bedroom, I used my house that gave me control of the environment. My neighbors worked with me to keep it as quiet as possible for sound purposes. I was also able to use Bullets, a neighborhood bar, free of charge for the earlier scenes with the younger Carter. The only other location besides Willie Mae’s Scotch House I had to pay for was the Broadmoor Park, because it is a park associated with N.O.R.D.

Other expenses were for wardrobe, the second camera, Zeiss compact primes, expendables, props, craft services, gas for the grip truck, catering, cast, SAG, radio rental, and the rental of the scooter. Through the producing process, I learned a lot, and it also kept me on my toes especially with having a budget.

As a producer I had to make several key decisions that I felt made the film better. My initial assessment was to shoot the movie in four days. I only had so much money and my cast

and crew also had other obligations. So when we began on Jun 15<sup>th</sup>, +I was trying to shoot as much as possible.

I scheduled 29 scenes to be shot that weekend. The first two days worked out fine. The only thing that went wrong with the Saturday shoot was that I scheduled the shoot a little too late in the evening. This was an issue because the scene was a daytime scene, and I realized I was going to have to reshoot this scene.

The next day, we were shooting the scenes at Willie Mae's Scotch House and I was supposed to be there at 6 pm but at that time I was still shooting the scene with Carter and Sally at Sally's house. Because we were pushed for time and short of crew I wasn't able to shoot everything I had planned and was not willing to compromise the movie. I scheduled the next weekend to pick up the shots. The only thing I needed to pick up was some of the inside scenes of the restaurant.

The shoot worked out well despite the fact that the scene was incomplete and a reshoot was in the near future. One of my actresses wasn't able to make it so I had to work around her schedule and the next available date was the following weekend. Circumstances beyond my control prevented me from shooting the following weekend, so I decided that, since the weekend of July Fourth was bad, I would wait and hopefully raise more money to continue the shoot.

At the end of the day, once I reflected on the situation, I realized I could have scheduled the shoot better and could have stretched it out to the six days as I had originally planned it.

## *Casting*

The first film I directed, *Black Saturday* (Carter, 2004), proved to be a terrible experience in regards to casting. The actors chosen were confident but far from professional, a fact that was noted by an opinionated, harsh critic who stated “*the movie was garbage, the actors were horrible and the director needs to be ashamed.*” I was crushed by the criticism; although it was countered by positive feedback (friends that tried to console me). That experience stuck with me and contributed to my decision to use casting directors for all future projects.

When producing “*Preaching Silence*” (Carter 2011), a requirement for my advanced film production course, I was introduced to Jacqueline Fleming. Jacqueline is a local actor who has a studio in town. She initially put me in touch with casting director Mae Chapman who used her studio to hold the casting for “*Preaching Silence* (Carter 2011)”.

When it came to casting for “*Red Bean Monday*” (Carter 2013), I decided to use her again when the first Casting Director, Brent Caballero, was overwhelmed with other projects. I held my casting at UNO and Mae sent out notices for casting. My major concern with casting was to make sure the actors looked as if they could complement each other as family members, i.e. mother, daughter, father, and grandmother. Several actors came out to audition for Carter, though one of the actor’s, Orlando Street’s audition proved that he was what I was looking for in Carter. Orlando’s audition performance was very commanding; he portrayed the emotions I felt Carter should have, also he took direction very well.

My next challenge was to cast a younger Carter for the flashback scenes. The challenge was to find someone who could give the impression of a younger version of his character. Through looking over a dozen of headshots and audition videos, I found my young Carter in Evan Cleaver. The role for the grandmother was a no brainer once she was suggested by Brent.

I heard about Ms. Carol Sutton through different associates in the local filmmakers' community. Once I saw her in diverse roles from an audition tape that I viewed, I knew I had my grandmother character. The actress playing the daughter Casey was hard to find because I felt that she had to look believable as his daughter.

Jon Gunnar Gylfason, a fellow graduate student, recommended Nicole Lovince as the daughter. I was familiar with Nikki's work as she was regular involved working with the UNO filmmakers' community. However, I didn't want to cast Nikki because she was in so many UNO films; I wanted to use a fresh face. I invited her to the auditions with about six other young women. It finally came down to deciding between this young lady named Hilary and Nikki. Nikki gave a tear-dropping performance and won the part.

The supporting actors weren't as hard of a choice as the principal actors. Lance Nichols, who plays Mr. Roberts, was a role that Lance picked. When I was casting for "*Preaching Silence*" (Carter, 2011), Lance contacted me through a student in his workshop to inform me that he was interested in the script. However, we didn't work together because Lance is a SAG actor and that project wasn't a SAG signatory film. When I wrote this film, I initially made a decision to sign up with SAG to allow myself the opportunity to cast SAG actors. Upon doing this, I sent Lance a script and informed him that I was doing the project under the SAG student film agreement and he agreed to play the part of Mr. Roberts. When writing the part for Lou, I had

imagined Graylen Banks for this role. Graylen is an extended family member and is always sharing his wisdom to me through different colloquialisms. The dialog for Lou was designed from past conversations I have had with him. It was a fun challenge to write something that would fit with the character of what a real person would say.

### *Directing*

As a director, I believe that your priority is to be a storyteller. One has to be in tuned to the human spirit; also the goal is to be able to touch someone emotionally with your work. This was my goal with this film; I wanted to tell the story of someone who was taken away from his family and his journey in making things right in his life again and to replicate the human emotions that relate.

My approach to this film was different from how I had approached the directing of my other projects. This time, I tried to stay away from the camera and dedicate my time on set to my actors, making sure that they know the meaning of the scene and the direction of the character.

I felt that in order to get the best out of my actors I needed to give them my attention. My approach with each actor was to talk with them about the character and the character's goal for each scene. In the class Performance and Direction, Phil Karnell taught about speaking to the actor objectively and this helped me out a lot on set.

At night, I would go home and read the script and write down action verbs that were associated with what I wanted to communicate to the actors. I would then write out the objective of that character for a specific scene. There was a scene when Carter walks up to Sally's door.

Ms. Carol wanted to know what the scene was about. I told her what her objective was and what she as a character wanted out of the scene. My communication was received and she gave me the performance I was looking for.

This worked with Nikki as well in the scene when Carter approaches her from behind and she then asks him where he was when her mother was ill. The first two takes were okay, but I needed more emotions from Nikki, so I pulled her to the side and we had a talk. I used my experience from the acting class using the “as if” method to help her get into her character. When we went back to shooting and I called action, Nikki gave two great takes. It was my mistake in only shooting two takes of her performance, because I was forced to not use one of them due to focus issues. When getting that kind of emotions from an actor it is best that the camera is prepared and that the focus point is measured to insure proper focus.

## *Cinematography*

I have been my own cinematographer in most of the films I have done in my career at UNO. My experience in camera work started when I worked as a news photographer at WAFB. Though my focus is becoming a director, I still make my living as a camera operator of music videos and other forms of video productions. Since my decision was to only direct and produce this film, I enlisted the help of Mike Sanchez to be my cinematographer.

Mike and I created an overhead diagram and a shot list for where the camera would be placed, so that when it was time to shoot we wouldn't be spending a lot of time figuring out where to put the camera. We had several meetings discussing the action and the look of the film. I wanted this to be a collaborative effort between Mike and myself which in the end worked out well.

I didn't have many problems on set; the only major issue was in having to step up as the director of photography for the rest of the film, because Mike was getting married and I had pick up shots and reshoots. For most of the scenes we utilized the available light and used practical lights to accent the scene.

The first time we shot the scene with Carter and Sally, it was shot on a porch. Darkness was settling upon us and the shots were going to be impossible to color correct. To maintain continuity I had to make a decision to reschedule the porch scene. When we reconvened and



reshot the scene with Carter and Sally, it started to rain. After the rain stopped after about thirty minutes, there was not any sun to match the wide shot I had previously shot. I quickly decided to move the scene inside and blasted the 5K Fresnel covered with full CTO into a 4x4 silk outside the windows to give the effect of the sunshine. This decision proved successful and really exposed the emotion that I was originally looking for in that scene.

The only big setup in this movie was lighting the night time shots with Carter and Casey. My gaffer Sherwin Akbarzadeh had to backlight the block with a 5K Fresnel so that I had enough light in the background to bring the block to life. Then Sherwin used a Nine Light to give the cast some frontal lighting. At the end of this experience, I worked well with my crew; I had a lot of help from Mike Sanchez, Sherwin Akbarzadeh, Joe Sokeman, and Charlie Cooper. Joe and Charlie both filled in for Sherwin after I lost him due to rescheduling.

## *Editing*

To me editing is like putting the finishing touches to a painted canvas. In the MFA handbook it states that a film is written three times: when it is written, when it is directed and when the film is edited (Film Graduate Handbook pg. 5). In the case of “Red Bean Monday” (Carter, 2013), I have to say this is true.

When writing “Red Bean Monday” (Carter, 2013), I thought of it as a linear story. Once I started editing I saw the story differently. I felt that the opening in the script would serve as a backstory so the audience would understand Carter’s struggle. I wanted to show what happened instead of every five minutes Carter telling somebody what happened.

Since I had a while until my pick-up shots, I assembled the footage I had. I saw then that I wanted to tell the story of what happened in Carter's past parallel to the present story. I didn't really approach the editing with any kind of style in mind, my approach was simply to apply what was taught in Danny Retz's class: cut for emotion, to advance the story, for rhythm, for eye trace, for two dimensional plane of screen, and for three dimensional space of action (Murch 17-20).

Once I completed shooting, I was able to complete the puzzle. Danny Retz helped me as an Editorial Consultant by working with me to produce a final cut as I was getting notes from Laszlo Fulop, Hamp Overton, Henry Griffin, and Erik Hansen.

## *Sound*

From past experience I have realized that sound is very important when shooting. One of the most important lessons I learned, is that you have to be aware of your surrounding and choose locations where you can somewhat control what is being recorded. I decided early that I would get someone who is serious about sound and can save me a lot of time by capturing the best possible sound on set. I recruited Michael Gilbert to be my sound mixer.

I met Michael Gilbert my first semester in Henry Griffin's directing class. We would always talk about working on different projects together and now the opportunity presented itself.

I started working on sound design as soon as I started editing. I used sounds from different sound libraries that were available to me. I did a lot of the sound editing in Avid before I exported an AAF file to import into Pro Tools. This presented a challenge within itself being that I didn't have any proper experience in sound mixing. Prior to shooting my thesis film I had taken Rob Racine's production and postproduction sound classes. In the postproduction sound class Rob taught editing dialogue and creating a sound design using a program called Nuendo by Steinberg, not Pro tools.

The holidays were approaching and I was still editing. My plan was to have the edit finished so that I could have a locked picture and then move my project into the post-sound finishing suite at school. This didn't work out the way I planned it, mainly because I had not

locked picture and was still editing during the holidays. I had previously purchased the latest version of Pro Tools and began learning the interface and comparing what I knew about Nuendo to Pro Tools.

Because I didn't have enough in my budget to hire a post-sound editor, I took on the challenge myself. Michael Gilbert as well as other music producers and sound engineers talked me through the minor setbacks I encountered. However, when it came to scoring the soundtrack, I had to find someone who could donate some time to the project. Last fall, I took the class Music in Film where I met my composer Jim Greer. My goal for "Red Bean Monday" (Carter, 2013) was to have an original score attached. In conversations with Jim, I expressed this with him and he told me of his desire to score movies and his willingness to work on my film.

In conclusion of this section, I have a newfound respect for the people who are musicians and audio technicians. I have learned that there is a job for every one and a specific person for every job. I thank my fellow collaborators that dealt with me during the postproduction process and I feel that we have done a great job with the finished product.

## *Technology and Work flow*

Shooting “Red Bean Monday” (Carter, 2013), I utilized two Canon 5 D MkII EOS cameras accompanied with a set of Zeiss compact primes along with the schools prime-lens kit. The normal protocol when shooting with this type of technology is to have a workflow set up on set to take the cards as they are full. Then transfer the footage to a hard drive and keep some extra cards on set to repeat the process. This is done to ensure that there is enough storage space on the cards to continue shooting without a break.

However, I didn’t use this workflow. I didn’t think about this prior to shooting. While on set, I made sure that I had enough CF cards to hold out until after the shoot. I had a total of 12 cards varying in size. The smallest size I had were four 8GB CF cards which were only used for still photography.

The camera operators would give me the CF cards in a plastic wallet at the end of the shoot. After we wrapped for the night, I would go home and copy the footage to three hard drives for backup. Each of the hard drives contained folders that were labeled with the dates of the shoot.

Once I finished the first weekend of the shoot, I transcoded the footage to Avid DNX 35:1 so that I could edit the movie in a lower resolution to save space and CPU usage. I edited the footage on my home system, and brought the complete edit to the finishing suite where I re-

linked the final cut to its original resolution to color correct. Mike Sanchez insisted that he would color correct since he was the Director of Photography. We worked on the color correction for about three days; the footage needed minimal touch ups as we didn't have many problems on the shoot.

From that process I had achieved a picture lock. I then made three copies of the final cut. The reason for doing this was to extract the audio from picture so that I can export it in to Pro Tools along with video. The other copy was so that if I had made a mistake, I had another copy of the movie to work with. I then exported the AAF file; the next step was to import it into Pro Tools.

Here is where the problem began. I did all the necessary editing and mixing in Pro Tools. Once finished, I brought it to Michael Gilbert to produce a 5.1 surround mix. When bringing it in Michael's system, the project couldn't bring in the work that I had previously done because he was working in an earlier version of Pro Tools. So that meant I would have to start the mixing process over.

Also, Michael suggested that I use both tracks of audio to mix between. Since I deleted the unnecessary audio while editing the picture, I had to go back to Avid to retrieve the second track of audio. Once I did this, I exported the audio as an AAF file and imported the project into Pro Tools where I redesigned the mix for a final output.

## CHAPTER 3

### *Analysis*

As of writing this paper, I have not yet screened my movie publicly. Recently I sent Erik Hansen a copy and his reply was that he enjoyed the movie and that he thought that I did a good job. I then asked Erik and Hamp Overton if I could screen the movie in the classes they were teaching. They both approved.

I screened the film in Erik Hansen's 2260 class and Hamp Overton's 2510 class. For feedback I passed out a questionnaire to the class and encouraged verbal feedback from the audience as to what did or didn't work for them. For the majority the film worked as it was. For some it was a matter of opinion and they could not support it with facts; however the film still worked for them.

These screenings proved to me that I was able to create a story where a diverse audience could understand what I was attempting as a screenwriter/director. The experience also gave me confidence because I screened the film for a group of filmmaking students and the movie was still well received.

When writing this story, I didn't quite think about theme, I just wanted to tell an interesting story on the subject of abandonment in today's society. Then I got deeper into the

story and was really concentrating on Carter's character. Then, as Carter was going thru these different obstacles, I realized that this story was more about redemption. Carter wanted another chance to redeem himself. He stood up to Sally because he wanted another chance at being a father.

As a filmmaker I am proud of my accomplishment and think that I have grown as a storyteller. With this body of work representing the culmination of all that I have learned, I feel this is my best film to date.

I think I have learned a lot as a director and with more experience I will continue to learn more. I have gotten past the idea that all a director does is sit behind the monitor. Directing, true directing, is hard work. In "Red Bean Monday" (Carter, 2013), my goal was to give the actors my full attention. They just wanted feedback, they wanted to know if they were doing the job they were hired to do. Although I still did more than just direct, I mainly focused on my actors. This was my main concern, this was what I missed in my other films. The lack of focus on the actors was due to wearing many hats at the same time. The difference this time was that my actors and the story were priority.



## CHAPTER 4

### *Conclusion*

In conclusion, I feel that my experience at the University of New Orleans is one that I can appreciate embarking upon. I came to the University with some knowledge of film production, but realized quickly that I knew little. It has been a pleasure learning more about film as well as myself at the University of New Orleans. The one thing that I can definitely say is that I have learned how to make movies from the initial concept to its completion. As a filmmaker it has truly helped me to understand how a movie is written three times, while writing the script, in the directing process of the shoot and, finally, in editing (Film Graduate Handbook pg. 5). It also taught me that while editing one should cut for emotion, to advance the story, for rhythm, for eye trace, for two dimensional place of space and for three dimensional space of action (Murch 17-20).

## CHAPTER 5

### *Filmography*

Aronofsky, Darren. 2008. *The Wrestler*

Cain, Christopher. 2000. *A Father's Choice*

Carter, Craig. 2004. *Black Saturday*

Carter, Craig. 2009. *Neighbors*

Carter, Craig. 2009. *One Night*

Carter, Craig. 2010. *Preaching Silence*

Carter, Craig. 2013. *Red Bean Monday*

Lee, Spike. 1998. *He Got Game*

## **Chapter 6**

### *Bibliography*

Murch, Walter. *In the Blink of an Eye*, Los Angeles: Silman-James Press, 2001.

MFA Film Graduate Student Handbook, January 2010

## Appendix A: Script

RED BEAN MONDAY

Written by

Craig Carter

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2709 Saint Anthony street  
New Orleans La. 70119  
4044412635

FADE IN:

OPEN TITLE SEQUENCE

1

INT. BAR- NIGHT

1

At the counter of a bar Carter Scott 25, finishes a drink then motions to the bartender. The bartender fixes a drink then places it in front of Carter. Carter takes a sip of the drink.

CARTER

Hey Laura, what time is it? I have to go meet Wendy for 7:30

Laura looks at her watch.

LAURA

It's 7 o'clock. You need to be leaving now!

Carter sits there with his drink, he takes it back and puts the glass on the counter.

CARTER

It's just a few blocks away, there's no rush.

Carter shakes the glass in his hand signaling Laura for another drink. Laura grabs the whiskey bottle and pours the whiskey in a glass of ice.

LAURA

You driving or walking?

Larry puts the glass in front of Carter.

CARTER

Walking.

Laura shakes her head at Carter.

LAURA

My niece deserves better treatment, Carter.

Carter looks at Laura, takes the glass and drinks from it.

FADE OUT.

2.

CREDITS

FADE IN:

2

INT. DINER- NIGHT

2

A waitress in her early 20's WENDY SCOTT is standing at the door, apparently waiting for someone. She turns around and talks to the waiter passing.

WENDY

Hey Jeff if you see my husband tell him that I started walking home.

JEFF

OK. But you sure you don't want to give him a minute?

Wendy looks at Jeff and then walks out of the door.

FADE OUT.

CREDITS

FADE IN:

EXT. STREET-NIGHT

Wendy Scott is walking down a deserted street.

Cat knocks over garbage can (OS) Garbage is can knocked down.

Wendy is startled, looks behind her and starts walking faster.

A car alarm goes off.

Wendy looks back at the car. She turns around.

A Man is standing in front of her.

Off Screen - Scream from woman.

FADE OUT.

CREDITS

FADE IN:

3.

4 EXT.STREET-NIGHT

4

Carter is walking down the street as he gets bumped from a man coming out of an alley. Carter excuses the guy but then looks in the direction he came from. He freezes.

Lying there on the ground beaten and violated is Wendy, Carters wife.

Carter Screams!

Off-Screen sounds of feet.

FADE OUT.

CREDITS

FADE IN:

5 EXT.STREET-NIGHT

5

Carter is on top of a man beating and choking him aggressively until the man stops breathing.

Carter stops. He starts shaking the man. The man doesn't move.

Off screen Police sirens.

FADE OUT.

CREDITS

Off Screen sound of Prison Door Clangs.

FADE IN:

6 LETTER DROPS INTO FRAME IN SLOW MOTION WITH RETURN TO  
SENDER ON ENVELOPES.

6

END TITLE SEQUENCE

FADE OUT.

SUPER-

17 years later

FADE IN:

7 INT. PAROLE OFFICE/ WAITING ROOM- DAY 7

Sitting in the waiting area, Carter Scott, 45, waits to check in with his Parole Officer, Mr. Glenn Roberts, 48, steps into the waiting area with a folder in front of him and briefly skims the front page before he greets Carter.

MR. ROBERTS  
Carter Scott.

Carter gets up. Mr. Roberts gestures for Carter to follow him.

8 INT. FINGER PRINTING ROOM 8

Carter goes thru a routine fingerprinting and mug shot.

9 INT. MR. ROBERTS OFFICE. 9

Mr. Roberts leads Carter back to his office.

MR. ROBERTS  
Carter, have a seat. My name is Glenn Roberts and I am your parole officer.

Mr. Roberts looks down at his folder.

MR. ROBERTS (CONT'D)  
If you don't mind? Do you wanna tell your side of the story? \*

CARTER  
Nothing much to tell. I did 17 yrs for killing the son of a bitch who raped my wife. \*

MR.ROBERTS  
I know it was hard for you. \*

Carter fidgets a little in his seat.

CARTER  
How do you know? You ever kill somebody for raping your wife? \*



MR.ROBERTS

No, but I could just imagine if I  
were in your shoes.

\*

Carter cuts Mr. Roberts off. Leans into the desk.

CARTER

I've been locked up for seventeen  
years and hadn't spoken to, or  
heard from my wife and daughter.  
Imagine that!

\*

Mr. Roberts looks down to the folder.

MR. ROBERTS

Your prior conviction for theft of  
an automobile is what got you the  
17 yrs.

\*

CARTER

I was young and stupid.

\*

Mr Roberts looks at Carter then looks at the manual in front  
of him.

MR. ROBERTS

Now the conditions of parole is  
that you have to find a job and  
maintain it. So Carter, what's your  
plan for employment? Do you have  
anything in mind?

CARTER

The only thing I'm concerned with  
is to find my family.

\*

Mr. Roberts hands Carter a card.

MR. ROBERTS

I'm not the bad guy here Carter and  
what I've read, your not either. I  
want to help you if you let me.

Carter takes the card and places it in his wallet.

MR. ROBERTS (CONT'D)

Now call that number on the card  
and they will set you up with a  
interview.

CARTER

OK.

MR. ROBERTS

I will see you again next month,  
and I expect you to have found some  
kind of work.

Carter gets up and leaves the office.

10 EXT. STREET- DAY 10

Taxi pulls to the curb. The door opens and Carter gets out.  
He walks to the passenger door and hands the driver money. He  
waves the car off.

11 EXT. SALLY'S HOUSE- CONTINUOUS 11

Carter walks up to the house with flowers in hand and rings  
the doorbell. After waiting a few seconds, he steps back  
,turns slightly and the door opens. SALLY, AN ELDERLY LADY  
STEPS OUTSIDE OF THE HOUSE. She looks Carter up and down and  
she adjusts her glasses.

SALLY

Yes can I help you?

Sally and Carter just stands there exchanging looks. Sally  
then recognizes Carter, but isn't exited.

SALLY (CONT'D)

Long time.

CARTER

Yes, too long. I was wondering if  
you could tell me where I can find  
Wendy and Casey.

SALLY

Wendy is no longer here.

CARTER

What do you mean? Where is she?

Sally is silent

SALLY

She and Casey moved in with me  
after you went to prison. She was  
having internal problems from the  
beating that monster gave her.

Carter puts his head down in disgust.

Sally pauses.

SALLY (CONT'D)  
She died two years later.

Sally pauses.

SALLY (CONT'D)  
Carter, why didn't you protect my  
baby?

Carter doesn't look up, Sally rushes Carter.

SALLY (CONT'D)  
Why?

Carter interrupts Sally's tirade.

CARTER  
It wasn't my fault.

SALLY  
Get away from here. Don't you ever  
come around here again.

Carter pauses, he takes his hand and starts rubbing his chin.  
His demeanor changes.

CARTER  
(Aggravated)  
I can't believe you didn't have the  
decency to send word to me that my  
wife died!

Sally displays a look of guilt. She looks away from Carter.

Carter turns around, away from the house. As he takes a step  
forward he gathers himself then looks at Sally.

CARTER (CONT'D)  
Sally please I know that you blame  
me for what happened and I have  
been living with that for seventeen  
years of my life. Please tell me,  
where to find Casey?

Sally looks at the flowers in Carters hand. She reaches for  
the flowers.

Carter and Sally both pause for a moment.

Carter then reaches her the flowers. Sally walks inside.  
Carter looks at the door for a second then he walks down the  
steps. Sally walks outside with something in her hand. She  
calls out to Carter as he is walking down the driveway.

SALLY

Carter, here.

Sally reaches out and gives Carter a picture.

SALLY (CONT'D)

This is a recent picture.

Carter is looking at the picture.

SALLY (CONT'D)

She works as a waitress at Willie Mae's.

Carter looks up at Sally.

CARTER

Thank you.

Carter walks off.

12 EXT. STREET- DAY

12

Carter is walking down a familiar street. He looks around soaking in sights he hasn't seen in over twenty years. Cars, people on cell phones, the clothes.

He comes to a DINER and walks in. He sees a young woman, 20's in a corner TALKING and LAUGHING with others. Carter enters the diner.

13 INT. DINER- DAY

13

Carter is walking in the diner, he looks around the restaurant appearing to be lost. The chef, Lou, 35 sees Carter and approaches.

LOU

Can I help you?

CARTER

Does Old man Charlie still run this place?

LOU

No. I'm his nephew, I took over after he died about ten years ago. If you want to order something have a seat and I'll get somebody to take your order.

CARTER

Thank you.

Carter takes a seat. He takes the picture out of his pocket and looks at it under the table. He looks in the direction of the young lady. The Chef calls out to her.

LOU

Casey! You have a customer.

CASEY, YOUNG WOMAN 20's excuses herself from the conversation with her co-worker's. She walks toward the table to take the gentleman's order.

Carter stares in amazement as Casey walks toward him. He seems to be in a trance.

CASEY

How are you? Can I start you off with something to drink?

CARTER

Yes, Can I get a Sweet tea ?

Carter is looking at Casey. He checks her out from head to toe.

CASEY

Today's special is red beans and rice with a side of smoked sausage.

CARTER

That sound's good, I'll have that.

Casey writes down the order. She turns around, walks to the counter, places ticket on the counter. Casey approaches the table with Carter's drink. She catches eye contact with Carter as she places the drink on the table.

CASEY

Here is your drink.

CARTER

Thank you.

Casey leaves the table and goes to attend to another table. She leaves that table and picks up Carter's order and brings it to Carter's table, She places it on the table and notices how Carter is looking at her.

CASEY

Excuse me ? Do I know you from somewhere?

CARTER

Has anyone ever told you, that you  
look alot like your mother.

CASEY

My mother? How do you know my  
mother?

A customer is calling for Casey.

CASEY (CONT'D)

(to Carter)

Excuse me

Carter looks in Casey's direction then looks back down at his  
plate. Casey returns to Carter's table.

CASEY (CONT'D)

Now how do you know my mother?

Carter pauses from his red beans and takes a sip from his  
drink.

CARTER

I know her because she was my wife.

Casey is standing there in awe. Carter looks at her then  
reaches his hand to her. Casey turns around upset and runs to  
the back. Carter, puts a napkin over the plate, Backs out of  
the chair, Lou walks over to Carters table.

LOU

So you ordered the red beans,  
right?

CARTER

Yeah, I did. They are the best  
beans I've had in 17 yrs. What's  
your secret? \*

LOU

If I tell ya ,they gonna have to  
throw a second line for ya. \*

Lou looks at Carter and burst into laughter. Carter shares  
the laugh, gets up out of his chair and walks out of the  
door. Casey walks back into the dinning area. Lou looks and  
turns to Casey.

LOU (CONT'D)

You alright kid?

CASEY

I don't know.

Lou walks back toward the kitchen. Casey begins to clear Carters table.

CUT TO:

14 EXT. CARTER'S APT- EVENING 14

Carter walks into his apt. It's small with a bed, dresser and bathroom. Carter walks to the dresser, take the picture out of his pocket and places it on the dresser. Carter gets on the floor and begins doing vigorous pushups. Carter takes a break, he gets up from the floor and walks toward the picture on the dresser. He holds it to his heart and plops to the bed.

15 EXT. DINER- NIGHT 15

Customers are walking out of the diner, it's closing time. Lou walks to the door as the last customer walks out.

16 INT. DINER- NIGHT 16

Lou locks the door and walks up to a table that Casey and a co-worker LIZZY,28 is sitting counting tips.

LOU

I hope you girls got your stations cleaned up. I don't wanna be here all night.

CASEY

Well our stations are clean, I think you are going to be the only one here.

LIZZY

That's right buddy, you've got work to do.

Casey and Lizzy both point at the dishes that are piled in the sink. Lizzy and Casey both stand up and put the chairs in their place and start walking towards the door.

CASEY

OK Lou, lock up we are about to leave. I'll see you about 1 o'clock after I get out of class.

LIZZY

Girl, he might not get here till 1 o'clock.

Lizzy and Casey both laughing.

LOU  
Ha Ha, hell, don't worry about me,  
just be careful and I'll see ya  
tomorrow.

17 EXT. DINER- NIGHT 17

Lizzy and Casey wave at Lou as they step outside of the door.  
Casey starts to walk off. Lizzy stops her.

LIZZY  
Hey ,wanna ride?

CASEY  
Nah, I'm just a few blocks away.

LIZZY  
OK girl, you be careful. Call me  
when you get home.

CASEY  
OK.

Lizzy gets into her car and drives off.

18 EXT. STREET- NIGHT 18

Casey begins to walk down the street. As Casey is walking  
toward the corner, A FIGURE crosses in between two parked  
cars. It gets closer, Casey sees a shadow and is startled,  
she begins to walk faster. The FIGURE picks up his pace to a  
light jog to catch up to her. Casey suddenly turns around  
with a can that appears to be mace.

CASEY  
Look ,I don't know who you are or  
what you want.

Casey has the can pointed to Carter.

CARTER  
No! Please don't, I just want to  
talk.

Carter has his hands up to protect himself. He slowly put his  
hands down.

CARTER (CONT'D)  
I want to properly introduce  
myself. I am Carter Scott.



CARTER

Bringing you to school, watching  
you grow up, teaching you to drive,  
that was taken from me, and I want  
the chance to make that up. I think  
you owe me this much.

\*

Casey looks at Carter eye to eye.

CASEY

When I needed you to help me  
understand why my mother was dying  
you weren't there for me. So, when  
my mother died, you died with her.

\*

Casey moves away Carter then continues to walk alone to her  
destination. Carter just looks on then he drops his head.

19

EXT. PARK- DAY

19

Carter is in the park walking. He comes to a park bench and  
decides to stop. He then sits on the bench observing the  
atmosphere. Carter then notices A LADY WITH A LITTLE GIRL. It  
appears as they are waiting for someone. A MAN WALKS UP AND  
APPROACHES THE WOMAN AND THE LITTLE GIRL. HE COMES FROM  
BEHIND HIS BACK WITH A STUFFED BEAR. THE LITTLE GIRL IS  
EXCITED. SHE IMMEDIATELY JUMPS TO THE MAN'S NECK AND HUGS HIM  
TIGHTLY AS THE WOMAN LOOKS ON. As Carter is watching this he  
appears to be sad. Carter suddenly gets up from the bench and  
starts walking again.

20

INT, DINER- AFTERNOON.

20

Carter walks into the diner. He looks around then takes a  
seat. The chef, Lou comes out from the back of the diner and  
sees Carter. He walks over to Carters table.

\*

LOU

Hey I see you made it back.

\*

CARTER

Yes I did. Is Casey here?

\*

LOU

No she's at school during the day  
she'll be in later.

\*

CARTER

OK.

\*

\*

Carter backs his chair out.

\*

LOU  
Hey did I tell you why my beans are  
the best in town.

\*

CARTER  
No. You wouldn't tell me.

\*

LOU  
(leans into Carter)  
Well some people soak there beans  
for a couple hours. I soak my beans  
over night. Ya see, the longer you  
give it the attention it needs,  
your outcome will be just what you  
are looking for.

\*

Suddenly there is a noise coming from the kitchen. Lou hears  
it and turns around towards the kitchen, then looks back to  
Carter.

\*

LOU (CONT'D)  
What the hell? Excuse me man I  
gotta see what they are doing in my  
kitchen.

\*

CARTER  
OK.

Lou goes to the kitchen, Carter pushes the chair under the  
table and walks out of the door.

21 INT. DINER- NIGHT

21

The Diner is empty the only people there are Lou, Lizzy and  
Casey.

CASEY  
Hey Lou it looks as if we can close  
up ? We haven't had a customer in  
three hours, plus I have some  
homework to do.

LOU  
Yeah kid, I think you called it.

Casey is gathering up her things.

CASEY  
I will see you guy's tomorrow.

Casey walks out of the door.

CUT TO:

22 EXT. STREET-NIGHT

22

Casey walks outside of the diner. She looks across the street and see's Carter walking toward her. She braces her self. Carter approaches.

CARTER

Hey!

CASEY

What do you want?

The two of them are just standing looking around awkwardly. Carter breaks the silence.

CARTER

Look, I want to apologize.

CASEY

For not being there? For me growing up not knowing a father? What do you want to apologize for?

The awkwardness returns. Quietness besets between them. Carter again breaks silence.

CARTER

Look I know all of this is a shock. I just want to get to know you. Let's take it one day at a time. Please!

Carter comes from around his back with a stuff bear. Casey looks at the bear. She takes the bear from Carter.

CASEY

A bear? What the fuck Carter? I am not 2 yrs old.

Casey takes the bear, throws it to the ground and runs away upset. Carter looks at the bear. Carter is confused.

OPEN MONTAGE SEQUENCE

23 VARIOUS SHOTS

23

Carter is seen working, moving things around a body shop.

Casey is seen removing plates from tables.

Carter is shaking hands with Mr.Roberts.

Casey is seen reading a school book inside the diner.

Carter watching Casey as she is leaving the diner.

Casey interacting with customer.

END OF MONTAGE SEQUENCE.

24

EXT. DINER- NIGHT

24

The diner is closed. Lizzy and Casey are walking out of the door. As the girls split up Casey sees a Scooter parked to the side of the building. She is examining the scooter and Carter walks up.

CARTER  
Nice bike isn't it.

CASEY  
Yeah I guess.

CARTER  
Casey ,If you like, it would be nice if I can be a friend or maybe the father you needed.

Casey is looking down to the ground.

CASEY  
My Grandmother told me what happened.

Carter goes into his pocket and pulls out keys for the scooter. He tosses them to Casey.

CARTER  
Here catch.

Casey catches the keys.

CASEY  
What are these for?

CARTER  
Now you don't have to walk home by yourself.

Casey smiles and extends her hand to Carter.

CASEY  
Hi Carter, My name is Casey Scott glad to meet you.

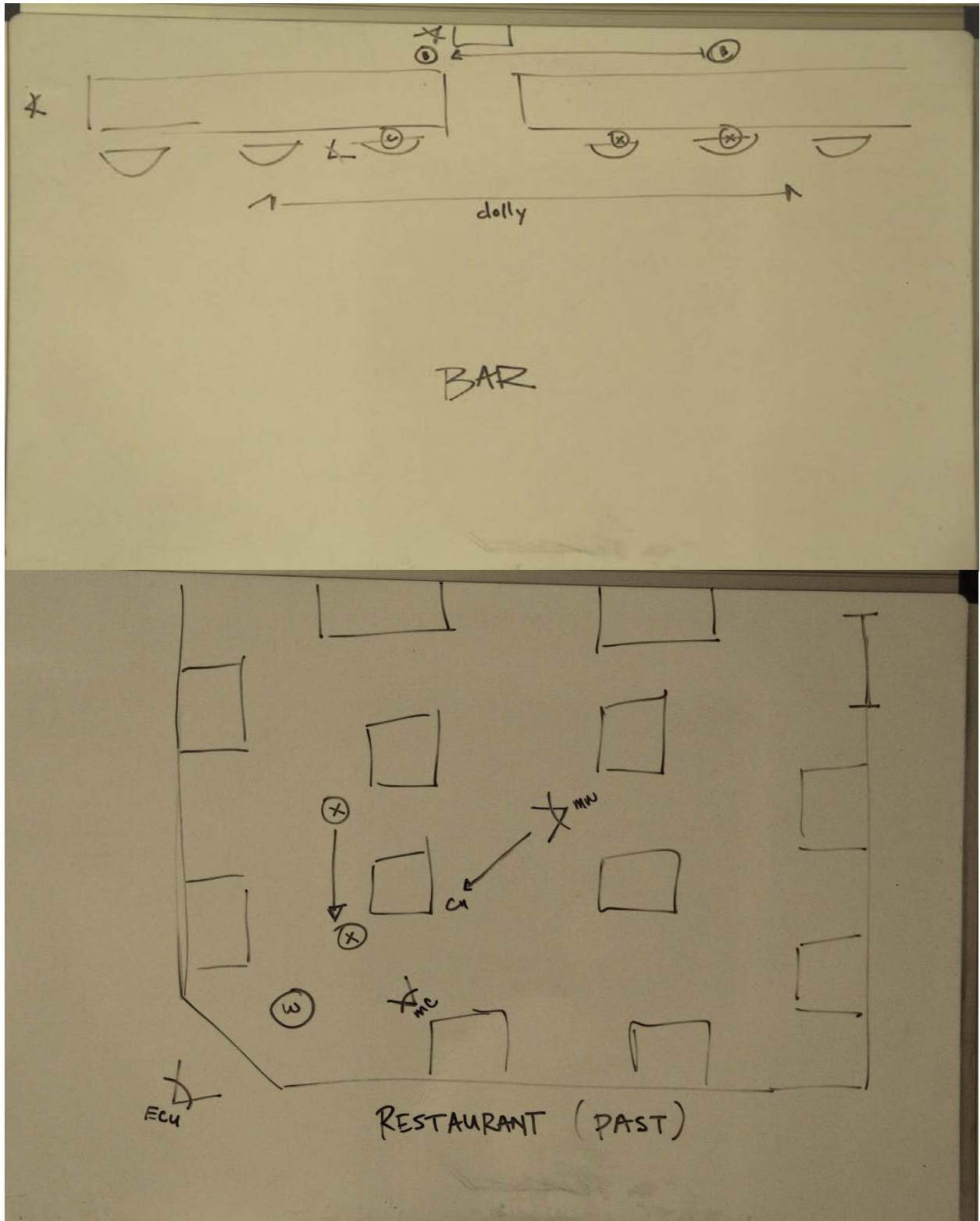
18.

Carter reaches out and shakes Casey's hand. The two shake hands and share a laugh.

FADE TO BLACK.

THE END.

Appendix B: Overheads & Shot list



## SCENE 1 INT .BAR- NIGHT (ABOVE)

1A) LS Carter at bar

1B) Dolly RT- Lt of Carter sitting at bar

1C) MOTS- Carter asking Laura for the time

1D) MOTS- Laura responds to Carter

1E) ECU- Carter shakes the glass to signal for another drink

1F) ECU-Carter takes a drink of whiskey

1G) inserts of liquor bottles, cigarettes burning, glasses with ice in them, beer bottles, and people drinking

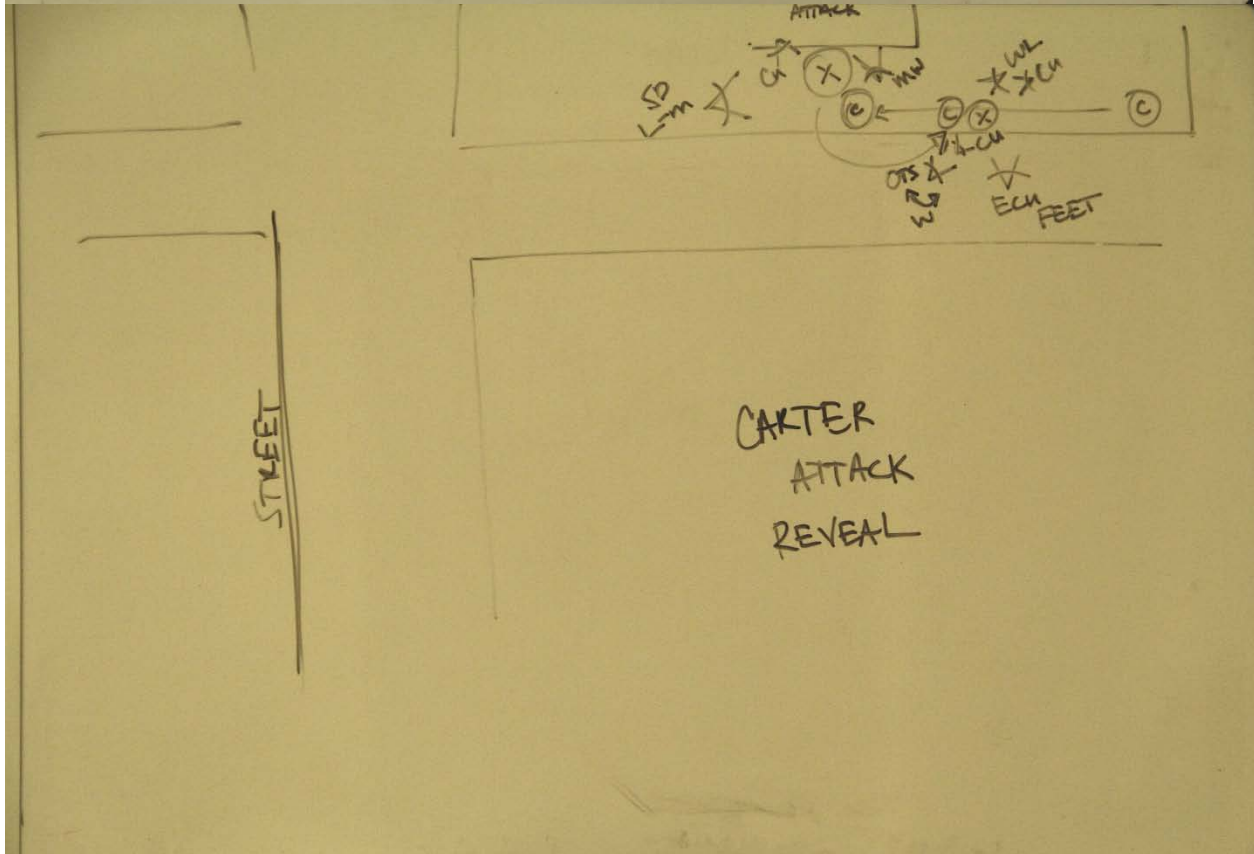
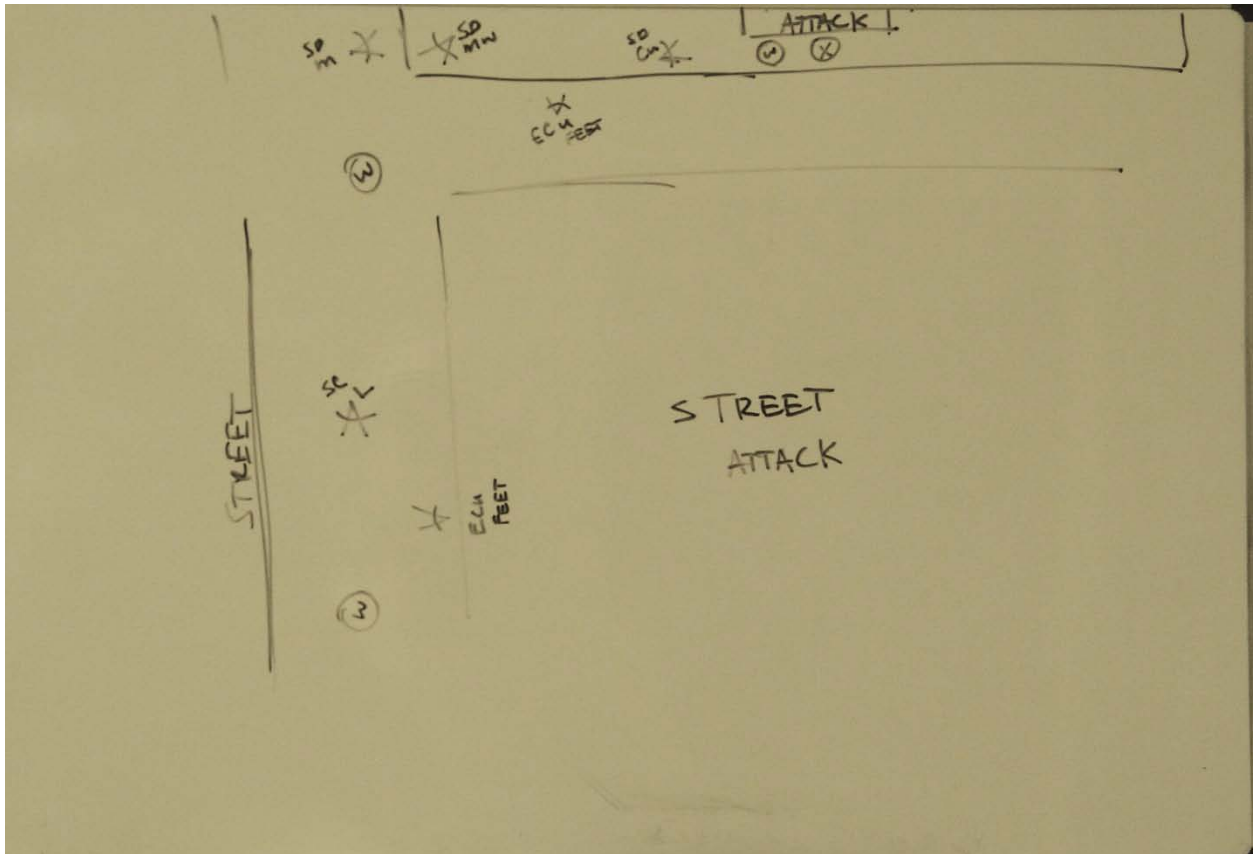
## SCENE 2 INT. DINER-NIGHT (Below)

2A) ECU- Thru the window of Wendy waiting for someone

2B) MWS- Wendy talking to Jeff

2C) MCU-Jeff suggest Wendy waits

2D) CU- Wendy looks at Jeff and walks out the door





### SCENE 3 (Above) EXT. Street- Night

3A) LS (Steadicam) - Wendy walking away from restaurant

3B) MW (Steadicam)- Wendy Crossing Street

3C) MS (Steadicam)-Wendy hears cat and garbage fall over and is startled and looks behind

3D) CU (Steadicam)-Wendy turns after hearing car alarm (dirty w/stranger standing in front.

3E) ECU-Wendy's feet

### SCENE 4 (Below) EXT. Street- Night

4A) LS to MS (Steadicam)-Carter is walking down the street as he gets bumped from a man coming from alley.

4B) CU (Steadicam- Carters reaction of seeing his wife on the ground

4C) MW (Carters P.O.V) (Steadicam)-Wendy lying on ground beaten and violated

4D) ECU (Steadicam)-Carters feet

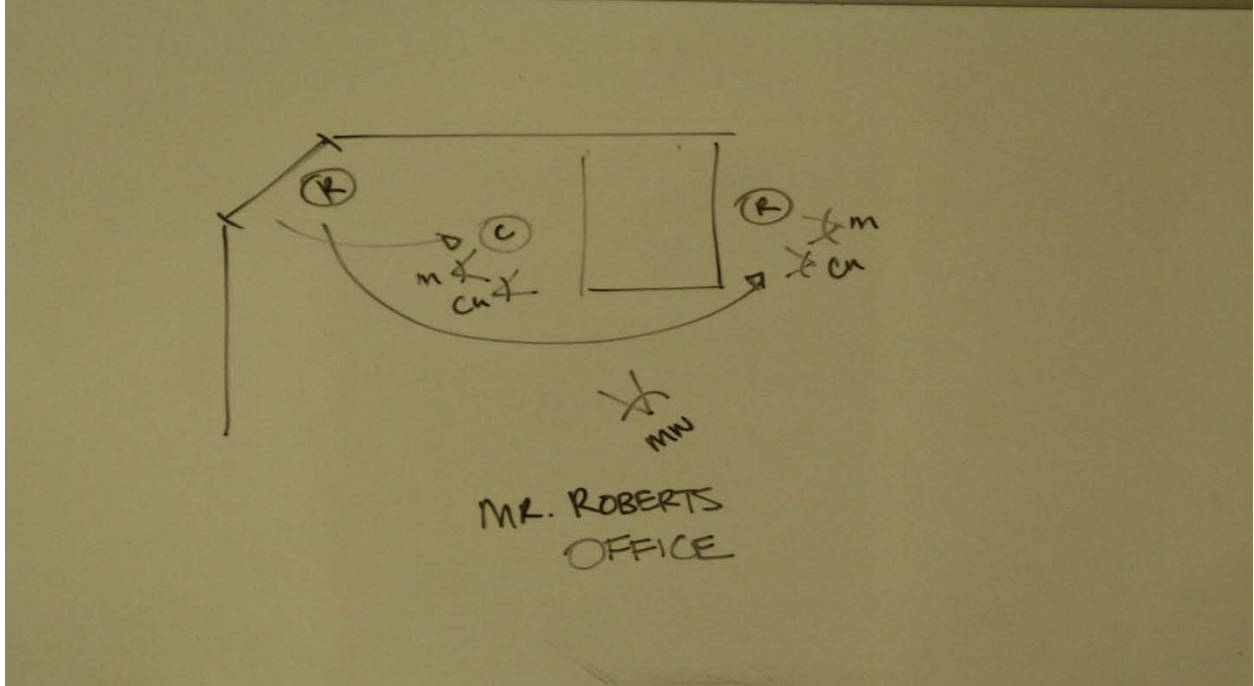
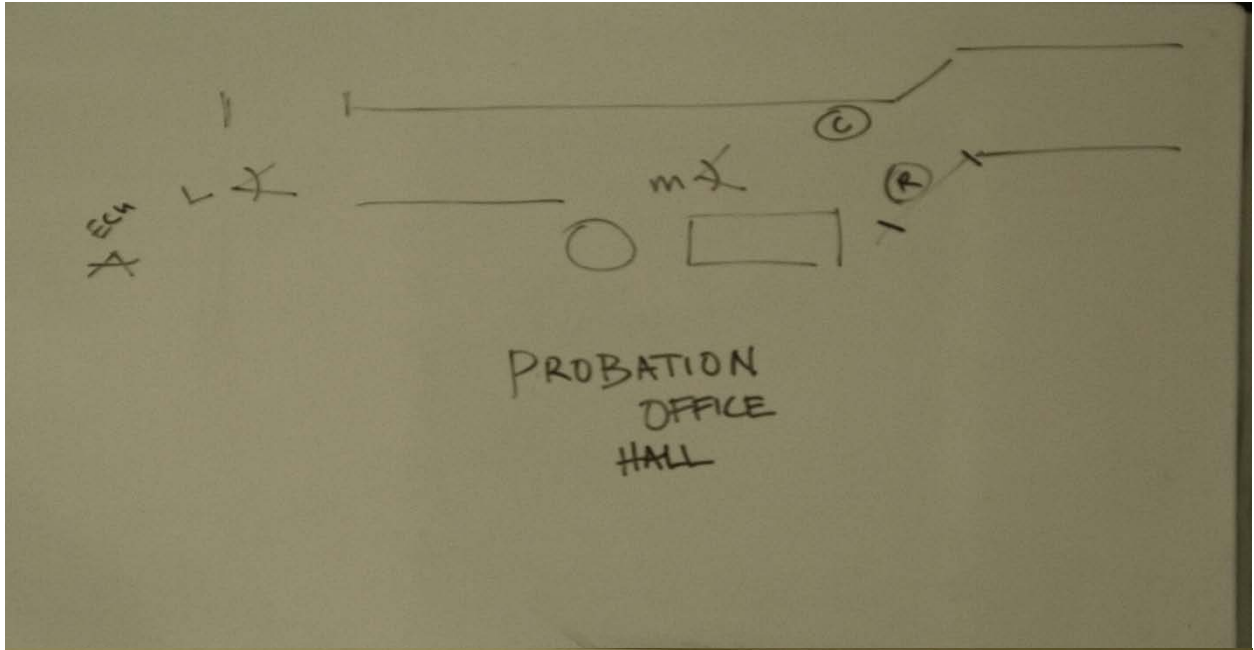
### SCENE 5 EXT. Street- Night

5A) OTS WS (Steadicam) - Carter is on top of stranger beating and choking him

5B) CU (Carters P.O.V) - Beating and choking stranger, Carter stops, starts shaking the man, he doesn't move

5C) CU (Strangers P.O.V) getting beat and choked, Carter stops, he starts shaking the man, he doesn't move

5D) Low Angle OTS WS stranger dirty (Steadicam) - Carter is on top of stranger beating and choking him



## SCENE 7 (Above) INT Parole Office/ Waiting area – Day

7A) LS -Carter is sitting in waiting area

7B) MW- Mr. Roberts greets Carter

## SCENE 8( Above) INT Parole Office/ Finger print room

8A) ECU- Finger prints

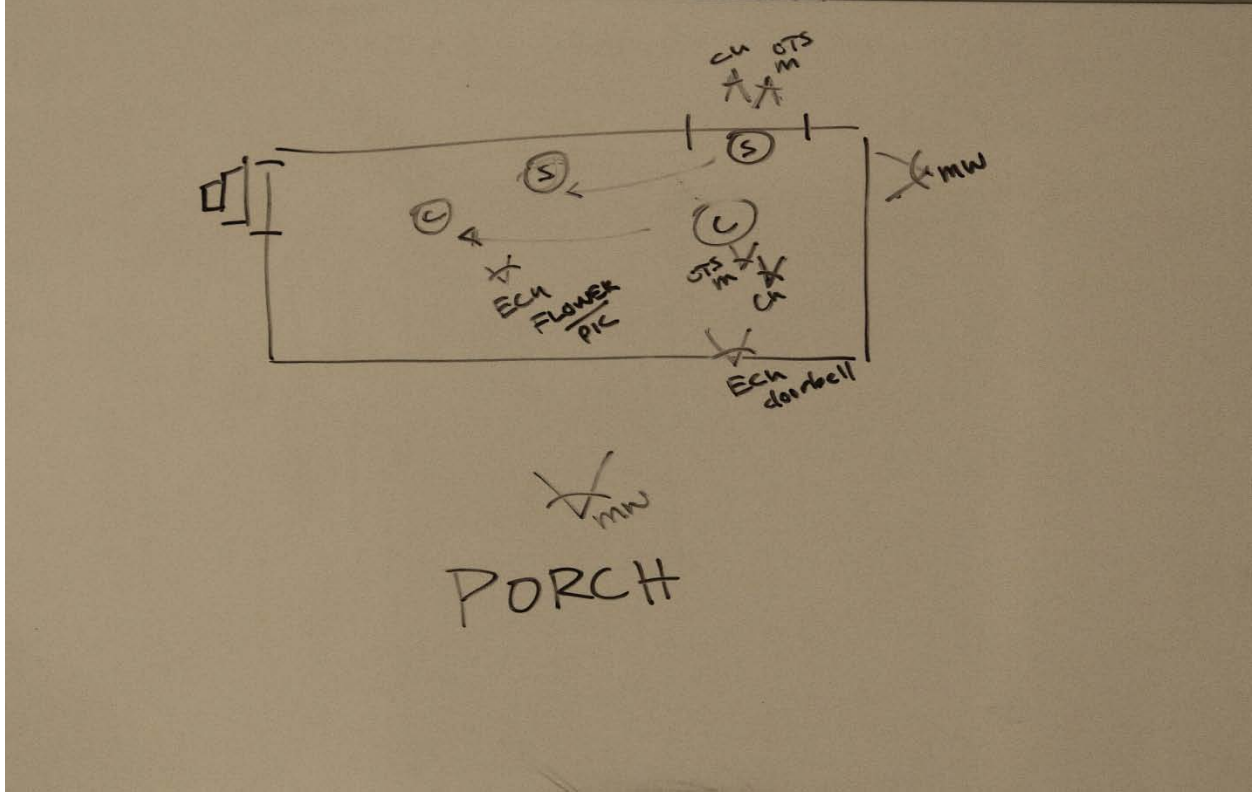
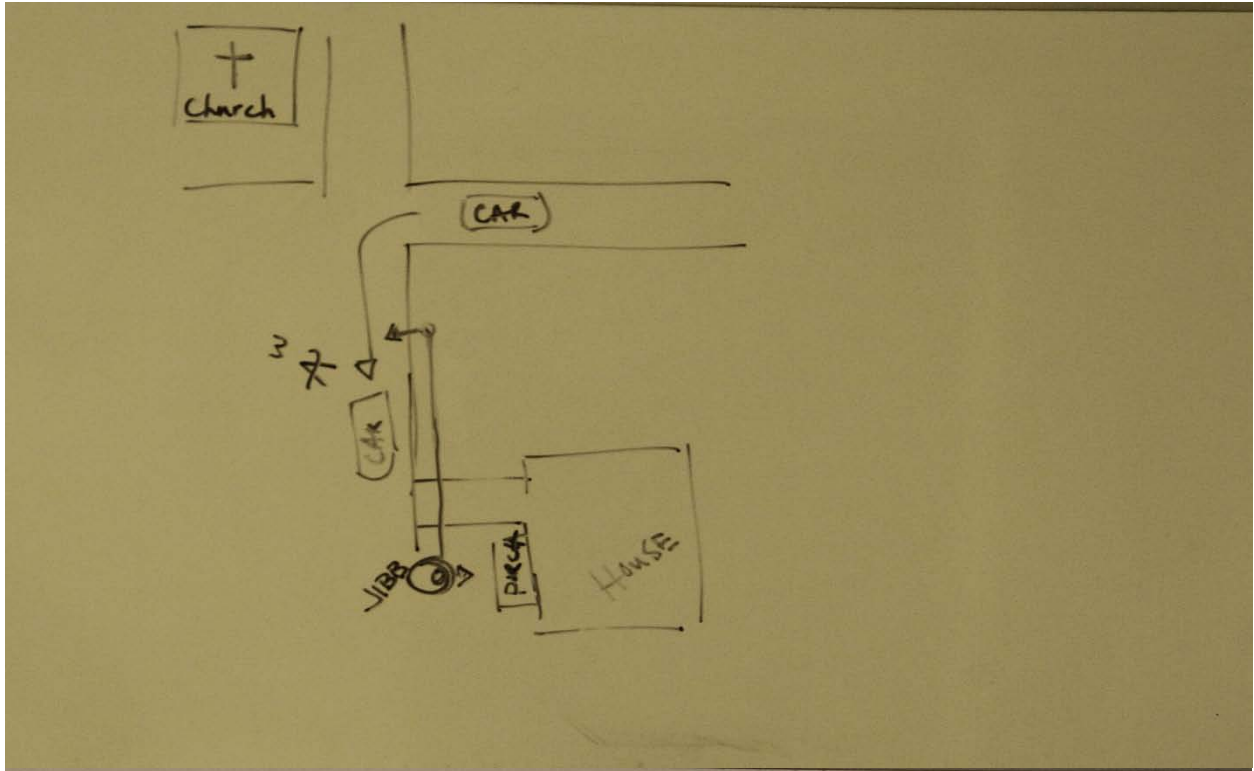
8B) ECU- Mug shot

## SCENE 9 (Below) INT. Mr. Roberts Office

9A) MW- Mr. Roberts leads Carter back into office carter sits down

9B) MOTS- Mr. Roberts/ Carter conversation

9C) CU – Mr. Roberts/ Carter conversation



## SCENE 10 EXT. Street –Day

10A) Jib Shot WS Taxi pulls to curb, the door opens and Carter gets out, jib follows Carter.

## SCENE 11EXT. Sally's house-Day

11A) MW- Carter walks up to house with flowers in hand, rings doorbell. Sally steps outside of house.

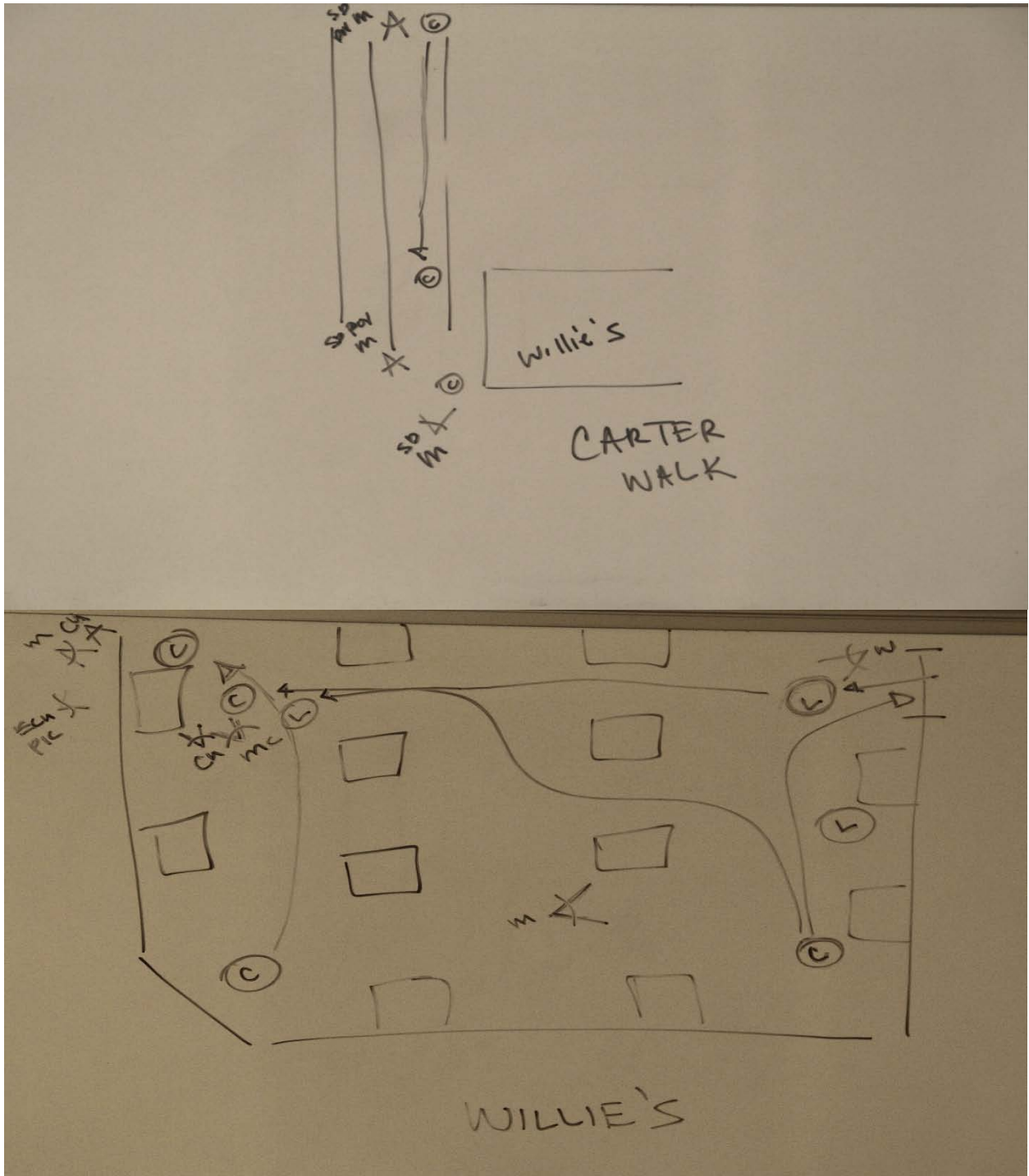
11B) OTS - Carter/ Sally

11C) CU - Carter/ Sally

11D) ECU- Flowers in Carter hand/ Exchange of flowers from Carter to Sally

11E) ECU- Picture of Casey

11F) ECU- Rings Doorbell/ Knock on door



## SCENE 12EXT. Street- Day

12A) MS (Steadicam) Carter walking down a familiar street.

12B) MS (Steadicam) Carters P.O.V. Cars, Rims, people on cell phones

12C) MS (Steadicam) Carter walks into Willie Mae's.

## SCENE 13 INT. Diner –Day

13A) WS- Carter walks into the diner

13B) MW (Carters POV) Casey/ Lizzie

13C) MS- Carter watching Casey as she approaches.

13D) CU- of picture in Carters hand

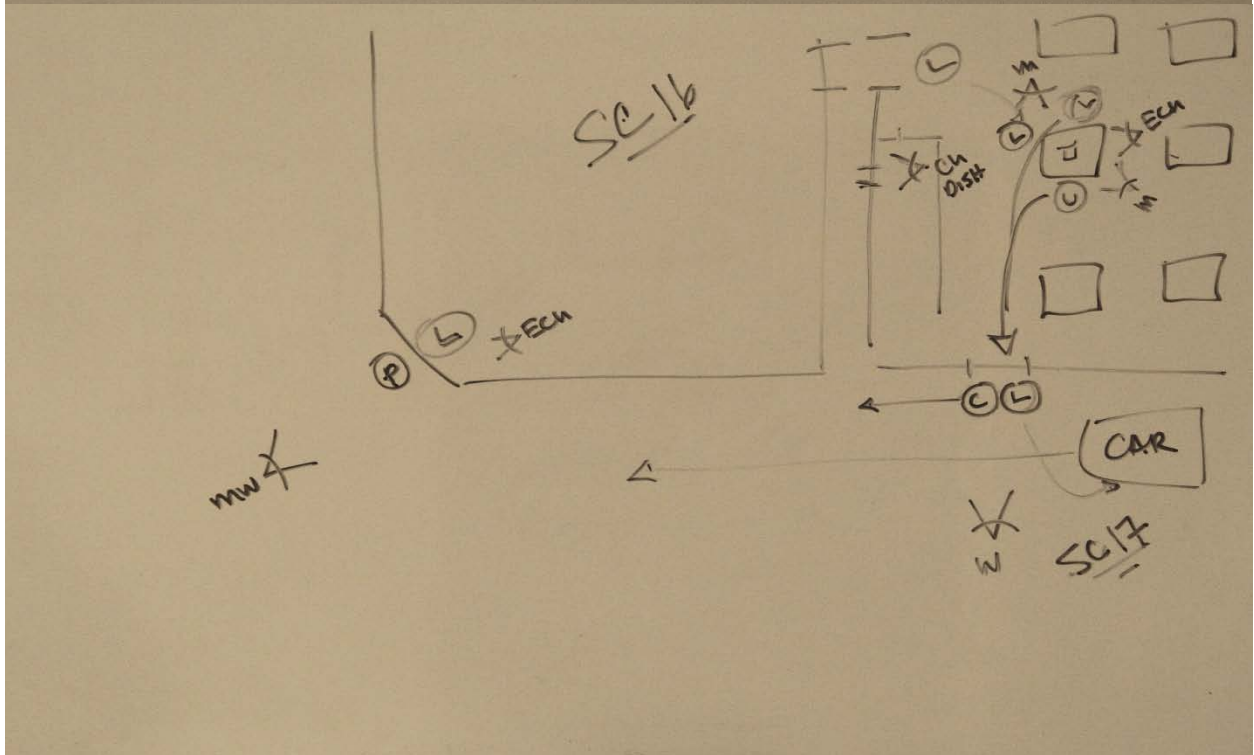
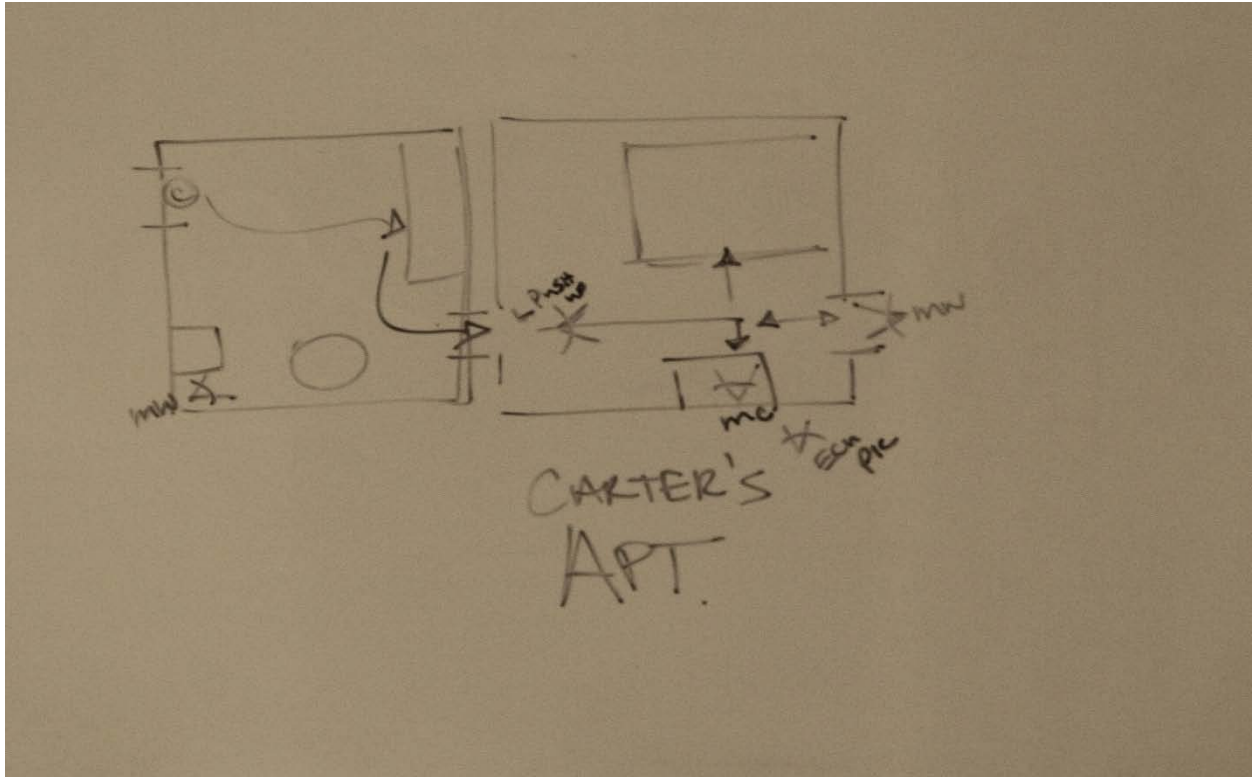
13E) MCU- of Carter sitting at table

13F) MCU- Cassie bringing drinks and food to carters table

13G) CU- food on the table

13H) CU- Carter saying that her mother was his wife.

13I) CU- Casey response to Carter saying he knew her mother





## SCENE 14 INT. Carters Apt. evening

14A) MW Carter walks thru kitchen

14B) MS Carter walks to dresser

14C) Low angle Carter doing push ups

14D) MS Carter walks back to dresser, falls on bed.

## SCENE 15 EXT. Diner-Night

15A) MW people exiting

## SCENE 16 INT. Diner- Night

16A) ECU door lock

16B) MW Lou enters room and walks up to table

16C) MS Girls counting tips

16D) CU Dishes

16E) MS Girls exits the restaurant

## SCENE 17 EXT. Diner-Night

17A) WS Lizzy and Casey outside of door



## SCENE 18 EXT. Street- Night

18A) SteadiCam of Casey's walk and Carter POV

18B) CU of Mace w/ Casey dirty

18C) CU of arm grab

18D) CU of Carters hand

## SCENE 19 EXT. Park- Day

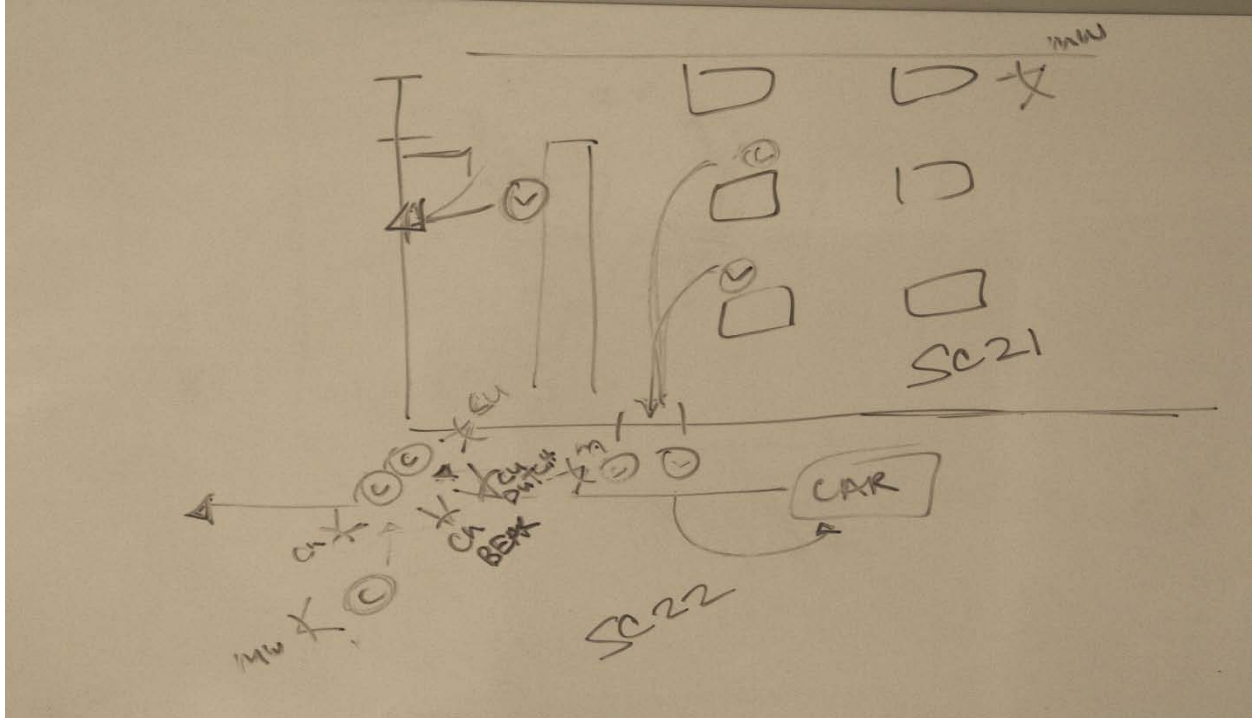
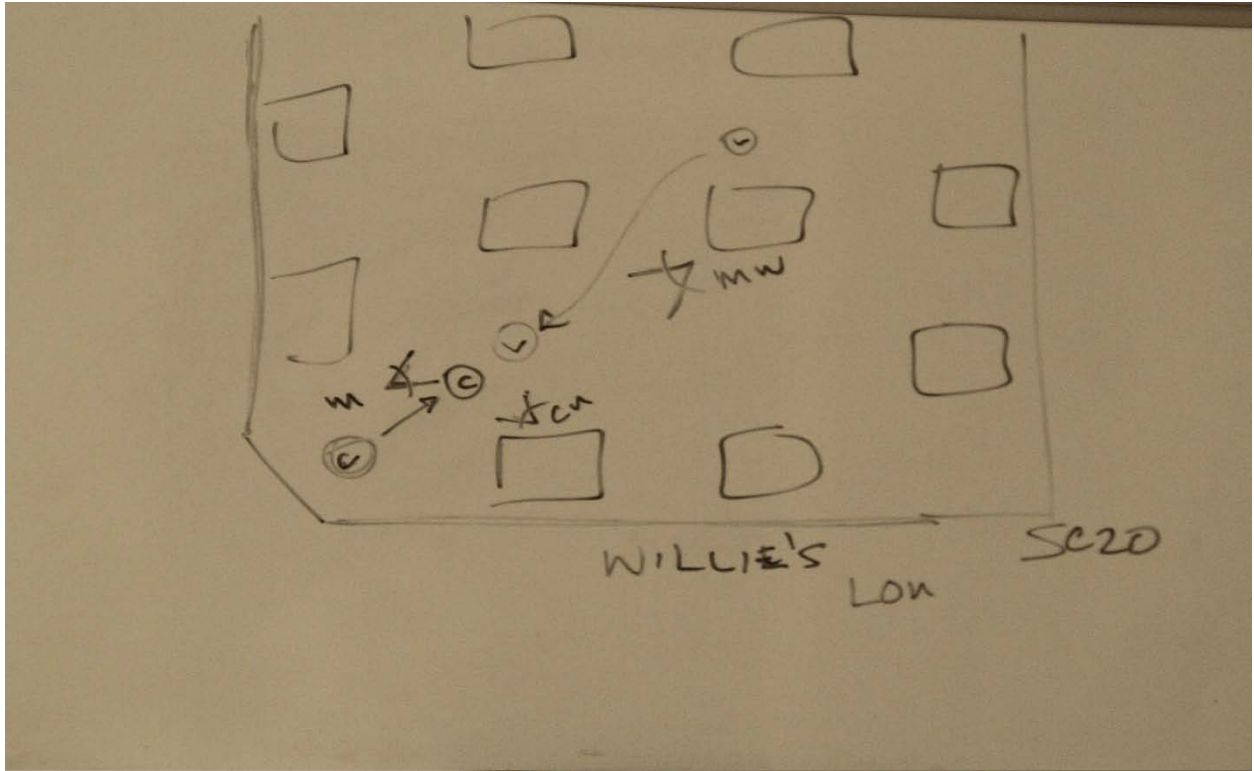
19A) WS Carter walks into park

19B) MS Dad Walks into Park

19C) MS of Carter watching

19D) CU of Dad giving bear to his child

19 E) CU of Carter's reaction



## Scene 20 INT. Diner- Afternoon

20A) MS Carter walks into diner and has conversation with Lou.

20B) CU Carter

20C) MS Lou comes out from kitchen and walks over to Carter.

20D) CU Lou

## SCENE 21 INT. Diner- Night

21A) MW The diner's empty, the only people there is Lou, Casey and Lizzy

## SCENE 22 EXT. Street- Night

22A) MW Carter watches Cassie and Lizzy exiting restaurant

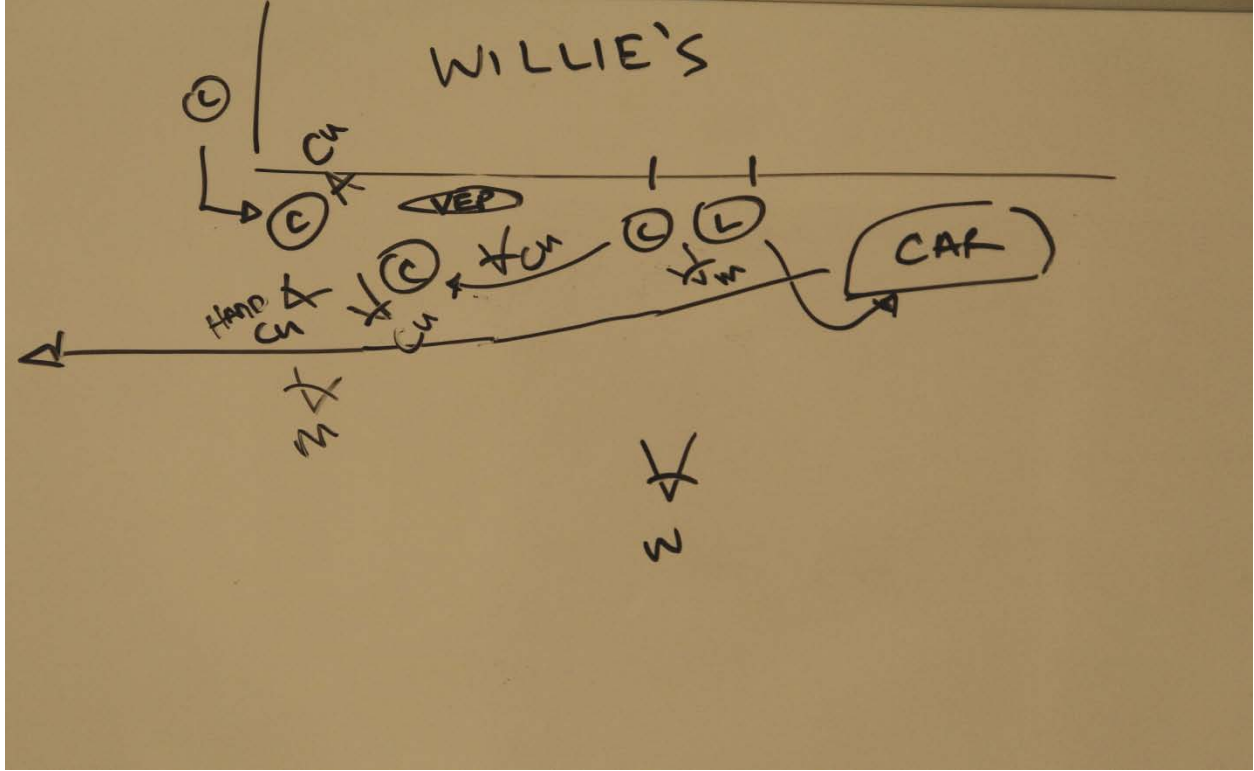
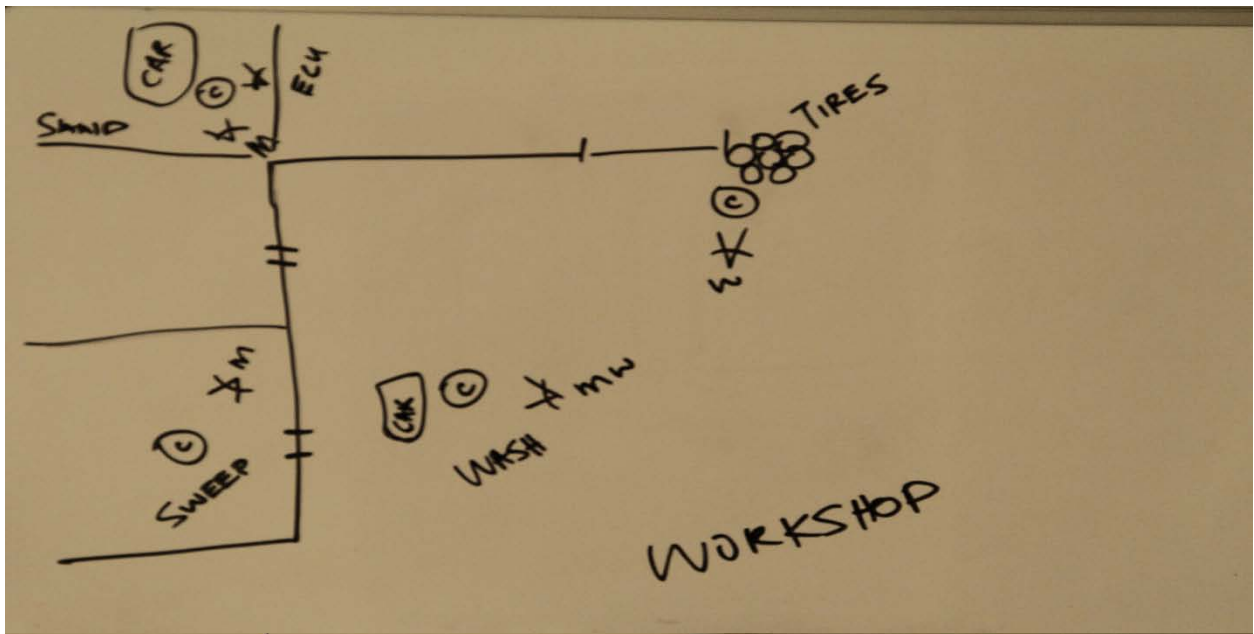
22B) MS Casey sees Carter

22C) CU of Carters side of conversation w/ Casey

22D) CU of Casey's side of conversation w/ Carter

22E) CU of bear being taken from Carter and thrown on ground

22F) WS Dutch angle of bear on ground with carter in foreground and Casey walks away in background.



## SCENE 23 (Above) Various Shots

- 23A) MW/ CU Carter working around body shop
- 23B) MCU Casey removing plates from table
- 23C) MS Carter shaking hands with Mr. Roberts
- 23D) MCU Casey reading school book in diner.
- 23E) MW Carter (dirty) watching Casey as she is leaving the diner.
- 23F) MS Casey interacting with customer.

## SCENE 24 (Below) EXT. Diner- Night

- 26A) WS Girls exit diner
- 26B) MS Casey dirty w/ bike in background
- 26C) CU- Scooter
- 26D) MS Carter walking up/ conversation
- 26E) MS Casey side of conversation
- 26F) CU Casey side of conversation
- 26G) CU Carter side of conversation
- 26H) CU of Keys

Appendix C: Production Stills







































## Appendix D: Production Schedule

### CAST MEMBERS

Carter Scott  
Casey  
Jeff the waiter  
Larry the Bartender

Lizzy  
Lou (chef)  
Mr Roberts  
Sally

Stranger  
Wendy Carter

## First Setup 1:30

Sheet #: 19 3/8 pgs	Scenes: 19	EXT	PARK Carter is running in the park and sees a family	Day	
Sheet #: 31 pgs	Scenes: 19a	EXT	PARK Carters pov	Day	

## Company Move and Second Setup 1:30

## Lunch and Third Setup 1:30

Sheet #: 3 3/8 pgs	Scenes: 3	EXT	Street ( Series of shots ) Wendy walks down the street and is followed	Night	
Sheet #: 4 3/8 pgs	Scenes: 4	EXT	Street ( Series of shots ) Carter walks down he street bumps a stranger and sees wer	Night	
Sheet #: 5 2/8 pgs	Scenes: 5	EXT	Street ( Series of shots ) Carter beating the stranger	Night	
Sheet #: 18 1 4/8 pgs	Scenes: 18	EXT	Street Casey is startled by Carter	Night	

## Wrap 1:00

End of Shooting Day 1

## First Setup 1:30

Sheet #: 10 1/8 pgs	Scenes: 10	EXT	Street Carter arrives at Sallys house	Day	
Sheet #: 11 2 1/8 pgs	Scenes: 11	EXT	Sally's HOUSE Carter greets Sally looking for wife and daughter	Day	

## Second Setup 2:00

Sheet #: 14 2/8 pgs	Scenes: 14	INT	carter's apt Carter is in his apt	Evening	
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## Lunch and Third Setup 1:30

## Wrap 1:00

Sheet #: 29 pgs	Scenes: 23G	INT	Warehouse Carter working on a job in a ware house	Morning	
Sheet #: 23 1/8 pgs	Scenes: 23A	INT	of montage sequence. Carter working at body shop	Day	



End of Shooting Day 2

**First Setup 1:00**

Sheet #: 12 2/8 pgs	Scenes: 12	EXT	street Carter walks down street and walks into restaurant	Day	
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**Second Setup 1:00**

Sheet #: 13 2 3/8 pgs	Scenes: 13	INT	Diner Carter sees Casey and tells her he is her father	Day	
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Sheet #: 25 1/8 pgs	Scenes: 23C	INT	Montages Casey removing plates from table		
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Sheet #: 26 pgs	Scenes: 23D	INT	Diner Casey reading school book inside Diner	Day	
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Sheet #: 27 pgs	Scenes: 23E	INT	Diner Casey interacting with customer		
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**Lunch 1:00**

Sheet #: 2 3/8 pgs	Scenes: 2	INT	Diner Wendy leaves restaurant	Night	
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Sheet #: 20 4/8 pgs	Scenes: 20	INT	DINER Carter walks in diner looking for Casey	Night	
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Sheet #: 16 4/8 pgs	Scenes: 16	INT	DINER Casey and lizzy leaves work	Night	
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Sheet #: 15 1/8 pgs	Scenes: 15	EXT	DINER customers walking out of the diner	Night	
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Sheet #: 17 4/8 pgs	Scenes: 17	EXT	Diner Lizzy offers Casey a ride	Night	
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Sheet #: 28 pgs	Scenes: 23F	EXT		Night	
			Carter watching Casey as she is leaving the Diner		

Sheet #: 22 3/8 pgs	Scenes: 22	EXT	shots Casey walks out of door and see's Carter	Night	
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Sheet #: 30 pgs	Scenes: 25	INT/	Diner Casey and lizzy prepares to leave and bumps into Carter	Night	
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Sheet #: 21 7/8 pgs	Scenes: 21	INT	Diner Casey and lizzy leave work early	Night	
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**Wrap 1:00**

End of Shooting Day 3

## First Setup 1:30

Sheet #: 7 2/8 pgs	Scenes: 7	INT	parole office/ Waiting room Carter meets parole officer	Day	
Sheet #: 8 1/8 pgs	Scenes: 8	INT	Finger printing room Carter goes thru routine finger print and mug shot	Day	
Sheet #: 9 1 6/8 pgs	Scenes: 9	INT	Mr. Roberts office. Mr Roberts leads Carter to his office	Day	
Sheet #: 24 7/8 pgs	Scenes: 23B	INT	Mr. Roberts office. Carter returns and is shaking hands with Mr Roberts	Day	

## Company Move, Lunch and Second Setup 3:00

Sheet #: 1 7/8 pgs	Scenes: 1	INT	Bar Carter at bar drinking .	Night	
Sheet #: 48 pgs	Scenes:				
Sheet #: 49 pgs	Scenes:				

## Wrap 1:00

### End of Shooting Day 4

Sheet #: 47 pgs	Scenes:				
Sheet #: 33 pgs	Scenes:				
Sheet #: 34 pgs	Scenes:				
Sheet #: 35 pgs	Scenes:				
Sheet #: 36 pgs	Scenes:				
Sheet #: 37 pgs	Scenes:				
Sheet #: 38 pgs	Scenes:				
Sheet #: 39 pgs	Scenes:				
Sheet #: 40 pgs	Scenes:				



## Appendix: E Pickups Production Schedule

### CAST MEMBERS

Carter Scott  
Casey  
Jeff the waiter  
Larry the Bartender

Lizzy  
Lou (chef)  
Mr Roberts  
Sally

Stranger  
Wendy Carter

**Crew call at 1pm, cast 1: 30pm First setup Sally's house**

Sheet #: 11 2 1/8 pgs	Scenes: 11	EXT	Sally's HOUSE Carter greets Sally looking for wife and daughter	Day	
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**Lunch :30**

**Company Move and Second Setup Willie maes Scotch house 5:30**

Sheet #: 20 4/8 pgs	Scenes: 20	INT	DINER Carter walks in diner looking for Casey	Night	
Sheet #: 26 pgs	Scenes: 23D	INT	Diner Casey reading school book inside Diner	Day	
Sheet #: 33 pgs	Scenes: 4	EXT	Street Carter sees Wendy on the ground beaten	Night	
Sheet #: 18 1 4/8 pgs	Scenes: 18	EXT	Street Casey is startled by Carter	Night	
Sheet #: 28 pgs	Scenes: 23F	EXT	Carter watching Casey as she is leaving the Diner	Night	
Sheet #: 15 1/8 pgs	Scenes: 15	EXT	DINER customers walking out of the diner	Night	
Sheet #: 21 7/8 pgs	Scenes: 21	INT	Diner Casey and lizzy leave work early	Night	
Sheet #: 16 4/8 pgs	Scenes: 16	INT	DINER Casey and lizzy leaves work	Night	
Sheet #: 17 4/8 pgs	Scenes: 17	EXT	Diner Lizzy offers Casey a ride	Night	
Sheet #: 22 3/8 pgs	Scenes: 22	EXT	shots Casey walks out of door and see's Carter	Night	
Sheet #: 30 pgs	Scenes: 25	INT/	Diner Casey and lizzy prepares to leave and bumps into Carter	Night	

**End of Shooting Day 1**

**First Setup Willie maes Scotch house 6am Crew Call 630am Cast**

Sheet #: 27 pgs	Scenes: 23E	INT	Diner Casey interacting with customer		
Sheet #: 25 1/8 pgs	Scenes: 23C	INT	Montages Casey removing plates from table		
Sheet #: 13 2 3/8 pgs	Scenes: 13	INT	Diner Carter sees Casey and tells her he is her father	Day	

# Wrap 11:00

## End of Shooting Day 2

Sheet #: 34 pgs	Scenes:		
Sheet #: 35 pgs	Scenes:		
Sheet #: 36 pgs	Scenes:		
Sheet #: 37 pgs	Scenes:		
Sheet #: 38 pgs	Scenes:		
Sheet #: 39 pgs	Scenes:		
Sheet #: 40 pgs	Scenes:		
Sheet #: 41 pgs	Scenes:		
Sheet #: 42 pgs	Scenes:		
Sheet #: 43 pgs	Scenes:		
Sheet #: 44 pgs	Scenes:		
Sheet #: 45 pgs	Scenes:		
Sheet #: 46 pgs	Scenes:		

Appendix F: Release forms: Location, Sag contracts, extras release form

**LOCATION RELEASE**

Permission is hereby granted to:

Title: Red Bean Monday

Production Number: 001

(hereinafter referred to as "Producer") to use the property and adjacent area located at: 2441 A.P. Tureaud St, New Orleans LA

*Bullets Bar*

for the purpose of:

photographing and recording such scenes as Producer may desire, with the right to exhibit and license others to exhibit all or any part of said photographs and recordings in any manner Producer may desire without limitation or restriction of any kind. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of work.

The above permission is granted for a period of 6-18-12

Producer hereby agrees to hold the undersigned harmless of and from any and all liability and loss which the undersigned may suffer or incur by reason of any accidents or other damages to said property caused by any of Producer's employees or equipment on or about the above mentioned premises. Producer shall leave said premises in substantially as good condition as when received, reasonable wear and tear in accordance with this agreement excepted.

The undersigned hereby warrants that he is the owner or agent of said premises; that he is fully authorized to enter into this agreement and has the right to grant Producer the use of said premises and each and all of the rights herein granted.

The Producer agrees to exercise reasonable care in the use of these premises and will leave them in substantially as good condition as when received.

SIGNATURE OF PROPERTY OWNER: *Robert Garte Sr.* Date: 6-18-12

SIGNATURE OF PRODUCER: *Gray Carter* Date: 6-18-12

PLACE THIS RELEASE IN YOUR PRODUCTION BOOK — YOU MUST HAVE A COPY AT THE FILM LOCATION

Rev 8/05

## LOCATION RELEASE

Permission is hereby granted to:

Title: Red Bean Monday

Production Number: 001

(hereinafter referred to as "Producer") to use the property and adjacent area located at: 2127 LaSalle Apt B  
2441 A.P. Tureaud St, New Orleans LA

Carter's House (outside)

for the purpose of:

photographing and recording such scenes as Producer may desire, with the right to exhibit and license others to exhibit all or any part of said photographs and recordings in any manner Producer may desire without limitation or restriction of any kind. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of work.

The above permission is granted for a period of 11/3/12

Producer hereby agrees to hold the undersigned harmless of and from any and all liability and loss which the undersigned may suffer or incur by reason of any accidents or other damages to said property caused by any of Producer's employees or equipment on or about the above mentioned premises. Producer shall leave said premises in substantially as good condition as when received, reasonable wear and tear in accordance with this agreement excepted.

The undersigned hereby warrants that he is the owner or agent of said premises; that he is fully authorized to enter into this agreement and has the right to grant Producer the use of said premises and each and all of the rights herein granted.

The Producer agrees to exercise reasonable care in the use of these premises and will leave them in substantially as good condition as when received.

SIGNATURE OF PROPERTY OWNER: 

Date: 11/3/12

SIGNATURE OF PRODUCER: 

Date: 11/3/12

PLACE THIS RELEASE IN YOUR PRODUCTION BOOK --- YOU MUST HAVE A COPY AT THE FILM LOCATION

Rev 8/05

# LOCATION RELEASE

Permission is hereby granted to:

Title: Red Bean Monday

Production Number: 001

(hereinafter referred to as "Producer") to use the property and adjacent area located at: 2401 Saint Ann Street,, New Orleans LA 70119

*Willie Mae's Scotch house*

for the purpose of:

photographing and recording such scenes as Producer may desire, with the right to exhibit and license others to exhibit all or any part of said photographs and recordings in any manner Producer may desire without limitation or restriction of any kind. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of work.

The above permission is granted for a period of 6-15-12, 6-24-12, 9-29-12, 9-30-12

Producer hereby agrees to hold the undersigned harmless of and from any and all liability and loss which the undersigned may suffer or incur by reason of any accidents or other damages to said property caused by any of Producer's employees or equipment on or about the above mentioned premises. Producer shall leave said premises in substantially as good condition as when received, reasonable wear and tear in accordance with this agreement excepted.

The undersigned hereby warrants that he is the owner or agent of said premises; that he is fully authorized to enter into this agreement and has the right to grant Producer the use of said premises and each and all of the rights herein granted.

The Producer agrees to exercise reasonable care in the use of these premises and will leave them in substantially as good condition as when received.

SIGNATURE OF PROPERTY OWNER: *Willie Mae*

Date: 4/2/13

SIGNATURE OF PRODUCER: *Chris Carter*

Date: 4/2/13

PLACE THIS RELEASE IN YOUR PRODUCTION BOOK — YOU MUST HAVE A COPY AT THE FILM LOCATION

Rev 8/05

## LOCATION RELEASE

Permission is hereby granted to:

Title: Red Bean Monday

Production Number: 001

(hereinafter referred to as "Producer") to use the property and adjacent area located at: Street Customs 8346 Chef Hwy  
~~2201 Barracks Street New~~  
Orleans, LA 70119

for the purpose of:

photographing and recording such scenes as Producer may desire, with the right to exhibit and license others to exhibit all or any part of said photographs and recordings in any manner Producer may desire without limitation or restriction of any kind. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of work.

The above permission is granted for a period of 9-30-13

Producer hereby agrees to hold the undersigned harmless of and from any and all liability and loss which the undersigned may suffer or incur by reason of any accidents or other damages to said property caused by any of Producer's employees or equipment on or about the above mentioned premises. Producer shall leave said premises in substantially as good condition as when received, reasonable wear and tear in accordance with this agreement excepted.

The undersigned hereby warrants that he is the owner or agent of said premises; that he is fully authorized to enter into this agreement and has the right to grant Producer the use of said premises and each and all of the rights herein granted.

The Producer agrees to exercise reasonable care in the use of these premises and will leave them in substantially as good condition as when received.

SIGNATURE OF PROPERTY OWNER: [Signature]

Date: 4/3

SIGNATURE OF PRODUCER: [Signature]

Date: 4/3

PLACE THIS RELEASE IN YOUR PRODUCTION BOOK — YOU MUST HAVE A COPY AT THE FILM LOCATION

Rev 8/05



# LOCATION RELEASE

Permission is hereby granted to:

Title: Red Bean Monday

Production Number: 001

(hereinafter referred to as "Producer") to use the property and adjacent area located at: <sup>2709 Anthony</sup> ~~2401 Saint Ann Street~~, New Orleans LA 70119

for the purpose of: Sally/Carter's House  
Shooting Thesis film

photographing and recording such scenes as Producer may desire, with the right to exhibit and license others to exhibit all or any part of said photographs and recordings in any manner Producer may desire without limitation or restriction of any kind. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of work.

The above permission is granted for a period of 6-16 / 9/29/12

Producer hereby agrees to hold the undersigned harmless of and from any and all liability and loss which the undersigned may suffer or incur by reason of any accidents or other damages to said property caused by any of Producer's employees or equipment on or about the above mentioned premises. Producer shall leave said premises in substantially as good condition as when received, reasonable wear and tear in accordance with this agreement excepted.

The undersigned hereby warrants that he is the owner or agent of said premises; that he is fully authorized to enter into this agreement and has the right to grant Producer the use of said premises and each and all of the rights herein granted.

The Producer agrees to exercise reasonable care in the use of these premises and will leave them in substantially as good condition as when received.

SIGNATURE OF PROPERTY OWNER: Craig Carter Date: 4-2-13

SIGNATURE OF PRODUCER: Craig Carter Date: 4-2-13

PLACE THIS RELEASE IN YOUR PRODUCTION BOOK — YOU MUST HAVE A COPY AT THE FILM LOCATION

Rev 8/05





SAG STUDENT FILM LETTER AGREEMENT  
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title : Red Bean Monday

FILMMAKER: Name: Craig Carter

PERFORMER: Name: Carol Sutton SS#: 436-64-2546

Address: 2701 Josephine Street, New Orleans, LA. Zip: 70113

Performer's Phone: (504) 232-1244

EMPLOYMENT: Rate of Deferral: \$ 100.00 per day

Role: Sally

Start Date: 6/16/2012 (Total Guaranteed Employment 2)

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

**Non-deferred Payments**

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

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

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

By Craig Carter  
Filmmaker Signature

By Carol Sutton  
Performer Signature

Date September 29, 2012

Date September 29, 2012



SAG STUDENT FILM LETTER AGREEMENT  
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title: "RED BEAN MONDAY"  
FILMMAKER: Name: CRAIG CARTER  
PERFORMER: Name: LANCE NICHOLS SS#: 436-96-1170  
Address: 5611 BRIGHTON PLACE, NEW ORLEANS, LA. Zip: 70130  
Performer's Phone: (504) 715-0846  
EMPLOYMENT: Rate of Deferral: \$ 100.00 per day  
Role: MR. ROBERTS  
Start Date: 6/18/2012 (Total Guaranteed Employment<sup>1</sup>)

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

**Non-deferred Payments**

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

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

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

By Craig Carter  
Filmmaker Signature

By Lance E. Nichols  
Performer Signature

Date 10/26/12

Date 10/26/12



SAG STUDENT FILM LETTER AGREEMENT  
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title: Red Bean Monday  
FILMMAKER: Name: Craig Carter  
PERFORMER: Name: Michaela Simpson SS#: 439-63-0573  
Address: 100 Tamaran Loop Apt # 22 Zip: 70535  
UNICE, LA  
Performer's Phone: (337) 580-4772  
EMPLOYMENT: Rate of Deferral: \$ 100.00 per day  
Role: Wendy Carter  
Start Date: 6/15/2012 (Total Guaranteed Employment 2)

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

**Non-deferred Payments**

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

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

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

By Craig Carter  
Filmmaker Signature  
Date September 29, 2012

By Michaela Simpson  
Performer Signature  
Date September 29, 2012



SAG STUDENT FILM LETTER AGREEMENT  
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title: "Red Bean Monday"  
FILMMAKER: Name: Craig Carter  
PERFORMER: Name: Mysti Adams Rene SS#: 915.94.9101  
Address: 1111A Gov. Nicholls Nola Zip: 70116  
Performer's Phone: (337) 661-1151  
EMPLOYMENT: Rate of Deferral: \$ 100.00 per day  
Role: Lizzy  
Start Date: 6/18/2012 (Total Guaranteed Employment 3)

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

**Non-deferred Payments**

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

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

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

By Craig Carter  
Filmmaker Signature

By Mysti Adams Rene  
Performer Signature

Date September 29, 2012

Date September 29, 2012



SAG STUDENT FILM LETTER AGREEMENT  
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title : Red Bean Monday

FILMMAKER: Name: Craig Carter

PERFORMER: Name: Orlando Street SS#: 346-56-1827

Address: 12572 E. Sheraton Ave Buena Vista Zip: 70815  
LA

Performer's Phone: (225) 287-2748

EMPLOYMENT: Rate of Deferral: \$ 100.00 per day

Role: Older Carter

Start Date: 6/15/2012 (Total Guaranteed Employment \_\_\_\_\_)

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

**Non-deferred Payments**

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

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

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

By Craig Carter  
Filmmaker Signature

By Orlando Street  
Performer Signature

Date September 30, 2012

Date September 30, 2012



SAG STUDENT FILM LETTER AGREEMENT  
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title: RED BEAN MONDAY

FILMMAKER: Name: CRAIG CARTER

PERFORMER: Name: NICK JONES, JR. SS#: 156-78-3962

Address: 15153 Burbank Blvd. Unit.#6 Sherman Oaks, CA Zip: 91411

Performer's Phone: 504-419-7248

EMPLOYMENT: Rate of Deferral: \$ 100.00 per day

Role: Jeff

Start Date: 6/15/2012 (Total Guaranteed Employment<sup>1</sup>         )

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

**Non-deferred Payments**

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

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

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

By Craig Carter  
Filmmaker Signature

By Nick Jones, Jr.  
Performer Signature

Date 10/10/12

Date 10/10/2012



**SAG STUDENT FILM LETTER AGREEMENT  
DAY PERFORMER EMPLOYMENT CONTRACT**

FILM: Title: Red Bean Monday

FILMMAKER: Name: Craig Carter

PERFORMER: Name: Nicole Lovince SS#: 433-77-2441

Address: 240 South Wood Dr. Gretna, LA Zip: 70056

Performer's Phone: (504) 756-8904

EMPLOYMENT: Rate of Deferral: \$ 100.00 per day

Role: Casey

Start Date: 6/15/2012 (Total Guaranteed Employment 4)

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

**Non-deferred Payments**

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

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

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

By Craig Carter  
 Filmmaker Signature

Date September 30, 2012

By Nicole Lovince  
 Performer Signature

Date September 30, 2012



SAG STUDENT FILM LETTER AGREEMENT  
DAY PERFORMER EMPLOYMENT CONTRACT

FILM: Title: Red Bean Monday  
FILMMAKER: Name: Craig Carter  
PERFORMER: Name: Gralen Banks SS#: 437-15-0514  
Address: 4904 Loyola Ave. New Orleans Zip: 70165  
Performer's Phone: (504) 352-4744  
EMPLOYMENT: Rate of Deferral: \$ 100.00 per day  
Role: Lou  
Start Date: 6/18/2012 (Total Guaranteed Employment 3)

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

Non-deferred Payments

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

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

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

By Craig Carter  
Filmmaker Signature

By Gralen Banks  
Performer Signature

Date September 29, 2012

Date September 29, 2012



**PERSONAL RELEASE**

**Picture: Red Bean Monday**

**Production Company: Csquared Production, LLC**

**Address:**

Date: 6/15/12

I, \_\_\_\_\_ (PRINT), hereby grant permission to Craig Carter, Csquared Production ("Producer") to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the film, website, facebook page, poster, and any other promotional materials or documents for the UNO Student film Picture tentatively entitled "Red Bean Production" (the "Picture") and the unlimited distribution, advertising, promotion, exhibition and exploitation of the Picture by any method or device now known or hereafter devised in which the same may be used, and/or incorporated and/or exhibited and/or exploited.

I agree that I will not assert or maintain against Producer, its successors, assigns, licensees, officers, directors or employees 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 other reason in connection with Producer's authorized use of my physical likeness and sound in the Picture as herein provided. I hereby release Producer, it's successors, assigns, licensees, officers, directors and employees from and against any and all claims, liabilities, demands, actions, causes of action, costs and expenses whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may have, or shall hereafter have by reason, matter, cause or thing arising out of Producer's use as herein provided (I WILL NOT BE PAID FOR TAKING PART IN THIS PRODUCTION).

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to any of Producer's employees or any representative of any television network, motion picture studio or production entity for arranging my appearance on the Picture.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

(11)

Name	Address	Telephone	Signature
Susie Labry	PO Box 44324 Baton Rouge, LA 70804	225-235-7879	<i>Susie Labry</i>
MARY L. WALKER	8528 LESTER AVE METairie, LA 70002	504-885-1070	<i>Mary Walker</i>
ANNA BELLA CECIL	12201 HALCYON DR PICOCA, FL 32526		<i>Anna Bella Cecil</i>
NICK BLADY	306 Goldenwood, Mandeville, LA 70448	985-640-5643	<i>Nick Blady</i>
AMIKKA Khurana	5516 Rebecca Blvd, Kenner, LA 70065	509-606-1209	<i>Amikka Khurana</i>
M. J. M. J.	2056 Robert St.		<i>M. J. M. J.</i>
Amelia Windsor	7036 Beverly Dr.	260-409-0501	<i>Amelia Windsor</i>
Zoe Carter	7341 Crestmont Rd. NOLA, LA 70125	504-606-0396	<i>Zoe Carter</i>
Paris Jones			<i>Paris Jones</i>
Champ Jones	7707 St. Anthony St., NO., La. 70119	504-915-1361	<i>Champ Jones</i>
Joseph Ingolia	3012 15th St Metairie, LA 70002	504-885-7050	<i>Joseph Ingolia</i>
ZACHARY BUSE	Wafedanne 205 Bayou de l'Est, LA 70002	228-216-6571	<i>Zachary Buse</i>
Jessie Jones	9236 Lillian Ln, Dunham Springs, LA 70226	225-664-2545	<i>Jessie Jones</i>
Casey Jones	1741 MANSION Dr, Metairie, LA 70002	504-885-0147	<i>Casey Jones</i>
Brittney Rhea	536 Brown St.	504-657-9784	<i>Brittney Rhea</i>

6/18/12

Chrishanna Belvin 3400 Garden oaks Dr #1204  
New Orleans LA, 70114 (504) 909-0669 Chrishanna Belvin

DAVID PAUL 1315 EXPOSITION BLVD  
New Orleans, LA 70118 (504) 301-8485

Anastasiya Rul 5612 Chestnut St., New Orleans, LA 70115  
(504) 460-9002 stasyarul@yahoo.com

Lauren Poncet 5718 Diamondhead Dr. W.  
(228) 342-5136 Diamondhead, MS 39525  
lauren-mpoucet

Penny Winfield 5173 MARIANNY STREET  
(504) 458-1796 N. O. LA 70122

~~1860 Duval St 504-669-4464~~

Kendra Robertson 3254 Reine Ave Slidell, LA 70158  
(504) 234-0145 (504) 303-9644

June 16/12

John Chapman (504) 729-0387

~~John Chapman~~  
~~measa~~

June 24<sup>th</sup> 2012

NAME	ADDRESS	Telephone	Signature
JULIANA STARR	1930 G ANNUNCIATION ST, NOLA 70130	504-569-2755	Juliana Starr
I Vontai Owens			
JARVIS OWENS			
Ty'Narius Jackson		(850) 662-6885	
Trey Norman	3705 Rue St. Martin	Hammond, LA	
Olivia Jackson			
Michael Johnson	15269 Stones Throw Circle Apt. 602	Hammond, LA 70418	
Wenceslao Tovar	240 waldo St, Metairie	70003 504-4888007	
Emelie Tovar	240 waldo st, metairie	70003 504-717-0749	
Margaret Guerrero	1304 Waveland Ave. Waveland, MS	(228) 342-1780	
WILFORD THOMAS SALINA	19050 CLEVELAND ST BRDR		
SALINA THOMAS	32 @ Yahoo or P.O. Box 882	76262	
DeAnna Mercer	715 AS Salcedo	DeAnna Mercer (504) 535-0516	



PERSONAL RELEASE

Picture: Red Bean Monday

Production Company: Csquared Production, LLC

Address:

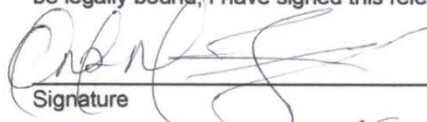
Date: 9-29-12

I, Omar Munyan (PRINT), hereby grant permission to Craig Carter, Csquared Production ("Producer") to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the film, website, facebook page, poster, and any other promotional materials or documents for the UNO Student film Picture tentatively entitled "Red Bean Production" (the "Picture") and the unlimited distribution, advertising, promotion, exhibition and exploitation of the Picture by any method or device now known or hereafter devised in which the same may be used, and/or incorporated and/or exhibited and/or exploited.

I agree that I will not assert or maintain against Producer, its successors, assigns, licensees, officers, directors or employees 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 other reason in connection with Producer's authorized use of my physical likeness and sound in the Picture as herein provided. I hereby release Producer, it's successors, assigns, licensees, officers, directors and employees from and against any and all claims, liabilities, demands, actions, causes of action, costs and expenses whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may have, or shall hereafter have by reason, matter, cause or thing arising out of Producer's use as herein provided (I WILL NOT BE PAID FOR TAKING PART IN THIS PRODUCTION).

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to any of Producer's employees or any representative of any television network, motion picture studio or production entity for arranging my appearance on the Picture.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

  
Signature

1140 Cherokee St  
Address

New Orleans La 70118

(504) 265-8525  
Telephone Number

PERSONAL RELEASE

Picture: Red Bean Monday

Production Company: Csquared Production, LLC

Address:

Date: Sept 29, 2012

I, JULIANA STARR (PRINT), hereby grant permission to Craig Carter, Csquared Production ("Producer") to photograph me and to record my voice, performances, poses, acts, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness and sound as part of the film, website, facebook page, poster, and any other promotional materials or documents for the UNO Student film Picture tentatively entitled "Red Bean Production" (the "Picture") and the unlimited distribution, advertising, promotion, exhibition and exploitation of the Picture by any method or device now known or hereafter devised in which the same may be used, and/or incorporated and/or exhibited and/or exploited.

I agree that I will not assert or maintain against Producer, its successors, assigns, licensees, officers, directors or employees 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 other reason in connection with Producer's authorized use of my physical likeness and sound in the Picture as herein provided. I hereby release Producer, its successors, assigns, licensees, officers, directors and employees from and against any and all claims, liabilities, demands, actions, causes of action, costs and expenses whatsoever, at law or in equity, known or unknown, anticipated or unanticipated, which I ever had, now have, or may have, or shall hereafter have by reason, matter, cause or thing arising out of Producer's use as herein provided (I WILL NOT BE PAID FOR TAKING PART IN THIS PRODUCTION).

I affirm that neither I, nor anyone acting for me, gave or agreed to give anything of value to any of Producer's employees or any representative of any television network, motion picture studio or production entity for arranging my appearance on the Picture.

I have read the foregoing and fully understand the meaning and effect thereof and, intending to be legally bound, I have signed this release.

Juliana Starr

Signature

1930 G Annunciation St.

Address

New Orleans, LA 70130

(504) 569-2755

Telephone Number

Appendix G: Music license

 <b>The University of New Orleans Film Program</b>	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: <u>Thesis Production</u>		
PROD. #:	PRODUCTION TITLE:	
PRODUCER:		DIRECTOR:

**ORIGINAL MUSIC LICENSING AGREEMENT**

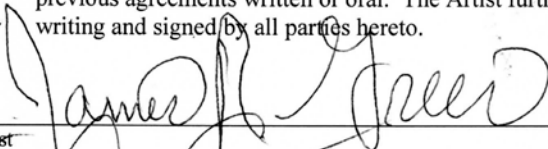
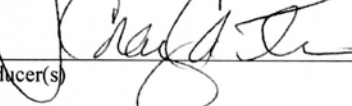
AGREEMENT made and entered into as of 4-3-13 by and between  
 The University of New Orleans Film, Theater, and Communication Arts (herein after the "FTCA")  
 and James R Greer (herein after the "Artist"), and  
Red Bean Monday (herein after the "Picture").

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.

Artist		4-3-13
Producer(s)		4-3-13
Producer(s)		Date
FTCA Representative		Date

Oh so revisited, Lay it down, The gloves are off, instrumental theme music  
Big Blue, Say something,

Appendix H: Film Permit

MITCHELL J. LANDRIEU, MAYOR  
**CITY OF NEW ORLEANS**  
**FILM PERMIT**

Production Company: Csquare Productions Production Alias: N/A Valid Only: 6.15.12 to 6.25.12

**Production Information**

This project is (check one):

- |  |                                      |  |
|--|--------------------------------------|--|
| <input type="checkbox"/> Feature Film/TV         | <input type="checkbox"/> Music Video | <input type="checkbox"/> Documentary                 |
| <input type="checkbox"/> Webisode                | <input type="checkbox"/> Short Film  | <input type="checkbox"/> Public Service Announcement |
| <input type="checkbox"/> Still Photography       | <input type="checkbox"/> TV Movie    | <input type="checkbox"/> Commercial                  |
| <input checked="" type="checkbox"/> Student Film |                                      |  |

Project Name: <u>Red Bean Monday</u>	
Shooting Dates: <u>6.15.12 - 6.25.12</u>	
Local Production Office Address: <u>N/A</u>	
Local Production Office Phone: <u>N/A</u>	
Location Manager: <u>Craig Carter</u>	Phone Number: <u>404-441-2635</u>

- Filming Application Received  
 Insurance Certificate on File  
 Signed "Guide to New Orleans"

Use the space below to itemize anticipated additional services. No City services will be approved without a valid permit.

- |  |  |   |
|--|--|---|
| <input type="checkbox"/> Law Enforcement | <input type="checkbox"/> Traffic Engineering           | <input type="checkbox"/> NORTA                        |
| <input type="checkbox"/> Fire            | <input type="checkbox"/> Parks and Parkways            | <input type="checkbox"/> Special Effects/Pyrotechnics |
| <input type="checkbox"/> City Property:  | <input type="checkbox"/> City Run Boards or Commission |   |

Service:	Requested Dates:
<u>NO ADDITIONAL SERVICES REQUESTED</u>	

Executed Lease Documents for City Property (if renting city owned property)

Film New Orleans Approval: [Signature] Date: 6/6/12  
 Katie Williams, Director, Film New Orleans

Permit not valid without signature from Film New Orleans. Valid only for dates noted. The Film Permit is issued by Film New Orleans and is a prerequisite for all other city permitting.

\*The Film Permit may be revoked. Grounds for revocation include: (1) where there has been misrepresentation in the permit application with respect to the nature or location of the film activity, (2) violation of the Film Permit conditions of approval, (3) other violations determined by the City Administration which Productions will be allowed a reasonable time to cure upon request.

Katie Williams, Director Film New Orleans  
 1340 Poydras, Suite 1000, New Orleans LA, 70112  
 (504)658-0923 office (504) 329-0665 cell

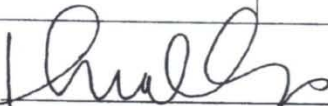




MITCHELL J. LANDRIEU, MAYOR  
**CITY OF NEW ORLEANS**  
**FILM PERMIT**

Production Company: Square Productions Production Alias: N/A Valid Only: 6.15.12 to 6.25.12  
 Project Name: Red Bean Monday

Permitted Locations:	Requested Dates/Additional Info:
2725 St. Anthony St (EXT)	6.15.12 - 6.25.12
2709 St. Anthony St (INT)	6.15.12 - 6.25.12
2201 Barracks St (INT)	6.15.12 - 6.25.12
2401 St. Ann St (INT+EXT)	6.15.12 - 6.25.12
2300-2400 blks St Ann St (EXT)	6.15.12 - 6.25.12
2441 AP Torraud St (INT)	6.15.12 - 6.25.12
2331+2333 Dumaine (EXT)	6.15.12 - 6.25.12
Broadmoor playspot	6.15.12 - 6.25.12

Film New Orleans Approval:  Date: 6/6/12  
 Katie Williams, Director, Film New Orleans

*Standard UNO*  
**CERTIFICATE OF INSURANCE** *policy*

Issue Date **February 14, 2012**

<b>PRODUCER</b> Office of Risk Management - DOA Post Office Box 91106 Baton Rouge, Louisiana 70821-9106	THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION AND MAY CONFER RIGHTS UPON THE CERTIFICATE HOLDER BY AMENDING OR EXTENDING THE COVERAGE AFFORDED BY THE POLICIES BELOW AS STATED IN THE DESCRIPTION OF OPERATIONS SECTION.
<b>INSURED</b> State of Louisiana University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148	<b>COMPANY AFFORDING COVERAGE</b>  Louisiana Self-Insurance Fund

CORP. NO: 4460  
 COVERAGES

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

CD LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS	
					EACH OCCURRENCE	AGGREGATE
	<b>GENERAL LIABILITY</b> <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> CONTRACTUAL LIABILITY <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any one fire) <input type="checkbox"/> MEDICAL EXPENSES	CGL20112012	07-01-2011	07-01-2012	BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	\$ 5,000,000
	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED <b>AUTOMOBILE PHYSICAL DAMAGE</b> <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED				BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	\$
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY <input type="checkbox"/> OTHER				STATUTORY \$ (EACH ACCIDENT) \$ (DISEASE-POLICY LIMIT) \$ (DISEASE-EACH EMPLOYEE)	

**DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS**  
 The City of New Orleans is added as an additional insured as regards the sole negligence of the University of New Orleans for all of UNO's film projects being filmed during fiscal year 2011-2012 in Orleans Parish.

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

**CERTIFICATE HOLDER**  
 The City of New Orleans, its agents, and all of its departments  
 10 Poydras, Ste 1000  
 New Orleans, LA 70112

*Melissa Harris*  
 MELISSA HARRIS, UNDERWRITING MANAGER

- (11) Alongside or on a neutral ground or curb.
  - (12) Any place where parking will block a traffic control device
- \*\* Please note:** Distance should be calculated to include any truck gates or trailers.

**PARKING IS ALSO PROHIBITED WITHOUT PRIOR CONSENT FROM THE AGENCIES LISTED BELOW:**

- (1) Freight Zones (Traffic Engineering)
- (2) Cab Stands (Taxi Cab Bureau)
- (3) Regional Transit Authority stops (NORTA)
- (4) Hotel Passenger Zones (Hotel Management)
- (5) Traffic Lanes (without street closure permit and appropriate detour plan)  
(Traffic Engineering)

**\*No Permits will be given for designated HANDICAPPED PARKING** No vehicle may stop or park in a signed parking space for persons with disabilities except a vehicle with a handicapped license plate or disabled veterans license plate. (M.C.Sec. 154-874).

**NOTE: NO PARKING IN ENFORCEMENT ZONES.** No vehicle may stop or park in this zone without being identified as belonging in this zone. (M.C. Sec. 154-876).

We thank you in advance for your cooperation and assistance in according with these guidelines in the interest of all concerned. We look forward to assisting to make your production experience a successful one with the hope that you will continue to choose our area for future filming activity. The adherence to these guidelines will accrue to the benefit of all filmmakers addressing our community and our citywide effort to make this city available to you and to all productions in the coming years.

Please Sign your acknowledgement of these Filming Permit Guidelines and consent below and return a copy to Film New Orleans.

  
\_\_\_\_\_  
(Producer)

\_\_\_\_\_  
(Location Manager)

\_\_\_\_\_  
(Local Transportation Captain)

**\*\* Traffic Enforcement Personnel will make visits to ensure compliance with above guidelines.**

## **Vita**

Craig Scott Carter was born in New Orleans Louisiana on June 21, 1972. He graduated from John McDonough Senior High School in May of 1990. He attended Southern University and Agriculture and Mechanical College and graduated with a Bachelors of Arts in Mass Communication in May 2003. He enrolled at the University of New Orleans in 2009 to pursue a Master of Fine Arts in Film Production. He graduates in May 2013.