

Fall 12-20-2017

Stay Woke

Langston A. Williams
University of New Orleans, lwill677@yahoo.com

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Stay Woke

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 and Theatre
Film Production

By

Langston A. Williams

B.A. Southern University and A & M College, 2012

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Abstract

Throughout the pages of my thesis, I comprehensively analyze the processes, intentions, and production of my thesis film *Stay Woke*. My examination will exhaustively probe every stage of the film from development to preproduction to production to postproduction and beyond. Individual aspects of this process including writing, casting, locations, production design, cinematography, directing, budgeting, scheduling, and postproduction workflows will be detailed. As I make elaborations in each section, I will explain my learning experiences from each days new tasks, challenges, and lessons. All of these things will be framed with regards to the overall goal and themes of the film.

Keywords: Short film, *Stay Woke*, police brutality, Langston Williams, cinematography, Mike Brown, Trayvon Martin, Alton Sterling, Philando Castille, Terence Crutcher, Keith Lamont Scott, *Do the Right Thing*, Spike Lee, Ryan Coogler, Radio, Voiceovers

Chapter 1. Story

Introduction

If stuck on a deserted island with only one movie, anyone who knows Langston Williams would tell you that I would bring the movie *Saw*. I have long been a fan and enthusiast of the horror genre. I spent two long years simply waiting for the opportunity to make my own horror piece. As I entered the class Writing the Thesis Script, I finally set out writing what would be my first big horror piece to put my foot in the door of the horror scene. However, the summer following this class brought something scarier than my horror thesis script, *Blink* – real life. That summer, America watched in horror and outrage as Alton Sterling, Philando Castile, Terence Crutcher, and Keith Lamont Scott were all killed at the hands of the very people that we depend upon to protect us, the police.

If I back track a bit and were to introduce myself, I would probably mention that I have always been one to champion a cause or be the voice of the people. The irony of this is that it contradicts who I am inside. I am the guy that always wants to be different and always plays devil's advocate. This would cause you to think that I would be on a side other than the people's side, but I really think that if I am outspoken all the time, some of the time it will seem as if I am speaking up for some group. I have just been lucky enough to have my stances get accepted by many in a lot of cases.

In undergrad at Southern University, I took on numerous leadership positions in many organizations, and I participated and won many pageants from my great question-and-answer portion responses. I was the student body vice president my junior year during which I took on

the administration and many other entities that had conflicting interests with the student body. Such battles included the fight to retain the student section at football games when the administration wanted to sell the seats to balance out school funds after budget cuts; the battle to get better dining hall options, hours, and conditions on campus; and the battle to keep Southern University from merging with other universities.

My upbringing and circumstances have often found me to be the odd one out, the outlier, and the loner. I grew up in a racist Mississippi, but attended private schools for elementary school in which I was the only African American for a number of years. Because I was raised well by my parents, I was able to not fall into any negative African American stereotypes allowing me to fit in with my white peers. However, my fitting in did not stop me from hearing frequent racist commentary even from children who often gave the disclaimer that what they said did not apply to me because I was different from other black people. My parents taught me to be colorblind in the treatment of others; and they also went the extra mile to reinforce my knowledge of African American heritage so I would never be completely whitewashed despite my school surroundings. The result was the creation of a young black child who had radically different thoughts from those around him but was respectful of others despite their views. Even early on, I tried to understand both sides of an argument, but I often ended up walking on egg shells.

After my parents' separation, I moved to Louisiana and attended predominately African American schools for the next many years. Having spent so many years being the only Black kid surrounded by whites, I again found myself being an outlier struggling to fit in because of my previous years. At this point, I began getting a crash course in the African American experience

whereas previously, my parents just taught me about it. The result was that I was able to see both sides of many race debates.

Jumping back to the present, here at the peak of my studies at the University of New Orleans, despite spending a semester working on a horror concept, I decided to undertake as my thesis a racially charged and highly relevant drama that I felt could not be made at any other time. I believe the story is one that speaks to who I am at the core, an activist that is never silent on topics of importance that I have strong views about. Although, I must point out that when I envision myself as a filmmaker, I don't see my career being filled with a long list of films like *Stay Woke*. However, I do see myself having a film in response to many topics of relevance over the years, and this topic is one of importance that I am in a position to speak on.

Fortunately, I think my film has a very specific audience in the African American cinema arena, but the racially and conflict-charged story could easily appeal to more than that. While I find it hard not to compare my film to the films of my peers, in many ways I feel they are not my competition. *Stay Woke* is very much in a lane of its own with a social justice agenda with my own personal opinions impressed upon it.

Another large element of *Stay Woke* to touch upon later is the episodic plot style. I have had a long interest in episodic plot stories. This was my opportunity to examine episodic plot stories because I was trying to create a film containing multiple protagonists. I had a lot to learn because there have been some multiple protagonist films in the past that fell flat, and even fewer multiple protagonist films successfully pulled off this storytelling device.

I have a duty to my heritage to focus some on the African American cinema genre. In the African American community, there are certain movies that you get criticized for not seeing. We often refer to them as “Black movies.” Sadly, I have gotten much criticism because I had not seen many of these movies until recently. With my current film trained eye, I tend to think a lot of them are not that great. They are usually extremely melodramatic and play to every negative stereotype. However, the ones that are most successful are the ones that successfully appeal to more than just the originally targeted audience. Some directors have managed to make films in this genre well, and their work is worth studying. Most of these films are low budget or independently produced, which will be the realm I will be operating in upon graduation.

With regards to my journey through the film program specifically here at UNO, I believe the first big milestone to mention is the completion of my second qualifying project. The faculty called me in after viewing my qualifying project, *The Spy Who Drugged Me*, and told me that the general consensus of the faculty was that I should part ways with the program because it was not benefitting me. I have never been much of a quitter and opposition drives me to perform even better. Although I felt such criticism was harsh on a person who had not an ounce of film knowledge prior to entering the program, it stung even more because in my eyes, there was a great improvement from my first qualifying project to my second. Nevertheless, I was told that I probably should have submitted my first 3-2-1, *The Bro Code*, because the second one showed a decline in skill. This was very confusing to me because I had put a lot more time and planning into the second one, which came out better visually. The lighting was vastly superior. It even made me happy that none of the professors made a comment about the audio because all of my audio was created in post via foley and ADR. Nevertheless, my professors

were not pleased. Personally, I thought I was capable of making a better film than both of my 3-2-1-s, but I could not do so in three minutes or less.

The moment of reckoning came in my second year of the program when I had the much awaited chance to make an eight-page film. The topic of choice was one close to home. The story of a boy raised in a single-parent home. This was very much my life. However, I chose to take a different approach and tell the story through the father's eyes. Even though I now cringe every time I watch my film, *Heritage*, I knew that after this film I had earned my keep. More importantly, I found my voice as a filmmaker. I now had an identity, a purpose, and a path that I could potentially follow for my thesis film.

Inspiration

We live in the post-Rodney King era, and after George Zimmerman picked up a gun and murdered an innocent teenager, we can say we live in the post-Trayvon Martin era. A lot has changed. Things are substantially different and everything that happens with regards to treatment of African Americans is framed in reference to Trayvon Martin. I've had an interest in this subject matter since my arrival at UNO. I came to UNO shortly before the killing of Mike Brown and the inception of the Black Lives Matter movement. I have watched it grow and gain momentum. I have seen it take on some good fights and also some bad ones. Originally, I was going to do my second 3-2-1 on such a subject but ultimately decided three minutes wasn't long enough to do such a story justice.

Following my last film, *Heritage*, I have definitely set a precedence of being one to tackle and address real and serious issues in the community that are close to home. *Stay Woke* is no

different. However, this is where my introduction comes into play. The story that is close to home this time is my own interpretation of the events that unfolded. I probably am creating a void between myself and a large portion of the African American community when I say that my first impression of the Mike Brown incident specifically was that this incident was different. I feel it is a disservice to Trayvon Martin and Alton Sterling when we try to make Brown's case the same as others. However, don't let my thoughts on the situation distract you from the fact that he still should not have been killed by those paid to protect and serve.

The facts on his case show that Mike Brown did many things wrong that could have saved his life. First, Mike Brown shoplifted from a convenience store after strong-arming the employee there. Second, he stole some cigarillos, and it is widely known that people do not usually smoke cigarillos. Instead they are used for the illegal recreational drug usage and/or rolling blunts. Third, a potentially high Mike Brown decided to walk home in the middle of the street instead of trying to take inconspicuous means of getting back home. When the police officer began passing by on a call for something else, he asked Mike to get out of the middle of the road. Now this is the portion of the story that becomes speculative. Something caused the police officer to get out of his vehicle. My guess is that a high and defiant Mike who had already proved that he did not respect authority at the convenience store shouted some obscenity back and did not comply. The police then got out and Mike, I am guessing, took an aggressive stance or put forth some kind of body language that did not seem like submissive/respectful behavior. The cop alleges that Mike Brown charged at him, and the frightened officer opened fire. I am not defending the cop's decision to open fire, but I am denouncing the behavior Mike carried on before the police incident turned sour.

If Mike Brown would have employed what I call “defensive living,” similar to the concept of defensive driving, he could have survived. My parents taught me growing up to always respect people no matter the circumstances. Even if you do not receive respect, give it, and always follow the law. I do think race played a part in his death, but I do not think any of the involved parties were fully innocent or fully guilty. If I would have been the police in this case, race aside, I may have opened fire out of fear if anyone was rushing at me or taking an aggressive stance towards me. This greatly informed my decision to tell a story where the lines of who is right or wrong are muddled. The common occurrence is that when an African American is killed by a police, America jumps into a giant blame game with many Blacks saying the police are fully to blame –which is the case sometimes, might I add – in total disregard to what led to the situation. Likewise, a number of conservatives in White America begin to defend the policemen and women’s actions fully in total disregard to the fact that had it been a white person in the same shoes as the African American, they would have lived. Having been greatly assimilated into both cultures, I have been able to look at these situations with a third objective eye that many do not seem able to access.

If Mike Brown’s case is one end of the spectrum, there are other cases like Philando Castile’s case. Philando Castile was killed in a traffic stop after telling the officer that he had a legal and registered gun in his glove compartment, and that he was going to reach to his glove compartment for his insurance information and registration. After giving this disclaimer, the officer shot him when he reached for it. Philando Castile was murdered. I do not believe he was murdered in cold blood, but he was murdered out of fear from a very subtle form of racism. I

do not think there is truly room for discussion on the case. It seemed open and shut, but I, like many others, was completely shocked with a not guilty verdict.

Now that the distinction has been made between the different scenarios, let me make myself clear. My stance is that while I think the Mike Brown cases should not end in the death of an African American, I do think the Black Lives Matter organization chooses to defend cases like Brown's in a biased manner. Therefore, in *Stay Woke*, I address specifically a scenario similar to Mike Brown's in which the African American youth was not fully innocent. His story is the one that prompted me to act.

In broad brush strokes, my goal was to paint a picture of an encounter with the police and an African American youth in which all parties play a role in what happens in the end. I wanted to go for a gray zone ending because, except for in a very small number of cases, there is usually *something* that the victim could have done to ease his brutal treatment. So the plot lives in the gray zone, but I also address at the end what I believe to be the solution to the problem. That solution is love. As the blame game ensues, things only spiral out of control.

With regards to the type of plot that I employ, the episodic plot, I was inspired by a number of movies. I have long been fond of the episodic plot style film, and I feel that a high level of tact and execution is needed to pull it off well. I was inspired by films such as *Babel*, *Crash*, and *Brooklyn's Finest*, which all expertly weave in and out of multiple story threads that all collide at the end. Sometimes you do not even know where the story is going until you reach the end. However, even beyond my interest in the film's style, I felt that it was the only plot style that would allow me to assess the actions of multiple people in what leads to a climatic

ending. The plot needs to take its time to allow the audience to invest in all the characters so the ending could tug at the heart strings all the more.

Chapter 2. Development

Writing

As I have alluded to in earlier sections, *Stay Woke* was not my original thesis script. In Erik Hansen's thesis writing class, I felt like I had been given the opportunity to make my much-anticipated horror film. While I was not set on shooting the story that would be *Stay Woke*, as the semester went on, I felt an uneasiness that I could only relieve by sitting down at my computer and letting a story flow. The breaking point that led me to leave *Blink* was when I was trying to find a good title for *Blink*. Originally, I wanted to call it *The Ward*, but after doing a quick Google search of "The Ward," I discovered a John Carpenter horror film with the same name and practically the same plot. I was livid! Surely, I came up with this idea first. I had no prior knowledge of his movie so I could not have stolen his idea. However, I had a strong desire to be original so I changed course.

I could almost call it divine intervention, but *Stay Woke* literally wrote itself. I have not had any other experience like it in all of my years of film school. I was a few drafts into my horror piece *Blink*, and I had another story that was burning in my heart. The first time I sat down at the computer and typed the title, *Stay Woke*, I immediately went into a radio voice over that narrated an incident of police brutality that was causing unrest in the city. I could not stand up or leave my laptop until I had drained my brain of my story. After only a few hours and in one sitting, I had a full draft of *Stay Woke*. Believe it or not, this draft would not drastically change from this point to the actual shooting draft. However, I did want to respect the process of the class, so before submitting a full draft to be workshopped, I pitched the idea to the class.

After getting some positive feedback, I made an outline for a fully drafted screenplay in an effort to take baby steps towards acceptance of the script. Again after more positive feedback, I released the script to the class.

James Roe's *AM800* was a huge inspiration in writing this story. I greatly admired his work and how he made the radio a character. Somehow, I wanted the radio to play into my story as well. I saw it as an opportunity to communicate a lot of exposition in a way that would not seem too heavy handed. Moreover, I did not want the radio to "just be there." I wanted characters to acknowledge it and interact with it. The radio was going to begin very objectively, stating only facts. Over the course of the story, the radio was to choose a side and defend it, but by the end of the story, even the radio hosts would not know what is right or wrong. Overall, I saw the voice of the radio hosts and caller being my voice and personal commentary.

For the story of police brutality to be emotionally gripping, I felt that the victim had to be someone's child. It had to really pull at the heart strings. Isaac Perry was the ideal choice. He was not a caricature of the hoodlum that the media would try to paint. Instead, he was educated. He had some things going for him. He had a moral compass, and he arguably could have just been in the wrong place at the wrong time.

I could not picture someone like Isaac acting alone. He needed a partner in crime. Someone who would be his impetus or influence to get in trouble. Again, I wanted to venture far from characters that may have been caricatures such as O-Dog from *Menace II Society*. I did not want a character who was a thug, but I wanted a character that was very Afro-Centric. The answer to this was Jamal. I pictured him more of a dashiki wearing black poet quoting type.

Jamal seemed to be the person who could start fires that Isaac would have to put out. After writing dialogue for these two characters, I went back and forth many times trying to decide which of them would say what lines. I felt that these characters were too different to possibly say the same types of things so I did my best to widen the gap between what each would say.

In my last film, I went with a single mother, so this time around I wanted to do something different. That led to the character Abraham. I also feel that single black mothers are stereotypical and too common in urban stories. It was mainly just a desire to be different that led to a father figure, but I felt cemented in this choice when I was able to give him lines of reason. A father warning a son about the harsh realities of the real world seemed to be the perfect choice.

Such a story could not have been complete without a police officer. I decided to create a character who was not racist, and could not have been considered a racist. Hunter Callahan was created and married to Joycelyn Callahan who was a woman of color. Hunter has a strong moral compass and tries hard to do the right thing, but in the end when he makes a judgement call, the finger is pointed at him.

I needed someone to tie my African American youth with my police officer who could also be used to give commentary. This led to the creation of Tom Hickman. It seemed too simple of a plot to just let Isaac and Hunter go head to head, but Tom created a more organic way to bring the other characters together. Also, I needed some character to carry the story arc and change. Tom who had become disillusioned over the years was the perfect candidate. Being that this story was written on the eve of an election, this choice seemed appropriate. In

the store scene, I had the opportunity to flesh out my own inner conflicts on the topic with Tom's argument with the shopper and Lashay. All stated their respective sides to the issue of police brutality. All speak on views that I believe even though they conflict. The turmoil on the screen is not only my own inner conflict, but it is also an argument that is often had between the races on the subject of who is right or wrong.

Lashay and Mark were not necessities to the story, but they added an extra layer of depth to the story. In a story that can get depressing at times, Mark was supposed to be my one moment of levity to lighten the mood a little bit. On the other hand, Lashay was to add spunk to the story and provide Isaac with a love interest of sorts. Together they helped bring the location where everything collides a life of its own. Dollar World was not inherently in the script, but was later added after location scouting.

The last character of interest, Officer Sean, was added after a crew member from *NCIS: New Orleans* read the script and insisted that a new cop would not be on patrol by himself. He also added that Hunter needed a control to be measured against for what he was not. Officer Sean was created to help give depth to Hunter by allowing the audience to see what Hunter was not by juxtaposing the two characters.

Even after all of these characters were thrown in, the world seemed too small. I wanted to create a global feel because of the magnitude of the issue that was being addressed. Missing from the story was still the notion that the entire community was tied to the story. I decided to surround Tom Hickman with campaign team members who believed in the man he once was.

Also, at the end, society had to be recoiling from the shock of the loss of two African American youth in one night. Protests had to be seen to show all that were affected.

Having gotten it out of my system, I returned to *Blink* and continued to workshop it as well. The general consensus of the class was that I should go with *Blink* as my thesis film instead of *Stay Woke*. This was because I had talked about making a horror film as my thesis film for the better part of two years. Also, I talked about nothing except horror films in every class. Finally, *Blink* seemed to be a more fleshed out story because I could easily describe it. *Blink* was high-concept, and *Stay Woke* was low-concept. I could never give a succinct logline for *Stay Woke*. I have to honestly say that I agreed with the class on all of these points. As the semester came to a close, I brought both scripts to my three committee members. One committee member chose to stay neutral, but my other two committee members were torn. One was pro *Stay Woke*, and the other was pro *Blink*. In an effort to get some conclusive decision on a script, I went back to each professor and attempted to sway them to the script that they had not chosen. I could not sway the professor who said go with *Stay Woke* to *Blink*. He felt that it was the better stamp of who I was as a filmmaker than *Blink* would have been. Then I went to the professor who chose *Blink* and tried to sway him towards *Stay Woke*. I was successfully able to get him to switch scripts. The final call was made that summer when Alton Sterling, Philando Castile, Terence Crutcher, and Keith Lamont Scott were all gunned down by police. *Stay Woke* was going to come to life!

Casting

Although casting typically would be considered pre-production, I include it in development because some of my casting led to changes in the story and script. Casting is one of the most rewarding and depressing phases of film production. It is rewarding because you get to see a number of people who desire to bring your characters to life. It is depressing because you see a lot of bad auditions for these same characters. I had an overwhelmingly positive turn out for auditions, but I think the title of the film did a lot of the heavy lifting. Around 300 people total auditioned for *Stay Woke* over the course of about six days. Of those 300 people, thirty percent were decent. Of that thirty percent, ten percent were good, and of that ten percent, five percent were great. I think I could cast my next few films all from seeing so many people audition for *Stay Woke*.

I was somewhat let down the previous year by the little amount of work my casting director did on my film *Heritage*. When the time came for *Stay Woke*, I decided that I was better off taking the reins and doing a lot of the heavy lifting of the casting myself. In doing so, I exhausted every method that I could think of in looking for actors. I contacted every talent agency, agent, casting director, and acting coach that I could find in New Orleans and Baton Rouge. I gained this list through extensive internet searches on the topics. Looking on Facebook, I joined every Louisiana actor related group that I could find and posted my casting notices in them. Of course, I also went the more traditional route as well posting breakdowns on Actors Access and Breakdown express. Due to the sheer number of submissions, I think it is safe to say that my efforts paid off.

Because this was an urban story, it should come as no surprise that I had in mind a majority African American cast. This story is one that completely lives and breathes in the African American community. The cast reflected this with the exception of my police officers and Lashay which was an unplanned blessing.

For the role of Jamal, I did not need to see any auditions. Before I ever called in the first person to audition, I knew I wanted Martin “Bats” Bradford. I had seen him audition for my film *Heritage*, and he was spectacular. In fact, after his *Heritage* audition, I thought he was so good that I even called his agent to apologize for not casting him. I still held auditions for the role just in case I got shocked by someone being better, but as I suspected, Martin was by far the best to audition for the role and ultimately it could not have been anyone else.

Isaac however, was not as easy. There were about four performances that were decent for the role of Isaac. There was one person who auditioned who did a lot of adlibbing for the role in the audition that seemed to fit well. Another person did not have as good of stage presence, but he had stellar facial expressions as he acted. Another actor had proven his chops from my film *Heritage*, playing one of the leads and brought his game face again for these auditions. The final guy carried the essence of the character Isaac, but just lacked the eye contact. Ultimately, I chose the guy who adlibbed well because of one specific “9 to 5” cough he added after the “allergic to work” line. The only problem in this case is that this actor looked noticeably older than the rest.

Tom Hickman was an interesting character to cast because almost any of the people that auditioned could have played the role based on skills. I was targeting Lance Nichols for the

role, and he had been on board since I first started writing. However, Lance, being the busy man that he is, was busy with *Shepherd* around the time of my shooting causing him to decline the roll. The character who was cast as Abraham was originally my first choice for the role of Tom Hickman, but his availability issues ultimately caused me to pass on him. Gian Smith who I cast as Tom seemed to be the perfect candidate delivering a candidate-worthy performance effortlessly. In casting Gian, I passed on another gentleman who could have done the role justice, but was overly theatrical. Also, I passed on a gentleman who gave a stellar performance, but was too noticeably young to have been this weary and worn politician.

For the role of Hunter, the very first person who auditioned set an extremely high bar that no one else ever seemed to reach. Joe Fredo walked in with confidence and gave an audition with ease that I could not ignore when looking for the perfect police officer. I would find out later that he was an expert at bringing to life beats in the script that even I did not see. There was one other actor that came close, but what ultimately sealed the deal was Joe's ability to take direction and incorporate it in his performance well.

When looking through headshots for those who submitted for the role of Lashay, I noticed that there was one that stood out. Specifically, I explicitly stated in the breakdown that I was looking for someone African American or Latino for the role. However, an Asian American young lady submitted for the role asking for the chance to audition because she was pretty sure she would win me over. Also, she attached a demo to her request for an audition. Before I detail the rest of the casting for this role, I think it is important to mention that her demo was terrible! It did not show any acting ability on her part. It only showed her standing in front of a number of backgrounds with different colored face paint in front of each one. After holding

auditions for the role, there were three people that stood out. One was a student I knew pretty well, who as expected did great in her audition. Another one had the same acting coach as the student previously mentioned. She also gave a strong performance, but she seemed a bit too soft spoken. Finally, there was a girl that auditioned that I was convinced was not acting. Loud and obnoxious seemed to be two personality traits that could have described her on any normal occasion. I actually was not impressed, but my casting team thought that she was the person that I needed. Just for fun, I decided to go back and ask the Asian American actress to submit a video audition. It was so good that I was floored after watching it. When it came time for call backs, the girl that my casting team liked did not show up. The girl that was a student decided to bow out of the running because she thought that she looked too young for the role thinking I was just being biased towards her. Michelle Huynh showed up and again stole the show making my decision pretty simple.

Joycelyn's casting seemed to be a simple decision as two actresses came in and nailed the role early on. Ariadne Joseph was an actress who was no stranger to UNO student films having appeared in many before. She came in and gave a very thought provoking and emotional audition for the role. She was very natural and could have been a perfect fit. However, immediately after finishing her audition, she alerted me that she was moving to Atlanta and did not think she'd be able to participate. Shortly after her audition, another young lady that was a local acting coach came in. She showed her skills as a teacher as she opened a clinic on acting in her audition. She could have easily been offered the role immediately after her audition, but she ironically enough also let me know she could not do the role because she was moving to Atlanta. Of my options that remained, there were two that were good but not as amazing as

Ariadne and the acting coach. One of the two happened to be the lead actress from the second year film of classmate, Max Fisk. She travelled from Lafayette to audition. Although she did not blow me away with her performance, she was good enough to bring back for a call back along with the other actress that was good. In the call back auditions, I again felt that neither girl did enough to make me consider them over the other. Ultimately, I cast Max's actress because of her long drive, having worked together prior, and her looks. I understand that it may seem like a shallow notion to let looks be a tie breaker for casting, but I think someone pleasing to look at will cause viewers to be drawn in more.

The main reason I chose to put casting in the development portion is because of Mark's casting. This role I originally imagined being a white, Steve Carrell type. The first person to audition also nailed this vision. He was a comedian who had not seen the sides before walking in. What was even more impressive to me was that after a two second glance, he said he was ready to audition. Without looking down a second time, he performed the role a multitude of different ways not missing a beat. I did not need to see anyone else for the role. However, I realized I had already scheduled someone else the next day. Even though my breakdown said any ethnicity, I never imagined the role of Mark to be anything other than a white man. The script contained racially charged interactions between Mark, Jamal, and Isaac so the lines would not have worked had Mark been anyone else. However, the other person to audition, Christopher Winchester, a very muscular African American came in for the role. He began by stating that he was extremely nervous because he had never booked anything before and he was hoping this could have been his first project. In his first read through for the role, his shaking hands showed his anxiety, but he had a strong authoritative delivery and presence that

I had never envisioned for the role. Of course, at the time, the sides he read from were very racially charged for an interaction between a white man and black youth. I asked him to ignore everything on the page because it would not apply and play the character how he saw fit. He chose to play the character as Pinky from the movie *Friday*. After his performance, my casting team and I could not stop laughing. This guy may have caused me to second guess my original choice. The ultimate deciding factor was when the first actor was not able to make call backs because of comedy shows he had. When I asked about his schedule further down the road, it was riddled with comedy tour dates that would have not fit well with my shooting schedule. It seemed I had some rewrites ahead of me for my new Mark character.

Another such character that came later into things was Officer Sean. I have to admit I was a little biased towards casting an actor I worked with previously, Fonzi Cureau. When I was first told that I needed another officer who was Hunter Callahan's foil, Fonzi immediately seemed to be the actor who could pull it off well. However, I decided to open auditions for the role anyway. In doing so, I auditioned Glendon Hobgood. He played the role so well, that even I felt uncomfortable sitting in the room with him. Sean was a character who was supposed to have hints of racism, and Glendon brought those hints to life. Originally, I did cast him, but the decision to change came from *NCIS: New Orleans*. They were providing me with my police costumes, and they did not have any costumes that would have fit his size. My options were either to pay an additional \$300 or to cast someone else. Fonzi's name was already on the tip of my tongue.

Having already been impressed by the work of my first choice for the role of Tom Hickman, when it came to casting Abraham, I felt he could still be used. Not many people

submitted for the role of Abraham for whatever reason. The few submissions that I did receive did not seem to be that good. However, Carlos had already proven his acting chops. Also, with Carlos's availability issues, he could probably manage to play Abraham who would have limited shoot days.

The casting that gave me the most anxiety, but was still done relatively early on in the film's pre-production was finding the perfect radio hosts. When I was in undergrad at Southern University, I used to have a radio show with two other gentlemen. In my imagination, these two guys were my two radio hosts to narrate the story. They had different tones and timbres about their voices that would make their juxtaposition intensified. The problem is that one of them is a cheerleading coach in Ruston, Louisiana. I scrambled to find a replacement. In my search, I decided to target some actual radio personalities from the area. All seemed interested, but none were good about responding to emails. However, I was in luck. A radio personality that I grew up listening to, Tony King is Funny, from Max 94.1 in Baton Rouge seemed interested in the project, and he responded to emails. I now had the other half of my radio host who would narrate.

Chapter 3. Pre-Production

Location Scouting

Finding locations was a heavy piece of the process that helped with production design and every other aspect. From working with him on Spring film, I felt the person needed to help me in my locations process was Kevin Korson. He proved to be an invaluable asset. He went above and beyond to secure my locations and handle all of the necessary paperwork in many cases of which I did not realize would be required. Kevin made a first pass looking for locations and charted a list of places that I should take a look at in making my decisions. In doing so, he found a plethora of possibilities for me to consider as I went about the search. I know relatively early on that I wanted the street that campaigning took place on to be the area right across the street from the school. It looked urban enough to be my created Anytown, USA, but also nondescript enough to truly be anywhere. I knew I would need telephone poles to make it work, and this street was riddled with them.

Fortunately, around the time of my writing the script, I had a coworker who was very vested in my film and wanted to act in it. In exchange for a small role in the film, he allowed us to use his house on this same street which worked perfectly for a home for a father and a son. His home had a unique layout with a washer and dryer in the kitchen that seemed to be characteristically perfect for a man cave. Also, the kitchen could be seen perfectly from the couch which worked well for how I wanted to introduce Isaac. The house being in the previously mentioned neighborhood saved me from having to cheat things.

The other two prospective locations for this house and/or Hunter's house was a fraternity brother's home in Central City that had a very modern and new look. The problem is that this house may have been too new and big for the desired look. Originally, this location's living room was going to be Hunter and Joycelyn's living room, and this location's bedroom was going to be Tom Hickman's bedroom.

The final location for Hunter and Joycelyn's home ended up being the home of Emmett Crockett. It worked perfectly due most of it being empty. It had an old antique feel about it that could almost make you believe someone had just moved in. The open but small floor plan was also very conducive to blocking. In the previous location, there was too much space to deal with, and I did not know completely what I would end up doing with the negative space.

While driving around and searching for a potential location for my protests and also my police patrol scenes, the overpass area near a skate park on Paris Avenue seemed to sport the urban neighborhood feel that could make the police uneasy. It did not seem to be an unlikely place to find a police car on patrol. There was a large clearing near a recreational center that could potentially serve as the hub for all of my police action.

In searching for a campaign headquarters, I pretty much needed any large office space. Considering I had used locations near campus for everything else, it became a self-imposed restriction I put on myself for this location as well. I decided upon a Liberty Tax location on Elysian Fields. It was self-managed and operated while simultaneously being part of a chain. The first one I went to gave me some grief about being seen on film, so I ultimately used a

Liberty Tax location in the East. There were a number of desks that I would have permissions to move around when needed making the location ideal.

The most important location to lock down, however, was my convenience store. The place that would be chosen had to be open to allowing me to film inside of the store for a low price and also in the parking lot. I scouted out a number of places that seemed to have potential. Every time I went somewhere, I would pass by Dollar World on Elysian Fields and think to myself that place can work. After hitting a lot of dead ends elsewhere, I finally decided to give Dollar World a try. Much to my surprise they were receptive to me using the space for filming. The parking lot was shared with Domino's pizza which potentially could have been an issue, but after speaking to Domino's they were also ok with the filming.

Production Design

The production design was an important part of making my world come to life, but it required subtlety. I wanted to get someone who would be skilled enough to bring this about without being too heavy handed and also would be familiar with urban décor. I chose as my production designer Kendall Lewis whom I also met on Spring Film. He was a worker bee that kept himself busy about the art department at all times. Through conversation, I learned that he had interest in leading the art department. For all of my décor and production design, I gave him many liberties in making choices. Ultimately, I was able to just give him the funds needed and release him to do all necessary purchasing. He did well.

A large portion of the film was outdoors causing limited dressing for a vast majority of the film. For most of my outdoor scenes, set decoration was limited to campaign material that was canvased all over. This was not limited to Dollar World exteriors where a graffiti riddled Tom Hickman poster was the sole dressing of the exterior. A natural feel was needed for all of my locations in an effort to make my locations not steal the show from the actors. This was successfully achieved without any location looking very empty. A lot of this heavy lifting was done by location scouting.

For the Perry residence, the kitchen had dirty dishes added to fill a sink and a dish drying rack because dish drying racks are more cinematic than dishwashers. I covered the walls with common African American pieces of art and sculptures. In addition to artwork, I brought in a few pictures of Isaac and his father Abraham. Isaac's room was kept mostly neat and decorated like a teenager's room with lots of posters and pictures on the walls. There was a noticeable poster of Malcolm X on his wall that was later used to match a similar Martin Luther King poster that was at Tom Hickman's house. This poster also served as the impetus for Isaac to bring the gun with him. His room still was of modest décor with an older dresser and no television.

I needed to believably create a house that has just been moved into for Callahan. Cardboard boxes filled with clothes and other household items were put out to cover the floor. Fortunately, Emmett's apartment was mostly empty so nothing had to be cleared to make this work. The room remained bare except for the boxes, a chair, a table, and a radio.

Tom Hickman's room had to be a bit nicer than Isaac's room. He definitely needed a large mirror to make one of my planned shots work. I think the heavy lifting was done by the location because in the planned shot I would not see most of the room except for the mirror and the MLK poster.

I was fortunate in that Dollar World did not have much design needed except to cover unwanted seasonal signs. Dollar World actually encourage their marketing and logo being seen all over so I did not have to hide anything. The very green store had somewhat of a life of its own. The décor popped as was.

Costuming was made easy for me because *NCIS: New Orleans* provided me with police uniforms and everything that I could possibly needed to accompany these uniforms. Isaac I pictured dressing urban yet intelligent. He was sagging only to play to a point at the end in which he pulls up his pants. He ultimately ended up wearing a plain black t-shirt with a tiki necklace. Tom Hickman I originally pictured being clean shaven and well-dressed at all times, but after casting someone who possibly may have been younger than originally intended, I allowed him to keep his facial hair to age him up some. Jamal was a character I was torn on whether I should play him on the nose with the way I envisioned him with a dashiki or should I give him something more modern. I eventually chose the modern look because the dashiki would not have allowed Tom's excuse after hitting him to be "I did not see you". Dollar World was easy to costume for because I simply had to match their existing uniforms. *NCIS: New Orleans* helped me again by making name tags for me that would sport the company's name.

Another large piece of my production design was creating the police car. I ultimately used a police officer's personal car which was an out of commission unmarked car. Fortunately, this car was a solid navy blue Crown Victoria that looked like an active police car even out of commission, but I wanted it to have even more of an authentic look. I went to Signworx and had decals made that said "police".

Finally, one of the most important set pieces were the radios themselves. I felt that each radio should say something about the person who owned it. Tom Hickman's car radio was the radio on the go. The Perry residence had a classic style radio to emphasize an old school mindset and caution of the police and the world which Abraham imparted to Isaac before he went about his day. Tom Hickman's campaign headquarters seemed to be the type of place that would have an old radio but not as old as the Perry radio. This radio would be one you could probably find at a barbecue playing oldies all day. The radio to be featured in the Callahan residence would be modern as they were a couple that could have been in a higher tax bracket than the other characters due to Joycelyn's career. Her radio would reflect not only this but is the kind of radio that I would envision being in a couple's bedroom playing slow jams at night.

Cinematography

Cinematography has undoubtedly been my weak suit here at the University of New Orleans. I struggled through cinematography on my early pieces of film school mainly because I did not understand shot framing well, and I was terrible at composition. I was not keen on working with any of my past collaborators again because I wanted to step up a level in

proficiency and polish. I was my own cinematographer for my first 3-2-1, *The Bro Code*, and I felt that it showed how little I actually knew. On my second 3-2-1, my shots were pretty, but I needed more stability than what was afforded me by my cinematographer that year who wanted to completely change the plan we had going in once we reached set. I understand this is necessary in some cases, but to some degree the plan must be kept. On my second year film, *Heritage*, I strongly appreciated Chase Rubin's camera work, and he shined with his camera skills. However, I was not fully pleased with the lighting that I had in some of the later scenes because lighting was inconsistent across shots. I needed someone who could be a master of both camera and lighting.

I am pretty ashamed to say that I've always considered going to Trenton to be my cinematographer sooner than I did on other projects, but my desire to be different caused me not to. Everyone seemed to use Trenton, and my innate desire to be different made me want to go in other directions. I signed on DJ McConduit for both my second year film and thesis film, but after he got other paying gigs, in both cases he stepped away mentioning that it was not a money thing. I do believe it was in fact a money thing, but I understood because he was a cinematographer by profession and made his living that way. Unwilling to water down the quality of my project, it was time for me to stop being childish and seek out Trenton Mynatt. Fortunately, I had worked with Trenton on a number of other projects over the years in the capacity of first and second assistant director. So when I first pitched the idea, he was open to it. I also was to be his first paid student project.

Our early conversations were just trading ideas on the feel of the film we were making. We exchanged reference film such as *Boyz in the Hood* and *Do the Right Thing* to get on the

same page with the look and feel. I expressed to him what I thought would be needed and he expressed what he thought would be needed. I mentioned that my composition was lacking in the past, and greatly wanted to improve upon it. He reassured me that it would not be an issue this time around.

I relied heavily upon my collaborators here although I had a vision for almost every scene already. After getting my locations, my first assistant director, the director of photography, and I went to all of my locations and mapped out the prospective shots on location. We discussed what was required for each scene and whether or not we envisioned any special shots that would have been needed beyond basic coverage. My aim going in was to create an open and large community feel. Shots were chosen that would create a global feel and included the world throughout. I wanted to distance my film from films like the highly stylized *Do the Right Thing*. To create this degree of realism, I wanted to use realistic lighting as much as possible. In a lot of my locations, I used natural light. Lighting was only added for the interior of the Perry residence, Tom Hickman's campaign headquarters, Dollar World at night, and Tom Hickman's car exteriors. Other locations used lots of bounced light and natural hard lighting to add a dramatic look. I pictured it being a sunny election day with not a lot of clouds, so heavy silk usage was not pushed. I foresaw a lot of moving shots. Therefore, dollies, sliders, and Steadicam came into play during the filming. The slider was mostly used to emphasize moments that Tom Hickman was in contemplation. The Steadicam came into play as we followed Isaac and Jamal early in the film. Handheld did come into play as well, but it came at the end when everything was building up to the climax. The handheld shot was able to represent the high tension at the end. A car rig was also needed for my car scenes. I originally

thought I would show the world in wide angles because we see in wide views, and I did not want to lose any background or peripheral views while focusing on any action. In the end though, I opted for more shots that stayed close on characters to not miss any strong character moments.

Chapter 4. Production

Directing

Stylistically speaking, I think some of the biggest influences I had in this film are Spike Lee films. In movies like *Do the Right Thing*, Spike Lee started his career off in telling racially charged pieces that incorporated chorus like characters and used warm color palettes similar to what I envisioned for *Stay Woke*. I wanted to pay homage in style to such films without mimicking its style. Working largely in its favor is the film's tight screenplay that has a well-crafted story with lots of meaning and symbolism. Other films that somewhat embodied the feel that I wanted to create were *Straight Outta Compton* and *Boyz N The Hood*.

I think the job of the director becomes substantially easier if you have an exceptional cast. In my case, my cast was phenomenal. Starting with my table read, I encouraged my actors to get a good feel for who their characters were. More than I wanted to see my characters played how I saw fit, my casting of the actors was my acknowledging of my trust in them. As long as they hit all of the needed beats in a scene, I wanted them to bring their truth of a character to the screen. At the table read, I asked all of my actors to make notes as they went along of any lines that didn't feel natural. I encouraged them to give their own preferred line how they saw fit. I did not want my tone to be compromised much with a lot of melodrama or overly lighthearted moments. I felt that my actors bringing their own personalities to the roles would avert this from happening.

As we went into rehearsals, I encouraged improvisation and adlibs in places where the lines seemed awkward. The only thing that I stressed was to memorize any actions they may

have made so they could redo them over and over for continuity purposes once they got on set. I was aware when blocking at rehearsals that there were going to be lots of moving parts, and I wanted to appropriately capture this. In my previous outing, I did not feel like my blocking was organic enough although I did use plenty of movement.

As we got onto set into production, I took a step back from my guiding post that I was in during rehearsals and let my actors flourish. I only stepped in when I felt a beat was being overlooked. In many cases, my actors never let me down. I tried my best not to wear my actors down with too many takes, but this being a student film, the camera made mistakes at times. Sometimes my actors had line flubs, but overall, we pulled it together.

One directing tidbit I enjoyed seeing recently that wanted to employ was the use of screen direction and character action working in the opposite direction as the camera movement. This was something that I saw in the film *Creed* on a few occasions. It injected energy into the shots while giving a view of the environment as opposed to following the characters. Specifically, in my film, you see this happen at the very end when the police officer gets shot and everyone scatters. Therefore, we saw exactly what we needed to see and when we needed to. A moment that could have grown stale, we tracked by the environment to let the production design tell us more. Specifically, in this case there was “Stay Woke” spray painted onto a pole.

Although my primary goal was to work with my actors, every opportunity I had I tried to make rounds through the crew to boost morale. I thanked everyone many times for being a part of this production, and I tried to be a people person despite my anxiety being high.

No film is complete without its fair share of difficulties. My film was no different. On day 4 of shooting, we had no shortage of challenges. The first being that the manager of our first location, Liberty Tax, showed up an hour and a half late to let us in. He was awake as we called many times just to be told that he was ten minutes away for the next hour. This was just the beginning. When we got to our next location in Central City which was a fraternity brothers apartment, we got shut down by the police. Although we had permits for the street and permission from the tenant, we apparently didn't have permissions from the complex itself resulting in us getting shut down. Therefore, on a moment's notice we not only had to find a new location to shoot at, but we had to find a way to move the grip truck there. The grip truck driver dropped the truck off and had to leave. I was eventually able to get Lauren Erwin to move the truck to the new location which was Emmett's house.

Chapter 5. Post Production

Technology and Workflow

The school had recently upgraded from the outdated and largely disliked Scratch work horse. My film was going to be one of the test dummies for classes in using the new software Davinci. Fortunately, because of this, I got all of the potentially needed support for my film just following along in an also new class that outlined the post process. Overall, Davinci was way more user friendly. The only holdup was that I had used Scratch so many times that it was familiar. So oftentimes I could not work ahead on my film because I had to wait on the knowledge to be taught. In hindsight, I would not ever go back to Scratch because it is an overall burden, but I still wish I was more proficient in the software.

Despite my fear that some of the stunts towards the end would need some form of visual effects to compliment what we saw, I was able to cut the shots together in a way that they worked organically. Therefore, I was able to avoid having to delve into After Effects for my thesis film, much to my relief.

My post sound is being done via Pro Tools, but that process will be detailed in a further section.

Editing

The first cut is always the easiest. I could not wait to sit in front of my footage and put together a first cut. Max Fisk, my assistant editor, synced all of my audio with video and

prepared my footage to be edited. When I first started editing, I would not say that I quickly pumped out a first cut, but at least the first half of the first cut came pretty quickly. However, a huge mishap brought me to a screeching halt. I was missing half of my audio from day three of shooting. I quickly contacted my sound mixer and director of photography who did all of my dumping. It turns out there was a miscommunication on day three.

Every day, I had been using the Tascam's "mirror" feature. With this feature, it recorded the same thing onto two different cards. In the daily set dumping workflow, Trenton had only been dumping one card because the other card would have had the same thing. On that day, one of the cards mysteriously filled up before the other one so the card was removed and then continued on the other card. At the end of that particular day, the sound mixer told him to dump both cards, but did not stress the reasoning. The following weekend, both cards were formatted. I lost all of the audio from the second card. This caused me to outsource a company for a process I'll detail later.

The audio mishap kept me out of commission for a few months. I tried to press on without the scene, and worked diligently on that first cut until what happens to many happened to me. Editing fatigue wore in. I got tired of looking at my own material all the time, and was getting frustrated by the missing chunk of film. I needed a break. I quickly cut a trailer together to reinvigorate myself which helped for a little while, but soon after I found myself in a funk again. It was not until I began to schedule regular meetings with Danny Retz that I actually began to give myself deadlines to get through the first cut.

After my first cut, I had a huge concern. My story was painfully dry without music. While this seems normal, I should be able to watch a film on mute and still be hooked. Danny alerted me that my pacing was way off. I had to find a way to cut off a significant amount of time considering my first cut was around 28 minutes long before credits. I revisited the cut many times to try to bring my pacing to a better place. It was not until my cut five that my pacing was actually bearable.

Around cut six of my film, Danny pointed out that while my films got across plot, they did not tell the story I wanted to tell. I got so hung up on what shots were visually beautiful to string together and what were the shots necessary to tell the story that I did not stop to consider what shots are best for communicating beats. He helped me restructure some entire scenes in a way that would best serve subtext.

It was not until cut six that I first decided to show the film to my other committee members, Laszlo Fulop and Erik Hansen. I had heard that both professors were real sticklers for perfection even in early cuts and heard stories of both professors requesting changes in cuts that in some cases changed the entire narrative. However, I was confident in my story, and I was sure that if I showed them a complete enough cut of my film that they would not see fit to restructure the entire film. I was in luck. While both professors recommended changes to my cut, none of them were make or break for the story I was aiming to tell.

The next few weeks ended up being a game of meeting with my professors to get notes, incorporating those notes, and then trying to find time to meet with them again to show those changes. By this time, I was in my last semester and time was winding down for me to complete

my film. Although I wanted the best possible end product, I was also very conscious of the fact that I needed to start writing my thesis paper soon because it would be extremely time consuming.

Danny was the first professor I was able to please. By cut eight of the film, he felt that he had no more notes he could offer me of objective problems. There were a few things he disagreed with, but he felt they were subjective and directorial choices. I then sought out to win the approval of Erik and Laszlo. The interesting thing with making a cut that would please them is that towards the end, some of their notes would conflict with another professor's notes, and in a few cases, they gave notes that conflicted with their own notes from a previous cut. It seemed to be a painstaking never ending quest to have all wishes fulfilled, but finally, around cut ten, they were pleased.

In my personal opinion, I think that my film could have been complete at cut five. Cut five was the last cut that had major changes that someone would have noticed in one viewing. I am not doubting that cuts six through twelve were better films, but a lot of the changes that happened, the average viewer would not have noticed. By this I mean cut five was bearable without music, but temporary music was added by cut six.

Editing ended up being very important because of the sheer length of my script. I did not want my film to be too long on the screen, and more importantly, I did not want to lose energy or momentum throughout the film. I did my best to cut as much possible fluff out to keep things moving. I also had to keep in mind that there were a lot of important character beats that I did not want overlooked. In some cases, holding on shots a bit longer would allow

such moments to breathe, but other times it caused scenes to drag. The key was that I wanted the audience to be able to zero in on the psychology of characters. While this may have started out as a plot driven piece, I believe the characters were interesting enough to make the argument that it is character driven.

The opening images I knew going in would almost all be montages cut together and overlaid on the voice over of the radio hosts. I believed this was a film that would need many establishing shots. I believe by cutting from character to character creates the illusion that the characters live in the real world. However, I think by showing the world more with these establishing shots, it helps make the distinction that the story world is different from the real world. I attempted to stick to a form of “textbook editing” starting with establishing shots, going to wide shots, then moving in for coverage as the scene progresses, and finishing wide again to at all times keep in mind the full world that is affected.

The final climatic scene has the most rapid-fire editing of the film to build tension. I also wanted to be able to cut from different character’s viewpoints to keep the perspective from which we view the events a little ambiguous. An example of the cutting I pictured here is *The Good, the Bad, and the Ugly* when the three characters meet in the final faceoff, and we cut rapidly between each character’s perspective and coverage until shots are fired.

Because I was one of the few students of my year that worked outside of school, I at times questioned if I should have followed in the footsteps of some of my other classmates that work and found an editor for my film. I greatly underestimated the time it would take to not only edit the film, but go through the fine tuning process to make my committee happy. It

definitely would have allowed me to have focused on writing much earlier on in the process than I did.

Sound

Sound is the combination of music, score, sound effects, dialogue, and everything we hear when we watch a film. It is also usually the most taken for granted aspect of filmmaking. We will watch a film with bad picture and may actually sit through it. This is how bootleg DVD's became so marketable. However, if the sound quality is bad, it draws a lot of attention to itself, and it is unforgivable.

I took a large risk in the sound department by hiring a sound mixer who had no prior experience doing production sound for films, Matthew Shilling. He was a sound designer by trade, but he had done sound mixing previously for live television. I was introduced to Matt by Paul Punzo after Matt did the sound design for his second year film and *Book of Snake*. Matt had interest in mixing for a film, and fortunately for him, all other students that did sound mixing were not available for my shooting weekends. I did not have many other options. However, I was told that he was a perfectionist, and his experiences coping with Paul's films that had bad production sound to be fixed in post would give him insight into what was needed when first recording production sound.

Overall, on set, I was highly impressed with his attention to detail. It became a running joke that you had to watch your step because he was placing mics everywhere. In one such case, a microphone was under a sofa cushion in the couch. He did not let anything slide with

regards to sound. Of course this caused us to do many extra takes on account of him, but I was pleased with his attention to detail. It also paid off when I got to the editing room. Different shots could be cut together seamlessly because the sound quality was so consistent.

There were numerous small hindrances to work around in collecting production audio. Because I shot in a convenience store again, I ran the risk of picking up a lot of unwanted ambience and presence. My preference is always to not have to ADR at all so this is where the room tone came into play. Outside, I also ran the same risk of picking up lots of unwanted sound. We did our best to record all location sound when the neighborhood had the least amounts of random background sound. Because the opening outdoor scenes take place during campaigning, I figured it would be okay that there is background sound, but many of those shots ended up being MOS regardless. In the Perry residence, because I was shooting in a kitchen, I had to unplug the refrigerator there. I also shot with water running. You can bet that I had to redo all of those takes with the water not running. I did my best to gather sound while actually shooting the dish washing, and afterwards I shot it MOS and gathered sound separately in wild tracks to give myself options to work with. For the Callahan residence, the sound had a bit of an echo because of the wooden floor and empty room, but it worked well for what I was seeing. The final colliding of characters was plenty difficult because there were no good places to hide the boom operator. However, we were able to put the boom operator just beyond the frame line and was able to get the best possible audio from the action of the scene. Callahan had a lavalier for that portion, and when we flipped around the coverage, he was able to also get boomed. For my end montage of images, I gathered sound, but I had them playing out

MOS. In these instances, I knew I was gathering sound just to have something to lay under the radio host voice over and music.

As mentioned earlier, a giant sound issue was the loss of many sound files. I do not fully put fault on either Matt or Trenton as they both shared some responsibility. The resulting issue left me three options. Either use a file retrieval software that I found online or to go to a third party file retrieval company to try to get the missing files or ADR for the entire scene. I figured gathering the cast again on a day in the future would probably be difficult considering the difficulty finding a shooting schedule to fit everyone. After consulting my dad on his opinion on the situation, he recommended that it would be better to get professional help than to try to do it myself and mess something up creating an unfixable problem. So I decided to go with the third party file retrieval company that apparently specializes in retrieving things that were erased. They had a 90 % success rate which seemed like a high enough number to risk. The only thing I had to lose was money. I was told the base rate for the work was \$300 and depending on the difficulty in getting everything it could go up. However, I would not know the full extent of what they got without paying in full. I decided to take the risk. Fortunately, of a total 21 missing takes, I was able to get 11 recovered. The other 10 had already been erased and overwritten too many times to save the files. I am appreciative of the files that I did get recovered, but overall, after getting the \$1,200 price tag, I do not think the cost was worth it on a film with such a small budget like mine.

My previous films have all had very little to no sound design, but *Stay Woke* I knew would require a higher level of sound design and music considering I had a very specific emotion I wanted to evoke. Also, I have high hopes and plans for *Stay Woke* on the festival

circuit. I needed it to have the most polish of all of my works. Enter Aidan Dykes. Aidan had worked with me previously on *Heritage* as a boom operator. We were not exactly strangers. However, I had just begun hearing that he professionally did post sound work, but he may have been pricey. While I didn't want to tip my budget too much, I was willing to pay extra for a better sound quality so I set out for the better help. We had a meeting to discuss the project as a whole, and then we met to have a spotting session to point out all of the places I had sound concerns. After the session, he set out to work. Not long after, he recommended ADR in 44 places for eight characters. While my first thought was "That's ridiculous", I did not want to sacrifice my movie's quality so I complied with his request. The ADR sessions went smoothly with the exception of one minor character who no call no showed. Despite him being minor, he had a line that was featured prominently on screen.

The music I've used previously has been too prominent. For a story like the one I am telling, I thought subtlety would be the name of the game. Unlike my last film, *Heritage*, which I foresaw certain portions requiring music, I feel there is enough meat in my story to not require the music for *Stay Woke*. On my last film, I also lacked room tone for two of my locations. This outing I had a good amount of room tone everywhere we shot so when needed I could recreate the presence in a location without having to fill holes with music all of the time.

Finding a composer has always been a difficult task. For my films, when composers see an all-black cast, they have seemed to quickly jump to hip hop sounding scores despite them being dramas at heart. Sadly, *Stay Woke* was no different. I reached out to Charlie Lavoy who made the score for *AM800* which I mentioned was a huge inspiration. At first he was interested in the project and thought he would be able to take it on, but as I got closer to being ready for

the scoring process, his schedule filled up too much to make my film a priority without a hefty check. I spoke with three potential composers for *Stay Woke*. Each one I showed my eleventh cut and discussed my vision for the score. However, when they saw the cut and put together a demo, everyone was so far from my vision. Aidan recommended a professional composer for film named Andrew Smith who may not have come cheap but would be worth the money. I reached out to him, and as mentioned, the numbers he pitched were pretty steep. I ultimately decided I couldn't afford him, but he did recommend someone who he thought would be in my range, Aaron Boudreaux. Aaron and I had a few conversations and verbally we seemed to be on the same page. He said that he could provide a score with guitar, synths, or piano, but he could not do strings. This worked out well because I did not picture strings being in many places if at all. He sent me an initial demo, and after one listen, I knew he was my guy.

As stated throughout, the radio was one of my largest aspects to account for. Initially, I did a voice over session to record all of the voice overs. I hoped that this would last me until the end. However, after overlaying these initial voice overs, I realized that there were many gaps in their broadcast. Also, there were many places where the radio seemed to magically stop just so a character could say their line. This took away from my realism. To remedy this, I had to call my voice actors again and get them to rerecord all of their voice overs again with banter filling all gaps. Whenever I got to a character's lines, I would just fade out the radio. For all of the radio broadcast, I overlaid an EQ radio filter over the voice over to give it the electronic radio sound. If I could, I would get my radio hosts to come in one more time to fix some small pieces, but I was unable to get them both in at a time that also worked for me. It was interesting to

redo a lot of the voice overs for the radio hosts considering the first time was recorded a year prior to the re-recording.

Chapter 6. Analysis and Conclusion

My film aimed to undertake a major task. My film aimed to address the cases of police brutality we have seen in recent years, the Black Lives Matter movement, and some of its flaws. These things had to be layered in my story and came across through important plot points and well-choreographed action. However, my goal was not to make a statement. It was to pose questions. It was to inspire thought. I just wanted to bring awareness. I showed two sides clearly and am allowing the audience to decide what the takeaway is. I feel that my end goal was reached, and therefore I am happy with the result.

When I step back and analyze the story, there are flaws of course. Going into production, I knew that my page count was hefty. This may cause the plot to seem to move slow to some at times. Also, overall, I think my runtime is longer than I would like. I may have suffered from not wanting to cut some things from the film. While a number of viewers have said they love the inclusion of Dollar World and others have even mentioned that Mark is their favorite character, I am well aware that his thread is jarring with regards to the tone of the rest of the film. This did not happen on accident, however. In the writing phase, I created Mark to be a moment of a levity in a heavy story. The result is a character who belongs in an absurdist comedy in the center of a grim dramatic piece. For some who are extremely engaged in the drama, he will kill their trance of enjoying the drama. Also, for some, depending on who you see as being the protagonist, my Tom Hickman campaign scene may drag on too long.

While on the topic of the protagonist, I have struggled to identify the protagonist myself. This may cause the audience to be confused with who they need to follow. When it was

still in the script phase being presented to the thesis writing class, my fellow classmates never seemed to agree on which character was driving the story. When I was writing the script, it was my belief that Tom Hickman was the protagonist. He had the most neutral side in the incident that transpires, yet he is the character who carries the arc. Two of my committee members felt that Isaac is the hero because it is his day that we really seem to follow from beginning to end, and he is the one who we are supposed to care about the most as an audience. Though both my professors and I agree that the police officer Hunter Callahan is not the protagonist, when it was still just a script, many of my classmates felt he was the protagonist. Fortunately, I think the story is relatively easy to follow even if you do not have a firm grasp of who the protagonist is, but it goes against much of what I learned in film school to not have a firm protagonist.

After the issue of the protagonist, another potential issue is goal. The person who I see as the protagonist has a goal. Tom's goal is to win the election, but whenever I watch my film this does not seem good enough. I feel like the election is more of a Macguffin than it is a goal for Hickman. If I rule out the election as a goal, I am left with the question of what any of my characters' goals may be. Sadly, this is a question I cannot answer. I do not know what Isaac's goal is. He seems to have no real motive in leaving home besides that Jamal is pushing him too. In a sense, it reminds me of the movie *Sideways* when Miles is simply a passenger on someone else's ride through the narrative. When Isaac leaves the house, he seems reluctant to participate in Jamal's plans so it is hard to hammer down on his goal. Similarly, other than the survival of his first day, Hunter just seems to be on the ride of the first day. I do not feel like the story suffers from not having these goals, but as I watch the movie, I do not ever know where the story is going until it gets there. There are enough foreshadowing moments to hint at

where the story will end, but there is nothing really pushing us there. We are dragged behind the story instead of riding with it.

Another piece I struggled with in making my film was knowing where to start my story. Two of my professors, after seeing my early cuts, thought that I did not start my film in the right spot. One professor felt the story should start when my police officer was first introduced, and another professor felt that the story should start with Isaac and Abraham. Looking back, I still do not think I could have started the story with any other thread than the campaign to allow for the background to be laid.

In my introduction, I talk about my own inner struggle having a firm grasp of both the white view of things and the black view of things. Sometimes I find it hard to see both sides, and it can be even harder to champion both sides. I think the way I keep the lines blurred very much represents who I am and where I stand.

I had not discussed it as much in other sections, but this film was largely funded from my own pockets. What did not come from me came from a large loan from my dad. When working on *Heritage*, I discovered how difficult crowd funding can truly be. I waited a long time for people to donate and ultimately felt like a lot of time was wasted in searching. This time around, I saved my own checks from work for a long time until I felt I had enough to make my film a reality. Next time around, I will have to be more creative in ways to raise funds.

Issues aside, I think my film was a success. It is definitely the film I set out to make and even exceeded my expectations. I believe it is a great cap to my years here at the University of New Orleans, and it shows growth beyond measure. For someone who came to the program

with no film knowledge, I think my thesis film shows if not a mastery of film knowledge, at least an adept amount of knowledge. It also is a great stamp of who I am as a person at this very moment. Without being overly confident, I personally think competitively it is one of the better thesis films to come out of the program. I can say that with confidence whereas I questioned how my previous films measured up. I do not question *Stay Woke*. I think it is a great example of what I am capable of.

I feel that *Stay Woke* definitely would be targeted towards an obvious demographic. This demographic is the African American community. However, I feel that the drama of the story can cross racial boundaries as it speaks on equality. Equality is something that America was supposedly based upon even though we are still fighting for it. My goal is to entertain and grip the hearts and minds of my white counterparts in addition to just African American audiences.

The archives will not be the end of the road for *Stay Woke*. I see it going into as many festivals as I have funds to submit it to. I don't want to blindly throw away my money, but I feel a couple of festivals will be enough to test the waters of whether or not I want to enter it into a plethora of festivals or only the ones of prestige.

I worked with some amazing collaborators to make this film possible both in front of and behind the camera. My cast was immensely talented and made my job extremely easy. I hope that *Stay Woke* can be a vehicle for them to flourish from their work on the screen. My crew members were invaluable, and I can see myself working with most of them in many more films to come down the road.

This is not the end of the line for myself either. I still have a horror film to make. I am a horror enthusiast, and my job will not be done until I leave my mark in the horror genre as well. Even beyond that, I have to leave my mark on the film industry as a whole. I have a short and a music video both on the topic of police brutality lined up for the next few months, and in April 2018, I will be shooting a police drama pilot. Before the summer time, I will finally make my horror film. My script is ready. I just hope the world is. You have not heard the last of Langston Anthony Williams.

References

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Brooklyn's Finest. Directed by Antoine Fuqua. Overture Films, 2010.

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Menace II Society. Directed by The Hughes Brothers. New Line Cinema, 1993.

Saw. Directed by James Wan. Lions Gate Films, 2003.

Sideways. Directed by Alexander Payne. Fox Searchlight Pictures, 2004.

The Ward. Directed by John Carpenter. ARC Entertainment, 2011.

Appendix A: Screenplay

STAY WOKE

Written by

Langston A. Williams

April 6, 2016

Lavender Revisions - October 23, 2016
Tan Revisions - October 22, 2016
Cherry Revisions - October 19, 2016
Salmon Revisions - October 16, 2016
Buff Revisions - October 5, 2016
Goldenrod Revisions - September 28, 2016
Green Revisions - September 22, 2016
Yellow Revisions - August 29, 2016
Pink Revisions - August 9, 2016
Blue Revisions - May 2, 2016
2000 Lakeshore Drive, UNO Box 1059, New Orleans, LA 70148
(225) 937-3957
LAWILL11@UNO.EDU
LWILL677@YAHOO.COM

1 EXT. NEIGHBORHOOD - DAY

1

UNDER BLACK:

RADIO HOST (V.O.)
That was *Ruff in the South* by G-
Spitta. And it is election day so
make sure you get down to the
polls...

A row of houses in a rough neighborhood line a pothole filled street. RADIO HAKEEM, male, African American, carries a boom box walking down the street.

RADIO HOST (V.O.)
Still a few hours before they
close. Tom Hickman is running for
reelection...

A CAMPAIGN TEAM wearing matching Tom Hickman campaign shirts are dispersed at each house going door to door knocking and passing out flyers.

RADIO HOST (V.O.)
...against newcomer, Jimmy
Middleton. And I gotta tell ya.
It's gonna be a close one!

2 I/E. TOM HICKMAN'S CAR - DAY (CONTINUOUS)

2

TOM HICKMAN, late 40s/early 50s, a light-skinned African American man wearing a button down shirt with his sleeves rolled up and carrying an air of arrogance drives up.

He parks his car on the curb. He grabs one cold bottle of water from a small ice chest and takes a sip. He grabs some unchilled water bottles from his passenger seat.

3 EXT. NEIGHBORHOOD - DAY (CONTINUOUS)

3

RADIO CO-HOST (V.O.)
My parents still talk about all of
the things that Tom did for the
African American community here.

Tom get's out of his car with the unchilled water bottles. He is out of place here.

He leaves the door of his car open and walks over to a telephone pole where he passes out waters to members of the campaign team.

After his hands are empty of water bottles, he looks at the pole and notices something is missing.

RADIO HOST (V.O.)
He was the man back in the day. All the schools got new books. The streets felt safer. The air smelt cleaner. All of that.

Tom walks back to his car.

RADIO CO-HOST (V.O.)
And the election couldn't come at a crazier time.

He sits in it and turns the radio up a little bit.

RADIO HOST (V.O.)
But the phone lines are blowing up let's see what they have to say about the election.

Tom grabs a flyer and tape from the passenger seat.

RADIO CALLER #1 (V.O.)
Tom's too busy trying to wine and dine his way up to the top to do sh-

Tom shakes his head in disgust at the radio broadcast.

RADIO CO-HOST (V.O.)
Whoa! We gotta keep it clean on the airwaves, but we got another caller calling in. What are your thoughts on the election?

Tom gets out and walks back to the telephone pole and begins taping up a flyer.

RADIO CALLER #2
One city over people are getting killed by cops. The police are militarizing. Protests are blocking traffic. And where has Tom Hickman been through all of this?

RADIO HOST (V.O.)
I don't know. Where?

RADIO CALLER #2 (V.O.)
That wasn't a riddle. I'm asking you! That's why I'm voting for Middleton.

(MORE)

RADIO CALLER #2 (V.O.) (CONT'D)

He's actually been out here in the streets trying to better things.

Tom looks to the left of the flyer he's posting on the telephone pole and sees a VOTE FOR JIMMY MIDDLETON FLYER with a picture of JIMMY MIDDLETON, 30s, a young African American man throwing up the Black Power fist.

Tom sees a row of houses on the opposite side of the street. A few houses sport VOTE FOR JIMMY MIDDLETON YARD SIGNS.

He returns his gaze to his opponent's flyer on the telephone pole. He rips it down.

At one house on the street, ONE OF HIS CAMPAIGNERS talks to ABRAHAM PERRY, 40s/50s, an older African American man who wears a plaid button down shirt and a sweater vest, in the doorway.

RADIO HOST (V.O.)

And just in case you missed it. Only twenty minutes away from our beloved city...

4

INT. PERRY KITCHEN - DAY

4

RADIO HOST (V.O.)

Black Lives Matter protests have still been in full effect. Jimmy Middleton has been the face of the protests since they've started.

ISAAC PERRY, 20s, a young African American male, wearing a muscle shirt and jeans, washes dishes in the sink of a kitchen that opens up into the living room.

Walking back to the kitchen table holding campaign material is Abraham Perry again. He sits at the table and turns up the radio which now has his full attention.

RADIO CO-HOST (V.O.)

It's been only a few days since teenage African American male, Darius Chambers, was shot down in cold blood by white local police officer, Chad Berringer.

The kitchen is decorated with the usual paintings found around southern and Christian black homes: crosses, the Lord's Supper, a black Jesus painting, paintings of plantations, African art paintings, the "penny short" painting, and other religious paintings.

There are pictures of father and son, but noticeably, there is an absence of pictures of a mother anywhere.

RADIO HOST (V.O.)

Witnesses are saying that Darious got shot cuz he refused to show the contents of his backpack at the request of Officer Berringer.

Isaac finishes the last dish and tosses the towel by the sink.

RADIO HOST (V.O.)

The officer then tried to arrest Darious, who allegedly resisted. A scuffle ensued in which Darious was shot three times.

Isaac walks into...

INT. ISAAC'S ROOM - DAY

A room that looks like it would belong to a teenage boy, but there are noticeably lots of books everywhere. The owner of the room is either intelligent or just really likes to read.

A PERIODIC TABLE poster is on the wall next to a POSTER OF MALCOLM X HOLDING AN ASSAULT RIFLE.

A small TV sits on a dresser.

Isaac is going through the closet looking for clothes.

He pulls out a black shirt and slides it on over his muscle shirt.

A pair of hands pull open the top drawer of the dresser.

Inside we see a TIKI NECKLACE and a HANDGUN lying next to a BIBLE.

Isaac puts on the tiki necklace while he contemplates bringing the pistol with him for a moment before grabbing it.

He looks at the periodic table poster and then over to the Malcolm X poster.

He grabs the gun tucking it in the front of his pants.

As he walks to the door and begins reaching for a BELT hanging on the door knob, his phone chimes.

He looks at it as he walks out the door. We see the belt still hanging on the doorknob.

6

INT. PERRY KITCHEN - DAY

6

Isaac walks back in and shoots a quick glance at the campaign materials on the table before speaking to his father who is glued to the radio's speakers.

ISAAC PERRY

You need to vote for Jimmy. He has the right idea.

Isaac walks towards the door.

RADIO CO-HOST (V.O.)

The police are saying it's highly recommended that if you live in the city or surrounding areas that you stay in at night.

RADIO HOST

Bruh, the cops been trying to stop me from getting in the club free before 11 since 2003.

Abraham finally breaks his trance to lower the radio and then look at his watch.

ABRAHAM PERRY

Are you sure it's a good idea to be out? It's getting late.

ISAAC PERRY

Yes sir. I'll be home soon. Don't wait up on me.

Abraham looks back towards the radio and turns it back up.

RADIO HOST (V.O.)

And no disciplinary actions have been taken by the police department as of yet, but fortunately, an investigation is currently in progress.

ABRAHAM PERRY

It's getting crazy out there. Be careful.

RADIO CO-HOST (V.O.)

Interestingly enough, many believe Officer Berringer's previous record of racist antics is grounds enough for termination.

RADIO HOST (V.O.)

If I was the chief, I would've been fired his ass. He probably says the N-word in his sleep.

ABRAHAM PERRY

(to Isaac)

As a black man, you have to be proactive in making sure you make it home.

Isaac rolls his eyes as he walks away.

7

EXT. NEIGHBORHOOD - DAY

7

Isaac walks out of the house and meets up with JAMAL, 20s, an African American male wearing a kente cloth shirt, putting away his phone while leaning on the fence.

Isaac daps Jamal.

ISAAC PERRY

What's happening, my brotha?

They begin walking down the street.

JAMAL

I can't call it. You took forever.

Isaac's pants are sagging. He pulls them up. Jamal notices... and he notices the gun.

JAMAL (CONT'D)

Oh, so you thugging now?

Isaac pulls up his shirt fully revealing the gun and empty belt loops. He moves the gun to the back and re-tucks it behind him.

ISAAC PERRY

No, but gotta be prepared just in case something pops off, and I think I forgot my belt at the crib.

Isaac turns and looks back towards his house.

JAMAL

We still headed to the city tonight?

ISAAC PERRY

Nahh. I can't tonight. I gotta get up for an interview in the morning. But you wouldn't know about that unless you've taken your allergy medicine.

JAMAL

Allergy medicine?

ISAAC PERRY

Yea. You know you're allergic to work.

They laugh together.

JAMAL

I knew you'd punk out on me. That's why you ain't the only one that was prepared.

Jamal pulls out two cans of spray paint from his pants.

JAMAL (CONT'D)

Always prepared to stick it to the man.

As they pass by a house, we stay on the house.

8 INT. CALLAHAN LIVING ROOM - DAY

8

COVERED FURNITURE, BOXES OF CLOTHES on the floor, and a large bare room all indicate that someone just moved in.

One PICTURE of an interracial couple hangs on the wall. A white man smiling awkwardly with a gorgeous African American woman wearing a dashiki.

A radio also sits on A TABLE on top of A POLICE TRANSFER LETTER.

RADIO HOST (V.O.)

I don't disagree with the movement. Nor with protests. It's needed, but it's a bad look for Jimmy being at the forefront of a protest if it stops being peaceful.

HUNTER CALLAHAN, 30s, the man from the picture, a muscular and handsome white man, digs in a box of clothes and pulls out socks.

Hunter is putting on his police uniform.

JOYCELYN CALLAHAN, 30s, the woman from the picture, an attractive African American woman wearing business attire, dangles his keys and kisses him on the cheek.

He takes the keys then playfully spanks her.

HUNTER CALLAHAN
Let's hope I can make a good
impression on my first day.

JOYCELYN CALLAHAN
You'll do great, baby. I'm just
happy you were able to get
transferred.

Hunter snaps his fingers sarcastically.

HUNTER CALLAHAN
And I was hoping I could retire
early after your promotion and the
move.

They laugh together.

JOYCELYN CALLAHAN
Maybe after the new house is paid
off.

Hunter finishes buttoning up his shirt

RADIO CO-HOST (V.O.)
The Black Lives Matter movement did
its job. That's awareness, but now
what? There's still systemic racism
in the police force.

They look at the radio.

HUNTER CALLAHAN
Well, it doesn't look like I'll get
bored here. I'm surprised you're
not out there.

She laughs at this.

JOYCELYN CALLAHAN

Let me at least find somewhere to get my hair done before I start trying lead an uprising. Either way, change happens in policy and legislation. They won't find it in the streets.

She walks over and turns off the radio.

JOYCELYN CALLAHAN (CONT'D)

That almost sounds like a riot.

Hunter bends down to tie his shoe.

HUNTER CALLAHAN

The kid probably should've just shown his backpack and been done with the situation.

JOYCELYN CALLAHAN

The cop should've not been an asshole and stopped a kid with a backpack just because he was black.

Hunter walks over and kisses Joycelyn.

JOYCELYN CALLAHAN (CONT'D)

You're gonna be late.

HUNTER CALLAHAN

Later, maybe we can meet in a private embassy special session for race relations.

She smiles at his joke.

He winks at her and leaves.

9

INT. TOM HICKMAN'S CAMPAIGN HEADQUARTERS - DAY

9

CAMPAIGN WORKERS make phone calls and walk about an open room with a few desks.

Tom Hickman walks up to on of the desks with A RADIO on it.

TOM HICKMAN

Has someone already finished the 400 block?

RADIO CO-HOST (V.O.)

An early update just in from the polls...

The campaign team members at the table with Hickman shush the rest of the campaigners.

RADIO CO-HOST (V.O.)
It looks like Jimmy Middleton is
currently ahead by about 79 votes.

Campaign members shake their head in disbelief, and a few "awwws" are heard. Others stop and look to see Tom's reaction.

Tom avoids eye contact with his team.

He gets up, grabs a STACK OF PUSH CARDS, and walks out.

10

I/E. POLICE CAR - DAY

10

Hunter and SEAN, 30s/40s, an experienced but obnoxious bigot police on the force, drive around the neighborhood.

SEAN
But you'll get used to it over
time.

They drive by what appears to be TWO AFRICAN AMERICANS fighting on the side of the road.

Hunter slows down. They stop wrestling and start laughing. They dap each other off and walk on.

SEAN (CONT'D)
Just be happy you don't have to
raise kids here.

Hunter drives off.

He continues to drive looking out of the window.

He slows as he sees TWO WHITE DRUG DEALERS a little ways down the street.

11

INT. CONVENIENCE STORE - DAY

11

Tom opens up the door to a drink cooler in a small, sparsely stocked dollar store and reaches for a drink

A BEGGAR, 30s, male, approaches Tom.

BEGGAR
Hey, brother. My car just ran outta
gas right outside.
(MORE)

BEGGAR (CONT'D)

You got like sixty-three cents on
ya so I can get the tank off E?

Tom Hickman looks at him in disgust as he closes the cooler door and walks off.

Tom walks to the register, and drops a small stack of campaign push cards on the edge of the counter.

LASHAY, 20s, a young and attractive woman of color, working behind the counter looks down at the small stack questioningly.

Tom, still holding his drink, gets in line behind a SHOPPER, female, who is at the register checking out slowly while conversing with Lashay.

LASHAY

These lashes are supposed to last almost three weeks. Thank you for noticing!

SHOPPER

Girl, I didn't even know they made 'em lasting longer than a day.

Tom seems to be getting annoyed with the shopper who is holding up the line slowly putting stuff up on the counter due to her talking to Lashay.

SHOPPER (CONT'D)

Are they expensive?

TOM HICKMAN

(to Lashay)

Excuse me.

Lashay looks over at Tom acknowledging that he just cut her off.

TOM HICKMAN (CONT'D)

Do you work here?

Lashay looks down at her name badge sarcastically and then back up at Tom.

LASHAY

Yes sir?

TOM HICKMAN

Ok. How about we get some work done?

Lashay puts down the item she was about to scan and holds up a finger. She is about to let him have it.

MARK

Is everything okay over here?

MARK, 30s/40s, tall African American man wearing a plain green polo, walks up. He is proud to be manager of this establishment and takes it maybe too seriously.

His name tag says MANAGER larger than his name.

TOM HICKMAN

How are you doing today, sir? The manager, I take it?

Mark smiles and straightens his pants.

MARK

That would be me.

TOM HICKMAN

I was just trying to give a life lesson to...

Tom Hickman looks facetiously at the name tag on Lashay's shirt.

TOM HICKMAN (CONT'D)

Lashay, is it? About how a place of business is actually for conducting business.

Lashay huffs and crosses her arms.

MARK

Lashay, I think we've had this conversation before. If I hear something else, that'll be a write up.

JESSICA, another employee stops sweeping to give Mark a questioning look.

Mark hears the sweeping stop and turns around.

MARK (CONT'D)

What the hell you looking at? Oh so everybody wants a write up today!

Mark pauses and notices something outside.

Lashay watches as he walks off to address it leaving Lashay, the shopper, and Tom alone at the register.

Lashay turns back to Tom and pushes the push cards off of the counter.

LASHAY

Wasn't nobody voting for yo' ass anyway.

TOM HICKMAN

The polls close in a little while. If you're still here, I doubt you were voting anyway.

The shopper takes her bags and shakes her head. Tom notices.

SHOPPER

What happened to you? I was with you back when you led the march on the state capitol to get better books.

Tom pauses and tries to find the answer.

TOM HICKMAN

What happened to *me*? (beat) What happened to *us*? I led a lot of demonstrations because of the issues that blacks were facing. Here we are 20 years later. Same problems. There are protests that are becoming violent that are against everything I stood for. And while everyone is yelling "Black Lives Matter", don't get me started on black on black crime.

LASHAY

That's what they want you to say. Distracting you from the real issue.

TOM HICKMAN

No that is what they want you to say. Things changed in the past because we were a united voice pushing for change. But now blacks are killing each other far more than ever. United we stand. Divided we fall. No one else will address it if we don't. I tried. But we didn't progress.

SHOPPER

(Beat) But we did. You stood for something which gave us hope.
(MORE)

SHOPPER (CONT'D)

Every day won't be perfect, but
someone has to be a light in dark
times.

Tom Hickman considers this but doesn't respond.

EXT. CONVENIENCE STORE - DAY

ISAAC PERRY

That's ridiculous. You're seeing
things.

Isaac and Jamal argue with Mark. Two cans of spray paint are
hidden behind a pole behind them.

MARK

Why you gotta do this to me? I just
saw you with the spray paint. And
regardless, no loitering is allowed
outside of the store! This is my
store. My rules

ISAAC PERRY

Where's your signage saying this?

MARK

It's me, baby. It's me. It's ya
boy, Mark! (beat) Look. I'm afraid
if you don't leave I'm gonna have
to call the cops.

JAMAL

Call the pigs! I'll be right here
in my free country not doing a damn
thing wrong.

MARK

... I'll do just that.

We see that Isaac and Jamal have spray painted on a TOM
HICKMAN CAMPAIGN POSTER. "Hickman" is crossed out, "Uncle" is
written over "Tom", and #DariusChambers #BLM has been
painted across the center.

Mark turns around and walks back in the store as Tom walks
out.

The beggar from earlier is outside. Tom looks at him. He
reaches in his pocket, pulls out a \$100 bill, and hands it to
him.

The beggar looks at the bill and then up at Tom curiously. He
pockets the money and walks off.

Tom walks off towards his car in the shared parking lot.

ISAAC PERRY
(to Jamal)
Now, I ain't say all that.

JAMAL
He runs the store. He don't run the sidewalk. And he damn sure don't run Jamal.

ISAAC PERRY
Just know if you use that one phone call on me, it has to be after I get my first check. (beat) But I didn't think Lashay was working tonight.

They walk back towards the window and look inside.

JAMAL
You about to do this again? I told you, bro. She don't want you. It's too hot now anyway. Dude, was tripping.

ISAAC PERRY
You ain't ever lying.

Jamal turns to leave, but Isaac is still standing there mustering courage.

JAMAL
We should probably bounce if you wanna miss the police. You heard him... What are you doing?

Isaac turns to Jamal and smiles.

ISAAC PERRY
Sticking it to the man.

Isaac walks into the store.

13 EXT. NEIGHBORHOOD STREETS - DAY

13

Hunter Callahan has the TWO WHITE DRUG DEALERS standing in front of his police car.

He is patting them down and pulling DRUG PARAPHERNALIA out of their pockets.

He cuffs them. Sean walks over.

SEAN

I got it from here, rookie.

Hunter is confused. Sean walks them away a few steps and uncuffs them. He speaks inaudibly to them.

Hunter sees in the distance TWO AFRICAN AMERICAN MALES staring into the backseat of a car.

One of them pulls out a hanger and begins trying to open up the door.

Hunter watches for a while, and then he begins to walk over.

As he gets close, they successfully get the door open, and then a CAR TROUBLED LADY, 50s, walks up.

They reach in the car and hand her some keys from the front seat.

She hugs them both and they leave.

Hunter watches for a moment and then turns to walk back to the car. Sean is still talking to the two drug dealers.

SEAN (CONT'D)

And that's your final warning!

The two drug dealers walk off.

Hunter looks with frustration.

14 INT. POLICE CAR - DAY

14

Sean gets into the passenger seat and closes the door.

SEAN

I saw what happened. You gotta drop the hammer. They'll start with cars and next they'll be breaking in houses--

HUNTER CALLAHAN

--Why'd you let those two go? They had paraphernalia on them.

SEAN

Easy, there. You gotta know who's a threat and who's not.

Hunter grips the steering wheel and lets out a deep breath. He leans to his police scanner and turns it up.

POLICE DISPATCH (V.O.)
 Two African American males
 displaying suspicious behavior down
 at the convenience store on 6th
 Street.

Hunter fastens his seat belt and pulls off.

15

INT. CONVENIENCE STORE - DAY

15

Isaac holding a bag of chips gets in line in the convenience store behind a MOTHER and her YOUNG SON.

Isaac stares at Lashay who smiles back at him.

Isaac notices the son staring at a candy bar on the shelf as his mother is checking out.

Isaac grabs the candy and puts it on the counter.

Lashay rings up Isaac's items as the mother grabs the bags.

Isaac quickly grabs the candy bar and holds it out towards the boy.

ISAAC PERRY
 This is for him if you don't think
 it'll ruin his appetite.

MOTHER
 (to Isaac)
 Aww. Thank you.
 (to Young Son)
 And what do you say?

YOUNG SON
 Thank you!

The son takes the candy bar and they leave.

LASHAY
 Awww. Isaac, that was really sweet
 of you. I love chocolate.

Isaac looks Lashay up and down and licks his lips.

ISAAC PERRY
 I guess it's your lucky day.

Lashay giggles at this comment.

ISAAC PERRY (CONT'D)
What time do you get off?

LASHAY
In a little bit actually.

Isaac smiles at her.

16 INT. TOM HICKMAN'S CAR - NIGHT (DUSK) 16

Tom sits in a car in the convenience store's parking lot.

Tom Hickman turns on his radio.

RADIO HOST
And the polls are now closed, we'll
have those results coming for you
in just a few seconds.

Tom Hickman reaches into his glove compartment and pulls out
a SMALL PICTURE.

He studies the picture for a second. It is Tom, but as a
younger man probably back when he was an activist.

RADIO CO-HOST (V.O.)
The votes are in and it looks like
Jimmy Middleton is victorious with
an upset win!

Tom Hickman turns the radio off and bangs on the steering
wheel.

He cranks the car up frustrated.

17 EXT. CONVENIENCE STORE - NIGHT 17

Lashay and Isaac walk out of the store together.

ISAAC PERRY
Soooo you should let me get them
seven thangs that make ya phone
rang.

Lashay laughs.

LASHAY
You've gotta do better than that.

Jamal runs up and grabs the bag of chips and starts eating
them as he walks backwards.

JAMAL
 (to Isaac)
 Thanks for the chips.
 (to Lashay)
 Don't buck his head up, he'll think
 he got game.

Isaac laughs and playfully pushes Jamal back into...

18 INT. TOM HICKMAN'S CAR - NIGHT 18

Tom looks down to put the picture of himself back in the glove compartment while speeding through the lot

Tom Hickman looks up in time to see...

THUD!

Jamal falls onto and then off of the hood.

SCREECH!

Tom Hickman brings his car to a stop.

19 EXT. PARKING LOT - NIGHT 19

Isaac sees Jamal on the ground only slightly moving.

Tom gets out. Isaac walks around the car to confront him.

Lashay stands to the side still in shock.

ISAAC PERRY
 (to Tom)
 What did you do to him?

TOM HICKMAN
 It was an accident... Look he's
 wearing black. I had trouble seeing
 him...

Isaac looks up at Tom with rage and attacks him.

20 INT. POLICE CAR - NIGHT 20

Hunter Callahan drives into the parking lot.

Through his windshield, we see the headlights from Tom's vehicle illuminating Isaac with his back turned to Hunter attacking Tom.

Hunter stops his vehicle.

SEAN
Let's see if you learned anything
today, Callahan.

Sean gets cozy in his seat.

21

EXT. CONVENIENCE STORE - NIGHT

21

Hunter gets out of his car and runs towards the scene.

HUNTER CALLAHAN
Freeze!

Hunter's voice is inaudible over Tom's engine. Isaac
continues to attack Tom who doesn't fight back.

Hunter pulls out his gun.

HUNTER CALLAHAN (CONT'D)
Back away!

Sean gets out of the car at the sight of Hunter's drawn gun.

Isaac finally stops, gets one last kick in, and puts his
hands up.

His pants begin to sag.

As his pants begin to sag, we see the gun tucked in them.

Isaac looks down at his sagging pants and reaches to the back
of his pants close to where his gun is to pull the pants up.

Hunter squints to make out what is happening. He perceives it
as Isaac reaching for a gun.

Hunter fires a few rounds.

Isaac falls to the ground.

Hunter runs over to Tom and absorbs the scene.

Sean runs to Isaac's body.

SEAN
Christ! Warning shot, maybe?

Tom points to Jamal.

Lashay steps forward. She was standing behind Isaac the whole
time.

LASHAY
Why did you shoot him?

HUNTER CALLAHAN
He was reaching for a gun.

TOM HICKMAN
He had his hands up.

UNDER BLACK:

RADIO HOST (V.O.)
It looks like now in our community
we've had another loss a few nights
ago.

22 INT. PERRY KITCHEN - DAY 22

Abraham sits at the kitchen table listening to the radio and crying. He is wearing different clothes from earlier.

The sink is full of dirty dishes.

RADIO HOST (V.O.)
Another African American youth
killed by a cop.

23 INT. TOM HICKMAN'S BEDROOM - DAY 23

Tom gets dressed in an all black suit.

He looks over at a FRAMED POSTER OF MARTIN LUTHER KING JR. on his wall.

RADIO HOST (V.O.)
Newly elected official, Jimmy
Middleton, is still leading
protests that are becoming
increasingly more violent.

RADIO CO-HOST (V.O.)
I don't know how I feel about that
though. The police are pushing back
pretty hard and more people are
getting injured.

24 INT. CALLAHAN LIVING ROOM - DAY

24

RADIO HOST (V.O.)
As usual, the officer, Hunter Callahan, is being put on paid leave. Just watch. Nothing will happen.

Hunter and Joycelyn hold each other sitting on the floor. They wear different clothes from earlier.

RADIO CO-HOST (V.O.)
Let's go to the phone lines and see what you guys have to say about it.

RADIO CALLER #4 (V.O.)
Well, was the boy really innocent? Didn't he have a gun on him when he was found?

25 EXT. NEIGHBORHOOD - DAY

25

RADIO CALLER #5 (V.O.)
Racist police have been oppressing blacks for the last century.

RADIO CALLER #6 (V.O.)
The officer had to make a judgement call. That doesn't make him racist.

RADIO CALLER #7 (V.O.)
The police had no reason to have his gun out at all. The boy had a gun, but his hands were up. Terrorists can have shoot outs with the police and live. Why does an encounter with a black man have to end in death? Racist or not, there's a problem with how police handle things.

The previous voice over is all happening under the following action.

Jimmy Middleton and a GROUP OF ROWDY PROTESTORS wearing all black come down the street protesting.

SHOOTER, 20s, walks up to Jimmy Middleton and whispers in his ear.

Jimmy nods and passes off something in a covert exchange.

EXT. NEIGHBORHOOD - DAY (LATER)

RADIO CALLER #8 (V.O.)
The black lives matter movement is
just gonna make it seem like the
kid was innocent.

RADIO CALLER #9
All lives matter.

RADIO CALLER #10
So if there are two houses and one
is on fire, are you going to throw
water on the one that's not on fire
because all houses matter?

RADIO CO-HOST (V.O.)
So are you saying that Black Lives
don't matter? It's a necessary
platform to give us a voice when no
one else will listen!

The previous voice over is all happening under the following
action.

Tom Hickman walks down the street.

We see that he is not alone. He is walking next to Abraham
Perry.

They are not alone either. Behind them is a large group of
peaceful demonstrators.

A police officer standing further down the streets appears to
be in the sights of a gun's scope.

BANG!

The protesters disperse.

RADIO HOST
Regardless of whose life you think
matters, killing the next man has
never been justice. Just pray for
our city my brothers and sisters,
and please remember... Stay woke.

Radio Hakeem walks past a pole that has graffiti'd on it
"Stay Woke".

Appendix B: Crew List

STAY WOKE			
Crew Contact Information			
	Director: Langston Williams		
	Producer: Rashada Fortier	CoProducer: Cypriene Oliver	
PRODUCTION			
1	Director	Langston Williams	
2	Producer	Rashada Fortier	
3	Co-Producer	Cypriene Oliver	
4	1st AD	Andre Herrera	
5	2nd AD	Emmett Crockett	
7	Script Supervisor	Brianna McManus	
8	Script Supervisor	Jillian Jacob	
9	Set P.A.	Justin Faxon	
10	Set P.A.	Peter Hoffpauir	
11	Set P.A.	Oswaldo Posas	
12	Set P.A.	Dustin Foret	
13	Set P.A.	Jordan Joseph	
14	Set P.A.	Caleb Moses	
CAMERA			
16	Director of Photography	Trenton Mynatt	
	Camera Operator		
17	1st AC	Joey Harmon	
18	2nd AC, DIT	Mary-McDade Casteel	
19	Camera Utility	Christian Breaux	
20	Camera PA	Kevon Fields	
SOUND			
21	Sound Mixer	Matthew Shilling	
22	Boom Operator	Kevin Burgess	
23	Boom Operator	Emily Poulliard	
24	Sound Utility	Sam Miller	
GRIP AND ELECTRIC			
25	Gaffer	Nick Manning	
26	Key Grip	Chase Rubin	
27	Best Boy	Callahan Wigley	
28	Grip	Jonah Carmena	
29	Grip	Peyton Tirey	
30	Grip	Jordan Landry	
31	Grip	Connor Redmond	
32	Grip	Paul Punzo	
33	Grip Truck Driver	Christian Chesnut	
ART			
34	Production Designer	Kendall Lewis	
35	Art Director	Nicole Jennings	
36	Set Decorator	Javanti Coleman	
37	Art Assistant	Jillian Jacob	
38	Art Assistant	Ashley Larsen	
39	Art Assistant	DanyeLe Landry	
40	Art Assistant	Joshua Clegg	

COSTUMES			
41	Costume Designer	Kayla Fletcher	
42	Wardrober	Christian Bell	
43	Wardrober	Veronica Lowe	
44	Wardrober	Chloe Williams	
PROPS			
45	Property Master	Summer Pierce	
46	Property Assistant	Logan Mock	
47	Property Assistant	William Humphreys	
HAIR & MAKEUP			
48	Make-Up Artist	Lindsey Pellete	
49	Assistant Make-Up Artist	Cali Wilson	
CRAFT SERVICE & OTHER			
50	Catering	Sidney Reed	
51	Craft Services	Todd Taylor	
52	Still Photographer	James Williams	
53	Still Photographer 2	Peter Hoffpauir	
54	Stunt Coordinator	Mike Yahn	
55	Locations Manager	Kevin Korson	
	Casting Director	Cypriene Oliver	
	Assistant Casting Director	Destinie Hammond	
	Casting Assistant	Trina Lafargue	
	Casting Assistant	Max Fisk	
	Casting Assistant	Rondolyn Bryant	
	Casting Assistant	Dana Johnson	

Appendix C: Schedule and Call Sheets

Schedule

CAST MEMBERS

1.TOM HICKMAN
2.ISAAC PERRY
3.HUNTER CALLAHAN
4.JAMAL
5.LASHAY
6.ABRAHAM PERRY

7.SEAN
8.MARK
9.JOCELYN CALLAHAN
10.BEGGAR
11.JIMMY MIDDLETON
12.SHOPPER

13.MOTHER
14.YOUNG SON
15.JESSICA

Beginning of Day 1 Est. Crew Call 6:00am

Sheet #: 7 1 2/8 pgs	Scenes: 7	EXT Day	Perry House Isaac meets up with Jamal, reveal that they're goi	2, 4	Est. Time
Sheet #: 1 4/8 pgs	Scenes: 1	EXT Day	Neighborhood Intro to the campaign team and the town		Est. Time
Sheet #: 2 1/8 pgs	Scenes: 2	INT/E/ Day	Tom Hickman's Car Introduced to Tom Hickman	1	Est. Time
Sheet #: 3 1 7/8 pgs	Scenes: 3	EXT Day	Neighborhood Tom listens to the Radio in his car - He has stiff cc	1, 6	Est. Time

End of Shooting Day 1 -- Friday, October 28, 2016 -- 3 6/8 Pages -- Time Estimate: 0:00**Beginning of Day 2 Est. Crew Call 6:00am**

Sheet #: 4 7/8 pgs	Scenes: 4	INT Day	Perry Kitchen We meet Isaac and his father	2, 6	Est. Time
Sheet #: 6 1 2/8 pgs	Scenes: 6	INT Day	Perry Kitchen Isaac says goodbye to his dad before he leaves	2, 6	Est. Time
Sheet #: 21 2/8 pgs	Scenes: 22	INT Day	Perry Kitchen Abraham mourns the loss of his son	6	Est. Time
Sheet #: 5 6/8 pgs	Scenes: 5	INT Day	Isaac's Room Isaac gets ready to go out	2	Est. Time

Beginning of Day 3 Est. Crew Call 6:00am**End of Shooting Day 2 -- Saturday, October 29, 2016 -- 3 1/8 Pages -- Time Estimate: 0:00**

Sheet #: 12 3 3/8 pgs	Scenes: 11	INT Day	Convenience Store Hickman goes into the convenience store to get sc	1, 2, 4, 5, 8, 10, 12, 15	Est. Time
Sheet #: 13 1 5/8 pgs	Scenes: 12	EXT Day	Convenience Store Mark confronts Isaac and Jamal about the spray p	1, 2, 4, 8, 10	Est. Time

End of Shooting Day 3 -- Sunday, October 30, 2016 -- 5 Pages -- Time Estimate: 0:00**Beginning of Day 4 Est. Crew Call 6:00am**

Sheet #: 9 5/8 pgs	Scenes: 9	INT Day	Tom Hickman's Campaign Headquarters Tom Hickman is behind in the polls	1	Est. Time
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Company Move to Central City

Sheet #: 8 2 1/8 pgs	Scenes: 8	INT	Callahan Room Day Intro to Hunter Callahan	3, 9	Est. Time
Sheet #: 23 2/8 pgs	Scenes: 24	INT	Callahan Room Day Hunter and Joycelyn hold each other	3, 9	Est. Time

Sheet #: 22 3/8 pgs	Scenes: 23	INT Day	Tom Hickman's Bedroom Tom Hickman dresses for a peaceful protest	1	Est. Time
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End of Shooting Day 4 -- Friday, November 4, 2016 -- 3 3/8 Pages -- Time Estimate: 0:00

Beginning of Day 5 Est. Crew Call 6:00am

Sheet #: 11 4/8 pgs	Scenes: 10	INT/E Day	Police Car Callahan and Sean go out on patrol	1, 7	Est. Time
Sheet #: 14 7/8 pgs	Scenes: 13	EXT Day	Neighborhood Callahan struggles with the idea of letting the white	3, 7	Est. Time
Sheet #: 15 4/8 pgs	Scenes: 14	INT Day	Police Car Callahan and Sean have a disagreement about w	3, 7	Est. Time
Sheet #: 24 5/8 pgs	Scenes: 25	EXT Day	Neighborhood Jimmy Middleton leads an aggressive protest	11	Est. Time
Sheet #: 25 7/8 pgs	Scenes: 26	EXT Day	Neighborhood Tom Hickman and Abraham lead a peaceful prote	1, 6	Est. Time

End of Shooting Day 5 -- Saturday, November 5, 2016 -- 3 3/8 Pages -- Time Estimate: 0:00

Beginning of Day 6 Est. Crew Call 2:30pm

Sheet #: 16 1 pgs	Scenes: 15	INT Day	Convenience Store Isaac flirts with Lashay	2, 5, 13, 14, 15	Est. Time
Sheet #: 17 4/8 pgs	Scenes: 16	INT Night	Tom Hickman's Car Tom has a moment to himself in his car then he s	1	Est. Time
Sheet #: 18 4/8 pgs	Scenes: 17	EXT Night	Convenience Store Jamal gets hit by a car.	1, 2, 4, 5	Est. Time
Sheet #: 27 2/8 pgs	Scenes: 18	INT Night	Tom Hickman's Car Hickman Hits Jamal	1, 2, 4, 5	Est. Time
Sheet #: 29 3/8 pgs	Scenes: 19	EXT Night	Parking Lot Isaac attacks Tom	1, 2, 4, 5	Est. Time
Sheet #: 19 2/8 pgs	Scenes: 20	INT Night	Police Car Police car arrives to see Isaac attacking Tom on th	1, 2, 3, 4, 5, 7, 8	Est. Time
Sheet #: 20 1 1/8 pgs	Scenes: 21	EXT Night	Convenience Store Hunter Callahan shoots Isaac Perry	1, 2, 3, 4, 5, 7	Est. Time

End of Shooting Day 6 -- Sunday, November 6, 2016 -- 4 Pages -- Time Estimate: 0:00

Call Sheets

University Of New Orleans Department of Film and Theatre 2000 Lakeshore Drive New Orleans, LA 70148 888-514-4275	<h1>STAY WOKE</h1>		Friday, October 28, 2016	
	Call Sheet GENERAL CREW CALL <div style="border: 2px solid black; padding: 5px; display: inline-block;"> <h2 style="margin: 0;">6:00 AM</h2> </div>		Day 1 of 6	
Director: Langston Williams Producer: Rashada Fortier Co-Producer: Cypriene Oliver 1st A.D.: Andre Herrera	COURTESY BREAKFAST 5:30A SHOOTING CALL 7:30A LUNCH 12:00P SCRIPT COLOR WHITE SCHEDULE COLOR WHITE		WEATHER Clear Skies with 10% chance of Rain High 83° Low 65° Sunrise 7:11A Dawn 6:47A Sunset 6:42P Twilight 6:17P	
NEAREST HOSPITAL University Medical Center New Orleans 2000 Canal Street New Orleans LA, 70112	CREW PARKING UNO HUMAN PERFORMANCE CENTER 2000 Lakeshore Drive New Orleans, LA 70148 PLEASE CARPOOL TO SET FROM PARKING	BREAKFAST/ AND GRIP TRUCK Leon C. Simon Neutral Ground 2053 New York St. New Orleans, LA 70122 AVIALABLE PARKING IS ON LEON C. SIMON		

SAFETY FIRST	NO FORCED CALLS WITHOUT PRIOR APPROVAL OF UPM	NO SMOKING ON SET	NO VISITORS WITHOUT PRIOR APPROVAL OF UPM			
SCENES	PAGES	SET & DESCRIPTION	D/N	CAST	NOTES	LOCATIONS
7	1 2/8	EXT. Perry House Isaac meets up with Jamal, reveal that they're going tagging	D	2, 4		6239 Curie Street, New Orleans, LA 70122 Please only park on our street set if you are loading and unloading equipment that is needed for the days work
1	4/8	EXT. Neighborhood Intro to the campaign team and the town	D			
2	1/8	INT/EXT. Tom Hickman's Car Introduced to Tom Hickman	D	1		
3	1 7/8	EXT. Neighborhood Tom listens to the Radio in his car - He has stiff competition running for office	D	1, 6		
TOTAL PAGES		3 6/8				

ID	CHARACTER	CAST	STATUS	PICKUP	CALL	BLK/REH	SET	LOSE @	SPECIAL INSTRUCTIONS
1	TOM HICKMAN	Gian Smith	SW	N/A	10:30A	11:00A	11:00A		
2	ISAAC PERRY	Danzel Square	SW	N/A	6:00A	6:00A	7:00A		
4	JAMAL	Martin Bradford	SW	N/A	6:00A	6:00A	7:00A		
6	ABRAHAM PERRY	Carlos Antonio	SW	N/A	12:00P	1:00P	1:00P		

QTY	STAND-INS	CALL	SPECIAL INSTRUCTIONS BY DEPARTMENT
			PROPS Sc 7: Props: Isaac's Handgun, Jamal's Backpack, Jamal's Cell Phone, Jamal's Spray Paint Cans . Sc 1: Props: Hakeem's Boom Box, Hickman Flyers, Hickman Pamphlets . Sc 2: Props: Cold Water Bottles, Hickman Flyers, Hickman Pamphlets, Hickman's Cooler of Water, Room Temp Water Bottles, Staple Gun. Sc 3: Props: Abraham's Watch, Hickman Flyers, Hickman Pamphlets, Jimmy Middleton Flyer, Room Temp Water Bottles, Staple Gun, .
			SET DRESS Sc 7: . Sc 1: Set Dressing: Campaign Yard Signs, . Sc 2: Set Dressing: Campaign Yard Signs, . Sc 3: Set Dressing: Campaign Yard Signs, .
			COSTUME Sc 7: Wardrobe: Isaac's Black Shirt, Isaac's muscle shirt and. Sc 1: Wardrobe: Tom Hickman T-Shirts . Sc 2: Wardrobe: Hickman's Button Down shirt, Tom Hickman. Sc 3: Wardrobe: Abe's button down and sweater vest.
			CAMERA Sc 7: Camera: Stedycam.
			SOUND Sc 7: . Sc 1: Sound: Radio Broadcast . Sc 2: Sound: Radio Broadcast . Sc 3: Sound: Radio Broadcast .
			GRIP/ELEC Sc 1: Dolly.
			PICTURE CARS Sc 7: . Sc 1: . Sc 2: Vehicles: Tom Hickman's Car . Sc 3: Vehicles: Tom Hickman's Car .
11 TOTAL STANDINS / BACKGROUND			

ADVANCE SCHEDULE	SET & DESCRIPTION	D/N	CAST	NOTES	LOCATIONS
Saturday, October 29, 2016					
4	7/8	INT. Perry Kitchen We meet Isaac and his father	D	2, 6	6239 Curie Street, New Orleans, LA 70122
6	1 2/8	INT. Perry Kitchen Isaac says goodbye to his dad before he leaves	D	2, 6	
22	2/8	INT. Perry Kitchen Abraham mourns the loss of his son	D	6	
5	6/8	INT. Isaac's Room Isaac gets ready to go out	D	2	
TOTAL PAGES		3 1/8			
Sunday, October 30, 2016					
11	3 3/8	INT. Convenience Store Hickman goes into the convenience store to get something to drink	D	1, 2, 4, 5, 8, 10, 12, 15	2170 Filmore Avenue, New Orleans, LA 70122
12	1 5/8	EXT. Convenience Store Mark confronts Isaac and Jamal about the spray painted side of the building	D	1, 2, 4, 8, 10	
TOTAL PAGES		5			

Andre Herrera (607) 955-4152 First Asst Director
 Langston Williams (504) 588-1111 Producer / Director

University Of New Orleans
 Department of Film and Theatre
 2000 Lakeshore Drive
 New Orleans, LA 70148
 888-514-4275

Director: Langston Williams
 Producer: Rashada Fortier
 Co-Producer: Cypriene Oliver
 1st A.D.: Andre Herrera

STAY WOKE

Call Sheet

GENERAL CREW CALL

7:00 AM

Saturday, October 29, 2016

Day 2 of 6

Courtesy Breakfast	6:30A
Shooting Call	8:30A
Lunch	1:00P
Script Color	WHITE
Schedule Color	WHITE

WEATHER

Clear Skies with 10% chance of Rain

High	83°	Low	65°
Sunrise	7:11A	Dawn	6:47A
Sunset	6:42P	Twilight	6:17P

NEAREST HOSPITAL	CREW PARKING	BREAKFAST/ AND GRIP TRUCK
University Medical Center New Orleans 2000 Canal Street New Orleans LA, 70112	Street Parking on Leon C. Simon 2034 Leon C Simon Drive New Orleans, LA 70122 SET IS WALKING DISTANCE FROM STREET PARKING	Outside our House Set 6239 Curie Street New Orleans, LA 70122 AVIALABLE PARKING IS ON LEON C. SIMON

SAFETY FIRST	NO FORCED CALLS WITHOUT PRIOR APPROVAL OF UPM	NO SMOKING ON SET	NO VISITORS WITHOUT PRIOR APPROVAL OF UPM		
SCENES	PAGES	SET & DESCRIPTION	D/N CAST	NOTES	LOCATIONS
4	7/8	INT. Perry Kitchen We meet Isaac and his father	D 2, 6		6239 Curie Street, New Orleans, LA 70122 Please only park on Curie street if you are loading and unloading equipment that is needed for the days work
6	1 2/8	INT. Perry Kitchen Isaac says goodbye to his dad before he leaves	D 2, 6		
22	2/8	INT. Perry Kitchen Abraham mourns the loss of his son	D 6		
5	6/8	INT. Isaac's Room Isaac gets ready to go out	D 2		
TOTAL PAGES	3 1/8				

ID	CHARACTER	CAST	STATUS	PICKUP	CALL	BLK/REH	SET	LOSE @	SPECIAL INSTRUCTIONS
2	ISAAC PERRY	Danzel Square	W	N/A	7:00A	7:00A	8:00A		
6	ABRAHAM PERRY	Carlos Antonio	W	N/A	7:00A	7:00A	8:00A		

QTY	STAND-INS	CALL	SPECIAL INSTRUCTIONS BY DEPARTMENT
			PROPS Sc 4: Props: Abraham's Radio, Abraham's Watch, Hickman Flyers, Hickman Pamphlets, Sponge and Drying Towel, Isaac's Watch. Sc 6: Props: Abraham's Radio, Abraham's Watch, Hickman Flyers, Hickman Pamphlets, Isaac's Cell Phone, Isaac's Handgun, Isaac's Watch. Sc 22: Props: Abraham's Radio, Abraham's Watch, Dirty Dishes, Sponge and Drying Towel. Sc 5: Props: Isaac's Bible, Isaac's Cell Phone, Isaac's Handgun.
			SET DRESS Sc 4: Set Dressing: Dish Washing Station. Sc 6: Set Dressing: Dish Washing Station. Sc 22: Set Dressing: Pile of Dirty Dishes. Sc 5: Set Dressing: Dresser, Malcolm X Poster, Father/Son Photo.
			CAMERA
			SOUND Sc 4: Sound: Radio Broadcast. Sc 6: Sound: Radio Broadcast. Sc 22: Sound: Radio Broadcast. Sc 5: .
			GRIP/ELEC Sc 22: Slider.
			PICTURE CARS Sc 4: . Sc 6: . Sc 22: . Sc 5: .
			COSTUME Sc 4: Wardrobe: Isaac's muscle shirt and Jeans. Sc 6: Wardrobe: Abe's button down and sweater vest. Sc 22: Wardrobe: Abe's post death Outfit. Sc 5: Wardrobe: Isaac's Belt, Isaac's Black Shirt, Isaac's .
0	TOTAL STANDINS / BACKGROUND		

ADVANCE SCHEDULE	SET & DESCRIPTION	D/N	CAST	NOTES	LOCATIONS
Sunday, October 30, 2016					
11	3 3/8 INT. Convenience Store Hickman goes into the convenience store to get something to drink	D	1, 2, 4, 5, 8, 10, 12, 15		2170 Filmore Avenue, New Orleans, LA 70122
12	1 5/8 EXT. Convenience Store Mark confronts Isaac and Jamal about the spray painted side of the building	D	1, 2, 4, 8, 10		
TOTAL PAGES	5				
Friday, November 4, 2016					
9	5/8 INT. Tom Hickman's Campaign Headquarters Tom Hickman is behind in the polls	D	1		1421 South Tonti Avenue, New Orleans, LA 70125
23	3/8 INT. Tom Hickman's Bedroom Tom Hickman dresses for a peacefull protest	D	1		
8	2 1/8 INT. Callahan Room Day Intro to Hunter Callahan	D	3, 9		
24	2/8 INT. Callahan Room Day Hunter and Joycelyn hold each other	D	3, 9		
TOTAL PAGES	3 3/8				

Andre Herrera: [Redacted] First Asst Director

Langston Williams: [Redacted] Producer / Director

University Of New Orleans Department of Film and Theatre 2000 Lakeshore Drive New Orleans, LA 70148 888-514-4275	STAY WOKE		Sunday, October 30, 2016		
	Call Sheet GENERAL CREW CALL <div style="border: 2px solid black; padding: 5px; display: inline-block; font-size: 24px; font-weight: bold;">7:00 AM</div>		Day 3 of 6		
Director: Langston Williams Producer: Rashada Fortier Co-Producer: Cypriene Oliver 1st A.D.: Andre Herrera	NEAREST HOSPITAL University Medical Center New Orleans 2000 Canal Street New Orleans LA, 70112		CREW PARKING STREET PARKING 2100 Filmore Avenue New Orleans, LA 70122 SET IS WALKING DISTANCE FROM STREET PARKING	BREAKFAST/ AND GRIP TRUCK DOLLAR STORE LOT 2170 Filmore Avenue New Orleans, LA 70122 AVIALABLE PARKING IS ON FILMORE ST.	WEATHER Clear Skies with 10% chance of Rain High 85° Low 64° Sunrise 7:12A Dawn 6:47A Sunset 6:42P Twilight 6:14P

SAFETY FIRST		NO FORCED CALLS WITHOUT PRIOR APPROVAL OF UPM		NO SMOKING ON SET		NO VISITORS WITHOUT PRIOR APPROVAL OF UPM	
SCENES	PAGES	SET & DESCRIPTION	D/N	CAST	NOTES	LOCATIONS	
12	1 5/8	EXT. Convenience Store Mark confronts Isaac and Jamal about the spray painted side of the buidling	D	1, 2, 4, 8, 10		2170 Filmore Avenue, New Orleans, LA 70122	
11	3 3/8	INT. Convenience Store Hickman goes into the convenience store to get something to drink	D	1, 2, 4, 5, 8, 10, 12, 15			
TOTAL PAGES		5					

GARPOOL WILL SHUTTLE CREW MEMBERS WITHOUT CARS FROM UNO/ PAC AT 6:30AM

ID	CHARACTER	CAST	STATUS	PICKUP	CALL	BLK/REH	SET	LOSE @	SPECIAL INSTRUCTIONS
1	TOM HICKMAN	Gian Smith	W	N/A	9:00A	9:00A	9:30A		
2	ISAAC PERRY	Danzel Square	W	N/A	7:00A	7:00A	8:00A		
4	JAMAL	Martin Bradford	W	N/A	7:00A	7:00A	8:00A		
5	LASHAY	Michelle Huynh	SW	N/A	10:00A	10:30A	11:00A		
8	MARK	Christopher Winchester	SW	N/A	7:00A	7:00A	8:00A		
10	BEGGAR	James Marble	SW	N/A	10:00A	10:30A	10:30A		
12	SHOPPER	Rhonda Dents	SW	N/A	11:00A	11:30A	11:30A		
15	JESSICA	Jessica Thomas	SW	N/A	10:00A	10:30A	10:30A		

QTY	STAND-INS	CALL	SPECIAL INSTRUCTIONS BY DEPARTMENT
			PROPS Sc 12: Props: 100 dollar bill, Hickman's Beverage, Hickman's Wallet, Isaac's Handgun, Jamal's Spray Paint Cans, Mark's Manager Tag . Sc 11: Props: Hickman Push Cards, Hickman's Beverage, Jamal's Spray Paint Cans, Jessica's Broom, Lashay Nametag, Mark's Manager .
			SET DRESS Sc 12: Set Dressing: Large Hickman Poster . Sc 11: .
			CAMERA
			SOUND
			GRIP/ELEC
			PICTURE CARS Sc 12: Vehicles: Tom Hickman's Car . Sc 11: .
			COSTUME Sc 12: Wardrobe: Dollar Store Uniforms, Hickman's Button . Sc 11: Wardrobe: Dollar Store Aprons, Dollar Store Uniforms, .
0	TOTAL STANDINS / BACKGROUND		

ADVANCE SCHEDULE	SET & DESCRIPTION	D/N	CAST	NOTES	LOCATIONS
Friday, November 4, 2016					
					DAY 4
Saturday, November 5, 2016					
					DAY 5
TOTAL PAGES					

Andre Herrera [Redacted] Langston Williams: [Redacted]
 First Asst Director Producer / Director

University Of New Orleans Department of Film and Theatre 2000 Lakeshore Drive New Orleans, LA 70148 888-514-4275	STAY WOKE		Friday, November 4, 2016		
	Call Sheet GENERAL CREW CALL <div style="border: 2px solid black; padding: 5px; display: inline-block; font-size: 24px; font-weight: bold;">5:30 AM</div>		Day 4 of 6		
Director: Langston Williams Producer: Rashada Fortier Co-Producer: Cypriene Oliver 1st A.D.: Andre Herrera	NEAREST HOSPITAL University Medical Center New Orleans 2000 Canal Street New Orleans LA, 70112		CREW PARKING READ PLAZA 7062 Read Blvd. New Orleans LA 70127 Anticipate a 20 minute company move between Sets	2nd Crew Parking Street Parking 1421 S. Tonti Ave. New Orleans, LA 70125 AVIALABLE PARKING IS ON TONTI AND MLK	Courtesy Breakfast 5:00A Shooting Call 7:00A Lunch 11:30A Script Color WHITE Schedule Color WHITE WEATHER Clear Skies with 10% chance of Rain High 84° Low 62° Sunrise 7:17A Dawn 6:52A Sunset 6:11P Twilight 6:35P

SAFETY FIRST		NO FORCED CALLS WITHOUT PRIOR APPROVAL OF UPM		NO SMOKING ON SET		NO VISITORS WITHOUT PRIOR APPROVAL OF UPM	
SCENES	PAGES	SET & DESCRIPTION	D/N	CAST	NOTES	LOCATIONS	
9	5/8	INT. Tom Hickman's Campaign Headquarters Tom Hickman is behind in the polls	D	1		7062 Read Blvd. New Orleans LA 70127	
COMPANY MOVE							
23	3/8	INT. Tom Hickman's Bedroom Tom Hickman dresses for a peaceful protest	D	1		1421 S. Tonti Ave. New Orleans LA 70125	
8	2 1/8	INT. Callahan Room Day Intro to Hunter Callahan	D	3, 9			
24	2/8	INT. Callahan Room Day Hunter and Joycelyn hold each other	D	3, 9			
TOTAL PAGES	5						

ID	CHARACTER	CAST	STATUS	PICKUP	CALL	BLK/REH	SET	LOSE @	SPECIAL INSTRUCTIONS
1	TOM HICKMAN	Gian Smith	W	N/A	6:00A	7:00A	7:00A		Meeting at the 1st Location
3	HUNTER CALLAHAN	Joe Fredo	SW	N/A	10:30A	10:30A	11:00A		Driving to the 2nd Location
9	JOCELYN CALLAHAN	Kristin Daniel	SW	N/A	10:30A	10:30A	11:00A		Driving to the 2nd Location

QTY	STAND-INS	CALL	SPECIAL INSTRUCTIONS BY DEPARTMENT
			PROPS Sc 9: Props: Campaign Headquarters Radio, Campaign Phones, Hickman Push Cards, office supplies . Sc 8: Props: Callahan's Radio, police Transfer Letter . Sc 24: Props: Callahan's Radio .
QTY	BACKGROUND	CALL	
1	River Smith	6:00A	
1	Eric Simmons	6:00A	
1	Shalahn Jenkins	6:00A	
1	Tony Williams	6:00A	SET DRESS Sc 9: Set Dressing: Campaign Yard Signs . Sc 23: Set Dressing: MLK Poster . Sc 23: Set Dressing: MLK Poster . Sc 8: Set Dressing: Boxes of Clothes, . Sc 24: Set Dressing: Boxes of Clothes, .
1	Jeffrey Estiverne	6:00A	
1	Courtney Gaudin	6:00A	
1	Ronjinique Thomas	6:00A	
1	Richard Bennett	6:00A	
			CAMERA
			SOUND
			GRIP/ELEC
			PICTURE CARS
			COSTUME Sc 9: Wardrobe: Hickman's Button Down shirt, Tom Hickman. Sc 23: Wardrobe: Tom Hickman Suit . Sc 23: Wardrobe: Tom Hickman Suit . Sc 8: Wardrobe: Callahan's Uniform, Jocelyn's Business . Sc 24: .
8	TOTAL STANDINS / BACKGROUND		

ADVANCE SCHEDULE	SET & DESCRIPTION	D/N	CAST	NOTES	LOCATIONS
Saturday, November 5, 2016					
DAY 5					
10	4/8 INT. Police Car Callahan and Sean go out on patrol	D	1, 7		1486 Lafreniere St. New Orleans LA 70122
13	7/8 EXT. Neighborhood Callahan struggles with the idea of letting the white drug dealers go	D	3, 7		
14	4/8 INT. Police Car Callahan and Sean have a disagreement about who is a "threat"	D	3, 7		
25	5/8 EXT. Neighborhood Jimmy Middleton leads an aggressive protest	D	11		
26	7/8 EXT. Neighborhood Tom Hickman and Abraham lead a peaceful protest. An officer is shot	D	1, 6		
TOTAL PAGES	3 3/8				
Sunday, November 6, 2016					
DAY 6					
TOTAL PAGES					

Andre Herrera: [Redacted] First Asst Director	Emmett Crockett: [Redacted] Second Asst Director	Langston Williams: [Redacted] Producer / Director
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CASPER - Silver / Olson / Williams 2013

University Of New Orleans Department of Film and Theatre 2000 Lakeshore Drive New Orleans, LA 70148 888-514-4275	STAY WOKE		Saturday, November 5, 2016		
	Call Sheet GENERAL CREW CALL <div style="border: 2px solid black; padding: 5px; display: inline-block; font-size: 24px; font-weight: bold;">6:30 AM</div>		Day 5 of 6		
Director: Langston Williams Producer: Rashada Fortier Co-Producer: Cypriene Oliver 1st A.D.: Andre Herrera	NEAREST HOSPITAL University Medical Center New Orleans 2000 Canal Street New Orleans LA, 70112		CREW PARKING Street Parking 3500 Block of Gibson Street & 3500 Block of Hamburg Street New Orleans LA 70122	TRUCK PARKING Beneath the 610 Overpass 1486 Lafreniere St. New Orleans LA 70122	Courtesy Breakfast 6:30A Shooting Call 7:30A Lunch 12:30P Script Color WHITE Schedule Color WHITE WEATHER Clear Skies with 10% chance of Rain High 81° Low 64° Sunrise 7:17A Dawn 6:52A Sunset 6:11P Twilight 6:35P

SAFETY FIRST	NO FORCED CALLS WITHOUT PRIOR APPROVAL OF UPM	NO SMOKING ON SET	NO VISITORS WITHOUT PRIOR APPROVAL OF UPM		
SCENES	PAGES	SET & DESCRIPTION	D/N CAST	NOTES	LOCATIONS
10	4/8	INT. Police Car Callahan and Sean go out on patrol	D 3, 7		1486 Lafreniere St. New Orleans LA 70122
13	7/8	EXT. Neighborhood Callahan struggles with the idea of letting the white drug dealers go	D 3, 7		
14	4/8	INT. Police Car Callahan and Sean have a disagreement about who is a "threat"	D 3, 7		
25	5/8	EXT. Neighborhood Jimmy Middleton leads an aggressive protest	D 11		
26	7/8	EXT. Neighborhood Tom Hickman and Abraham lead a peaceful protest. An officer is shot	D 1, 6		
TOTAL PAGES	3 3/8				

ID	CHARACTER	CAST	STATUS	PICKUP	CALL	BLK/REH	SET	LOSE @
1	TOM HICKMAN	Gian Smith	W	N/A	1:00P	1:30P	1:30P	
3	HUNTER CALLAHAN	Joe Fredo	W	N/A	7:00A	7:00A	7:30A	
6	ABRAHAM PERRY	Carlos Antonio	W	N/A	1:00P	1:30P	1:30P	
7	SEAN	Alex Cureau	SW	N/A	7:00A	7:00A	7:30A	
11	JIMMY MIDDLETON	Major Collier	SW	N/A	1:00P	1:30P	1:30P	

QTY	STAND-INS	CALL	SPECIAL INSTRUCTIONS BY DEPARTMENT
			PROPS Sc 10: Props: Drug Paraphernalia, Handcuffs, Officer Belt/ Badge, Officer Pistols, Police Scanner . Sc 13: Props: Drug Paraphernalia, Handcuffs, Hanger Pick Kit, Officer Belt/ Badge, Officer Pistols, Police Scanner . Sc 14: Props: Officer Belt/ Badge, Officer Pistols, Police Scanner . Sc 25: Props: Protest Signs . Sc 26: Props: Hakeem's Boom Box, protest signs and banners .
QTY	BACKGROUND	CALL	
1	Greg Cummings "Car Thief 1"	7:30A	
1	Jerry Dregin "Car Thief 2"	7:30A	
1	Shameka Gray "Car Lady"	7:30A	
1	Terrell Davis "Fighter 1"	7:30A	
1	Clozell Mason "Fighter 2"	7:30A	
1	Keegan Macy "Drug Dealer 1"	7:30A	
1	Caleb Rimmer "Drug Dealer 2"	7:30A	
QTY	BACKGROUND PROTESTORS	CALL	CAMERA
	River Smith, Eric Simmons, Shalahn Jenkins	1:30P	
	Jeffrey Estiverne, Tre Tureaud	1:30P	SOUND
	Ronjinique Thomas, Richard Bennett	1:30P	
	Milton Crosby, Timothy Hoke	1:30P	GRIP/ELEC
	John Charles II, Jamie Jennings	1:30P	
	Anastasia Bennett, Rodney Graham	1:30P	PICTURE CARS
	Cardell Patterson, Rickey Bates	1:30P	
	Michael Sewell	1:30P	COSTUME Sc 10: Wardrobe: Callahan's Uniform, Sean's Uniform . Sc 13: Wardrobe: Callahan's Uniform, Sean's Uniform . Sc 14: Wardrobe: Callahan's Uniform . Sc 25: . Sc 26: Wardrobe: Abraham's Protest Outfit, Tom Hickman .
7	TOTAL STANDINS / BACKGROUND		

ADVANCE SCHEDULE	SET & DESCRIPTION	D/N	CAST	NOTES	LOCATIONS
Sunday, November 6, 2016					
15	1 INT. Convenience Store Isaac flirts with Lashay	D	2, 5, 13, 14, 15		2170 Filmore Avenue, New Orleans, LA 70122
11	3 3/8 INT. Convenience Store Hickman goes into the convenience store to get something to drink	D	1, 2, 4, 5, 8, 10, 12, 15		
16	4/8 INT. Tom Hickman's Car Tom has a moment to himself in his car then he speeds off in frustration	N	1		
17	4/8 EXT. Convenience Store Jamal gets hit by a car.	N	1, 2, 4, 5		
18	2/8 INT. Tom Hickman's Car Hickman Hits Jamal	N	1, 2, 4, 5		
19	3/8 EXT. Parking Lot Isaac attacks Tom	N	1, 2, 4, 5		
20	2/8 INT. Police Car Police car arrives to see Isaac attacking Tom on the ground	N	1, 2, 3, 4, 5, 7, 8		
21	1 1/8 EXT. Convenience Store Hunter Callahan shoots Isaac Perry	N	1, 2, 3, 4, 5, 7		
TOTAL PAGES					

Andre Herrera: [Redacted] First Asst Director
 Emmett Crockett: [Redacted] Second Asst Director
 Langston Williams: [Redacted] Producer / Director

University Of New Orleans Department of Film and Theatre 2000 Lakeshore Drive New Orleans, LA 70148 888-514-4275	<h1 style="margin:0;">STAY WOKE</h1> <h2 style="margin:0;">Call Sheet</h2> <p style="margin:0;">GENERAL CREW CALL</p> <div style="border: 2px solid black; padding: 10px; display: inline-block; margin: 10px 0;"> <h1 style="margin:0;">1:30 PM</h1> </div>	Sunday, November 6, 2016 Day 6 of 6											
Director: Langston Williams Producer: Rashada Fortier Co-Producer: Cypriene Oliver 1st A.D.: Andre Herrera NOPD Third District 4650 Paris Ave. 658-6030		<table border="1" style="width:100%; border-collapse: collapse;"> <tr><td>Courtesy Breakfast</td><td>1:30P</td></tr> <tr><td>Shooting Call</td><td>2:30P</td></tr> <tr><td>Lunch</td><td>7:30P</td></tr> <tr><td>Script Color</td><td>WHITE</td></tr> <tr><td>Schedule Color</td><td>WHITE</td></tr> </table>	Courtesy Breakfast	1:30P	Shooting Call	2:30P	Lunch	7:30P	Script Color	WHITE	Schedule Color	WHITE	
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	<table border="1" style="width:100%; border-collapse: collapse;"> <tr> <th>NEAREST HOSPITAL</th> <th>CREW PARKING</th> <th>TRUCK PARKING</th> </tr> <tr> <td>University Medical Center New Orleans 2000 Canal Street New Orleans LA, 70112</td> <td>2100 block of Filmore Avenue New Orleans, LA 70122 Avaialable parking is on Filmore St.</td> <td>2170 Filmore Avenue, New Orleans, LA 70122</td> </tr> </table>	NEAREST HOSPITAL	CREW PARKING	TRUCK PARKING	University Medical Center New Orleans 2000 Canal Street New Orleans LA, 70112	2100 block of Filmore Avenue New Orleans, LA 70122 Avaialable parking is on Filmore St.	2170 Filmore Avenue, New Orleans, LA 70122	<table border="1" style="width:100%; border-collapse: collapse;"> <tr><th>WEATHER</th></tr> <tr><td>Clear Skies with 10% chance of Rain</td></tr> <tr><td>High 78° Low 65°</td></tr> <tr><td>Sunrise 6:18A Dawn 5:52A</td></tr> <tr><td>Sunset 5:09P Twilight 5:36P</td></tr> </table>	WEATHER	Clear Skies with 10% chance of Rain	High 78° Low 65°	Sunrise 6:18A Dawn 5:52A	Sunset 5:09P Twilight 5:36P
NEAREST HOSPITAL	CREW PARKING	TRUCK PARKING											
University Medical Center New Orleans 2000 Canal Street New Orleans LA, 70112	2100 block of Filmore Avenue New Orleans, LA 70122 Avaialable parking is on Filmore St.	2170 Filmore Avenue, New Orleans, LA 70122											
WEATHER													
Clear Skies with 10% chance of Rain													
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SAFETY FIRST	NO FORCED CALLS WITHOUT PRIOR APPROVAL OF UPM	NO SMOKING ON SET	NO VISITORS WITHOUT PRIOR APPROVAL OF UPM		
SCENES	PAGES	SET & DESCRIPTION	D/N CAST	NOTES	LOCATIONS
11	3 3/8	INT. Convenience Store Hickman goes into the convenience store to get something to drink	D 1, 2, 4, 5, 8, 10, 12, 15		2170 Filmore Avenue, New Orleans, LA 70122
15	1	INT. Convenience Store Isaac flirts with Lashay	D 2, 5, 13, 14, 15		
16	4/8	INT. Tom Hickman's Car Tom has a moment to himself in his car then he speeds off in frustration	N 1		
17	4/8	EXT. Convenience Store Jamal gets hit by a car.	N 1, 2, 4, 5		
18	2/8	INT. Tom Hickman's Car Hickman Hits Jamal	N 1, 2, 4, 5		
19	3/8	EXT. Parking Lot Isaac attacks Tom	N 1, 2, 4, 5		
20	2/8	INT. Police Car Police car arrives to see Isaac attacking Tom on the ground	N 1, 2, 3, 4, 5, 7, 8		
21	1 1/8	EXT. Convenience Store Hunter Callahan shoots Isaac Perry	N 1, 2, 3, 4, 5, 7		
TOTAL PAGES	5				

ID	CHARACTER	CAST	STATUS	PICKUP	CALL	BLK/REH	SET	LOSE @
1	TOM HICKMAN	Gian Smith	WF	N/A	2:00P	2:00P	2:30P	
2	ISAAC PERRY	Danzel Square	WF	N/A	3:00P	3:00P	3:30P	
3	HUNTER CALLAHAN	Joe Fredo	WF	N/A	8:00P	8:30P	8:30P	
4	JAMAL	Martin Bradford	WF	N/A	7:30P	7:30P	8:00P	
5	LASHAY	Michelle Huynh	WF	N/A	1:30P	2:00P	2:30P	
7	SEAN	Alex Cureau	WF	N/A	8:00P	8:30P	8:30P	
10	BEGGAR	James Marble	WF	N/A	4:30P	5:30P	5:30P	
12	SHOPPER	Rhonda Dents	WF	N/A	1:30P	2:00P	2:30P	
13	MOTHER	Joanie Serigne	SWF	N/A	3:00P	3:00P	3:30P	
14	YOUNG SON	O	SWF	N/A	3:00P	3:00P	3:30P	
x	Mike Yahn	Stunt Coordinator	SWF	N/A	7:30P	7:30P	8:00P	

QTY	STAND-INS	CALL	SPECIAL INSTRUCTIONS BY DEPARTMENT
			PROPS Sc 11: Props: Hickman Push Cards, Hickman's Beverage, Jamal's Spray Paint Cans, Jessica's Broom, Lashay Nametag, Mark's Manager . Sc 15: Props: Bag of Chips, Gifted Candy Bar, Isaac's Handgun, Isaac's Store Items, Lashay Nametag, Mother's Items . Sc 16: Props: Hickman Flyers, Hickman Pamphlets, Hickman's Beverage, Hickman's Cooler of Water, Hickman's Wallet, Picture of Young . Sc 17: Props: Bag of Chips, Isaac's Handgun, Isaac's Store Items, Lashay Nametag, Picture of Young Tom, Room Temp Water Bottles, . Sc 21: Props: Handcuffs, Hickman Flyers, Hickman Pamphlets, Hickman's Beverage,
			SET DRESS
			CAMERA
			SOUND
			GRIP/ELEC
			PICTURE CARS
			COSTUME Sc 11: Wardrobe: Dollar Store Aprons, Dollar Store Uniforms, . Sc 15: Wardrobe: Dollar Store Aprons, Dollar Store Uniforms, . Sc 16: Wardrobe: Hickman's Button Down shirt . Sc 17: Wardrobe: Dollar Store Aprons, Dollar Store Uniforms, . Sc 21: Wardrobe: Callahan's Uniform, Dollar Store Aprons, .
0	TOTAL STANDINS / BACKGROUND		

ADVANCE SCHEDULE	SET & DESCRIPTION	D/N CAST	NOTES	LOCATIONS
#N/A				DAY 7
TOTAL PAGES				

Andre Herrera: [Redacted] First Asst Director	Emmett Crockett: [Redacted] Second Asst Director	Langston Williams: [Redacted] Producer / Director
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Appendix D: Budget

Acct#	Category Description	Initial	Final	Diff.
11-00	STORY / RIGHTS & WRITING	0	0	0
13-00	PRODUCER AND STAFF	0	0	0
14-00	DIRECTOR AND STAFF	0	0	0
16-00	CAST (KRISTIN DANIEL TRAVEL REIMBURSEMENT)	0	40	0
TOTAL ABOVE-THE-LINE		0	40	-40
20-00	EXTRAS & STAND-INS	0	0	0
21-00	PRODUCTION STAFF (1 ST AD – ANDRE HERRERA)	500	500	0
22-00	PRODUCTION DESIGN	200	180	+20
23-00	SET DECORATION (CAMPAIGN MATERIALS)	500	300	+200
24-00	PROPS	100	50	+50
25-00	SET OPERATIONS (BATTERIES, CLOTHESPINS)	70	70	0
26-00	DIRECTOR OF PHOTOGRAPHY (TRENTON MYNATT)	1000	1000	0
27-00	LIGHTING, CAMERA, & VIDEO (RED MAG, CAR RIG, SLIDER)	765	615	+150
28-00	PRODUCTION SOUND (SOUND MIXER, EXTRA LAVS, WALKIES)	600	675	-75
30-00	WARDROBE	250	80	+170
31-00	MAKEUP & HAIR (MUA – LINDSEY PELLETTE)	500	600	-100
32-00	STUNT COORDINATOR (MIKE YAHN)	300	300	0
33-00	CRAFT SERVICES (TODD TAYLOR)	750	1500	-750
34-00	CATERING (SIDNEY REED)	1000	1200	-200
35-00	TRANSPORTATION	0	0	
36-00	LOCATIONS & FACILITIES (DOLLAR WORLD, LIBERTY TAX)	750	600	+150
TOTAL PRODUCTION		6,385	7,670	-1,285
45-00	EDITORIAL (HARD DRIVES)	600	540	+60
46-00	MUSIC & POST PRODUCTION SOUND (FILE RETRIEVAL IN FINAL)	2350	3850	-1500
53-00	STOCK FOOTAGE	0	0	0
TOTAL POST PRODUCTION		2,950	4,390	-1,440
67-00	PRODUCTION INSURANCE	0	0	0
70-00	GENERAL EXPENSES (GRIP TRUCK)	500	500	0
TOTAL OTHER		500	500	0
Total Above-The-Line		0	40	-40
Total Below-The-Line		9,335	12,060	-2,725
Total Above and Below-The-Line		9,335	12,100	-2,765
Grand Total		9,835	12,600	-2,765

Appendix E: Releases, Contracts, and Agreements

Crew Agreements

Print

 <p>DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY OF NEW ORLEANS</p>	<p>2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com</p>
---	---

Student: Langston A. Williams	Email: lawill11@uno.edu
	Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

STUDENT PROJECT CREW AGREEMENT

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

NAME: Aidan Dykes

ADDRESS: [REDACTED]

CITY: New Orleans STATE: LA ZIP CODE: 70125

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): Rachel Looney
[REDACTED]

CREW POSITION: _____


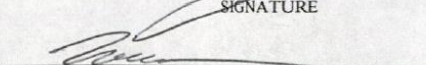
SCHEDULED WORK DATES: 9/30/17 TO 11/4/17

ADDT'L TERMS: \$2300

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Aidan Dykes - Re-Recording Mixer / Sound Editor

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

AGREED TO AND ACCEPTED:

 _____ SIGNATURE	<u>10/28/17</u> _____ DATE
 _____ STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE	<u>10/28/17</u> _____ DATE

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

Crew Agreement/Terms and Conditions Page | 1

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
2. **MEALS:** The Production will provide meal breaks and/or food at (6) hour intervals.
3. **SCREEN CREDIT:** Screen credit is not guaranteed and is solely at the Student Filmmaker's discretion.
4. **RIGHTS:** Student Filmmaker named above shall be the owner of all of the results and proceeds of Crew Member's services for the above named Student Project, including any copyright, trademark and any other intellectual property rights in any work or property created by Crew Member, or anyone under their direction.
5. **INSURANCE:** Crew members are responsible for liability and collision insurance and deductibles on her/his personal vehicle used in conjunction with this production. Insurance coverage on items borrowed or rented from Crew Member is the responsibility of the Crew Member unless set out otherwise in a formal written agreement. Crew Member warrants that any tools which Crew Member shall supply are in safe working condition and that Crew Member possesses knowledge as to their safe manner of operation.
6. **CREW MEMBER CONDUCT:** Crew Member acknowledges that UNO Department of Film & Theatre has a strict policy prohibiting the use of alcohol or controlled substances, and weapons (other than props approved by Faculty Supervisor) and the use or possession of same while working on this student project shall be cause for immediate dismissal from the project and may result in a failing grade for the Student Filmmaker. Crew Member agrees to sign and abide by the UNO FTA Filmmakers' Code of Responsibility.
7. **ASSIGNMENT:** Student Filmmaker and/or UNO Department of Film & Theatre may assign, transfer, license, delegate, and/or grant all or any part of its rights, privileges, and property hereunder to any person or entity. This Agreement shall be binding upon and shall inure to the benefit of the parties hereto and their respective heirs, executors, administrators, successors and assigns. Crew Member may not assign this Agreement or any of Crew Member's rights or obligations.
8. **NO WAIVER:** The terms and conditions of this deal memo are binding on the Student Filmmaker and Crew Member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of this agreement shall be null and void.
9. **PUBLICITY:** Student Filmmaker and/or UNO Department of Film & Theatre shall have the right to use Crew Member's name, voice, picture and likeness in connection with the Project, the advertising and publicizing thereof, and any promotional films or clips respecting the Project.



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www.unofilm.com

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

STUDENT PROJECT CREW AGREEMENT

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

NAME: Joshua Clegg

ADDRESS: [REDACTED]

CITY: Ponchatoula STATE: LA ZIP CODE: 70454

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): [REDACTED]

CREW POSITION: Grip

SCHEDULED WORK DATES: 09/16/2016 TO 09/18/2016

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Joshua Clegg
SIGNATURE

09-15-16
DATE


STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
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 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com
--	---

Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

STUDENT PROJECT CREW AGREEMENT

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

NAME: Peter Hoffpauir

ADDRESS: [Redacted]

CITY: Kenner STATE: LA ZIP CODE: 70065

CELL PHONE #: [Redacted]

EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): Laura Hoffpauir
[Redacted]

CREW POSITION: Set Photographer

SCHEDULED WORK DATES: 10/28/16 - 10/30/16 TO 11/4/16 - 11/6/16

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Peter Hoffpauir 9/30/2017
 SIGNATURE DATE

 STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
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7. **ASSIGNMENT:** Student Filmmaker and/or UNO Department of Film & Theatre may assign, transfer, license, delegate, and/or grant all or any part of its rights, privileges, and property hereunder to any person or entity. This Agreement shall be binding upon and shall inure to the benefit of the parties hereto and their respective heirs, executors, administrators, successors and assigns. Crew Member may not assign this Agreement or any of Crew Member's rights or obligations.
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www.unofilm.com

Print

Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

STUDENT PROJECT CREW AGREEMENT

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

NAME: Emily Poulliard
 ADDRESS: [Redacted]
 CITY: New Orleans STATE: LA ZIP CODE: 70118
 CELL PHONE #: [Redacted]
 EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): Mirtha Poulliard
[Redacted]

CREW POSITION: Boom Operator

SCHEDULED WORK DATES: 10/28/16 - 10/30/16 TO 11/4/16 - 11/6/16

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Emily Poulliard 9/30
 SIGNATURE DATE

 STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
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New Orleans, LA 70148
(504) 280-6317 | Fax (504) 280-6318
www.unofilm.com

Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

STUDENT PROJECT CREW AGREEMENT

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

NAME: Jonah Carmena

ADDRESS: [Redacted]

CITY: New Orleans STATE: LA ZIP CODE: _____

CELL PHONE #: [Redacted]

EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): - Sodie Buckett
[Redacted]

CREW POSITION: Grip

SCHEDULED WORK DATES: 10/28/16 - 10/30/16 TO 11/4/16 - 11/6/16

ADD'TL TERMS: -

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

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

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE

9/30/17
DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

STUDENT PROJECT CREW AGREEMENT

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

NAME: Dustin Foret

ADDRESS: [Redacted]

CITY: Jefferson STATE: LA ZIP CODE: 70121

CELL PHONE #: [Redacted]

EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): Sude Foret Sr.
[Redacted]

CREW POSITION: P.A.

SCHEDULED WORK DATES: 10/28/16 - 10/30/16 TO 11/4/16 - 11/6/16

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:
Dustin Foret 30 Sept. 2017
SIGNATURE DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE DATE

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Student: LANGSTON A. WILLIAMS	Email: LAWILL11@UNO.EDU Phone: 225-937-3957
Course#:	Professor:
Project Title: STAY WOKE	Date: 10/25/16

STUDENT PROJECT CREW AGREEMENT

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

NAME: Joey Harmon

ADDRESS: [Redacted]

CITY: New Orleans STATE: La. ZIP CODE: 70122

CELL PHONE #: [Redacted]

EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): Joanne Harmon
[Redacted]

CREW POSITION: 1st AC (1st Weekend only)

SCHEDULED WORK DATES: 10/28/16 TO 10/30/16

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:


[Signature] 10/25/16
SIGNATURE DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE DATE

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UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com

Student: Langston A. Williams	Email: LAWILL11@UNO.EDU Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 25, 2016

STUDENT PROJECT CREW AGREEMENT

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

NAME: Matthew Shilling

ADDRESS: [Redacted]

CITY: New Orleans STATE: LA ZIP CODE: 70117

CELL PHONE #: [Redacted]

EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number):
Laura Sugarman [Redacted] 59

CREW POSITION: SOUND MIXER

SCHEDULED WORK DATES: 28 OCT TO 30 OCT

ADDTL TERMS: \$300.00

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

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

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE

26 Oct 2016
DATE


STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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3. **SCREEN CREDIT:** Screen credit is not guaranteed and is solely at the Student Filmmaker's discretion.
4. **RIGHTS:** Student Filmmaker named above shall be the owner of all of the results and proceeds of Crew Member's services for the above named Student Project, including any copyright, trademark and any other intellectual property rights in any work or property created by Crew Member, or anyone under their direction.
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Student: <u>Summer Pierce</u>	Email: [Redacted] Phone: [Redacted]
Course#:	Professor:
Project Title:	Date:

STUDENT PROJECT CREW AGREEMENT

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

NAME: Summer Pierce

ADDRESS: _____

CITY: _____ STATE: _____ ZIP CODE: _____

CELL PHONE #: [Redacted]

EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): [Redacted]

CREW POSITION: PROPS MASTER

SCHEDULED WORK DATES: 10/28/14 TO 11/6/14

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

[Signature] _____ DATE: 10/25/14

SIGNATURE DATE

STUDENT/FILMMAKER OR AUTHORIZED REPRESENTATIVE DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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www.unofilm.com

Student: <u>Christian Bell</u>	Email: Phone:
Course#: <u>Film</u>	Professor: <u>[Signature]</u>
Project Title: <u>Stay Woke</u>	Date:

STUDENT PROJECT CREW AGREEMENT

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

NAME: Christian Bell

ADDRESS: [Redacted]

CITY: Slidell STATE: LA ZIP CODE: 70461

CELL PHONE #: [Redacted]

EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): [Redacted]
tina Griffice [Redacted]

CREW POSITION: wardrobe

SCHEDULED WORK DATES: Sat 29th TO Sat 5th Sun 6th

ADDT'L TERMS: [Signature]

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

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

AGREED TO AND ACCEPTED:

Christian Bell 10/25/18

SIGNATURE DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE DATE

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UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
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Student:	Email:
Course#:	Phone:
Project Title:	Professor:
	Date:

STUDENT PROJECT CREW AGREEMENT

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

NAME: JORDAN LANDRY

ADDRESS: [REDACTED]

CITY: HARVEY STATE: LA. ZIP CODE: 70058

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): JACQUELYN LANDRY
[REDACTED]

CREW POSITION: GRIP

SCHEDULED WORK DATES: Nov. 4th TO Nov. 10th

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:


Jordan Landry 10-25-16
SIGNATURE DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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


STUDENT PROJECT CREW AGREEMENT


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

NAME: Ashley Larsen

ADDRESS: 

CITY: New Orleans STATE: LA ZIP CODE: 70116

CELL PHONE #: 

EMAIL ADDRESS: 

IS CREW MEMBER A UNO STUDENT? Yes No

EMERGENCY CONTACT (Name & phone number): _____

CREW POSITION: Art P.A.

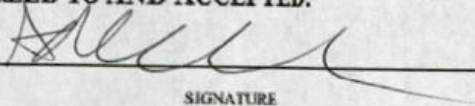
SCHEDULED WORK DATES: Nov 4th TO 6th

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:


	<u>10/25</u>
SIGNATURE	DATE

_____	_____
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE	DATE

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

STUDENT PROJECT CREW AGREEMENT

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

NAME: Brianna McManus

ADDRESS: [Redacted]

CITY: Slidell STATE: La ZIP CODE: 70458

CELL PHONE #: [Redacted]

EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): Dena McManus
[Redacted]

CREW POSITION: Script Supervisor

SCHEDULED WORK DATES: 10/29 TO 11/16

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Brian Mellon
SIGNATURE

10/25/16
DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

STUDENT PROJECT CREW AGREEMENT

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

NAME: Kayla Fletcher

ADDRESS: [Redacted]

CITY: New Orleans STATE: LA ZIP CODE: 70128

CELL PHONE #: [Redacted]

EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): Denise Fletcher

[Redacted]

CREW POSITION: Costume designer

SCHEDULED WORK DATES: 10/28-10/31 TO 11/5-11/6

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Kayla Fletcher 10/25/16
SIGNATURE DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE DATE

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

STUDENT PROJECT CREW AGREEMENT

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

NAME: Christian Breaux

ADDRESS: [Redacted]

CITY: Luling STATE: LA ZIP CODE: 70278

CELL PHONE #: [Redacted]

EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): Denise Breaux
(Mother) [Redacted]

CREW POSITION: Camera Utility

SCHEDULED WORK DATES: _____ TO _____

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Christian Breaux
SIGNATURE

10/23/17
DATE


STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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


STUDENT PROJECT CREW AGREEMENT


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

NAME: Logan Mock


ADDRESS: 

CITY: New Orleans STATE: LA ZIP CODE: 70148

CELL PHONE #: 

EMAIL ADDRESS: 

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): 

Melanie Mock

CREW POSITION: Prop Assistant

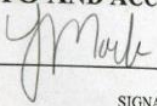
SCHEDULED WORK DATES: 11/4 TO 11/6

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

 SIGNATURE

10/25/16 DATE

 STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE DATE

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

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1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
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DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

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

Student: <u>Kendall Lewis</u>	Email: [Redacted]
Course#:	Phone: [Redacted]
Project Title: <u>"Stay Woke"</u>	Professor:
	Date: <u>10/25/2016</u>

STUDENT PROJECT CREW AGREEMENT

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

NAME: Kendall Lewis

ADDRESS: [Redacted]

CITY: New Orleans STATE: LA ZIP CODE: 70130

CELL PHONE #: [Redacted]

EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): Kenneth Lewis

CREW POSITION: Production Designer

SCHEDULED WORK DATES: 10/28 TO 11/6

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Kendall Lewis
SIGNATURE

10/25/2016
DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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Print

Student: Langston A. Williams	Email: LAWILL11@UNO.EDU Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 25, 2016

STUDENT PROJECT CREW AGREEMENT

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

NAME: Javanti Coleman
 ADDRESS: [Redacted]
 CITY: M
 CELL PHONE #: [Redacted]
 EMAIL ADDRESS: [Redacted]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): Clenzell Coleman
 [Redacted]

CREW POSITION: PA

SCHEDULED WORK DATES: Oct 28-30 TO Nov 4-6

ADDTL TERMS: I be working at 5:30pm daily

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

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

AGREED TO AND ACCEPTED:

Javanti Coleman
SIGNATURE

Oct 25, 2016
DATE

[Signature]
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

10/25/2016
DATE


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Student Filmmakers' Code of Responsibilities

Print

 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.uno.edu

Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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 - c. Wear any necessary protective gear when the situation requires (masks, ear protectors, etc.)

(SIGNATURES ON PAGE 2)

- d. Maintain clear walkways and exit passageways. Do not block exits with equipment.
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- f. Do not operate equipment for which you are not certified or qualified.
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By signing this code of responsibilities, crew member agrees to abide by this code and acknowledges that violation of this code may result in a failing grade for the Student Filmmaker named above, enrolled in the FTA production course listed above, for which this project is being made.

ACKNOWLEDGED & AGREED BY:

Aidan Dykes

PRINT NAME



SIGNATURE

10/28/17

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

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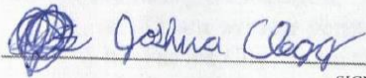
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ACKNOWLEDGED & AGREED BY:

Joshua Clegg

PRINT NAME



SIGNATURE

09/15/2016

DATE



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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
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ACKNOWLEDGED & AGREED BY:

Peter Hoffpauir

PRINT NAME

Peter Hoffpauir

SIGNATURE

9/30/2017

DATE



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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
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ACKNOWLEDGED & AGREED BY:

Emily Poullard

PRINT NAME

Emily Poullard

SIGNATURE

01/30

DATE



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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
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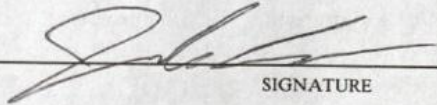
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ACKNOWLEDGED & AGREED BY:

Jonah Carmena

PRINT NAME



SIGNATURE

9/30/17

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

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

Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

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ACKNOWLEDGED & AGREED BY:

Dustin Foret

PRINT NAME

Dustin Foret

SIGNATURE

30 Sept, 2017

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
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www.uno.edu

Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

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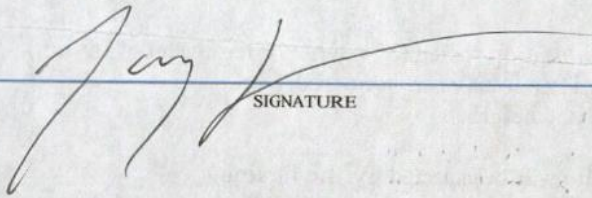
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ACKNOWLEDGED & AGREED BY:

Joey Harmon

PRINT NAME



SIGNATURE

10/25/16

DATE



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ACKNOWLEDGED & AGREED BY:

LINDSEY PELLETTE

PRINT NAME



SIGNATURE

10/24/16

DATE



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

Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

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ACKNOWLEDGED & AGREED BY:

Matthew Shilling
PRINT NAME

[Signature]
SIGNATURE

24 Oct 2016
DATE



DEPARTMENT OF
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(504) 280-6317 | Fax (504) 280-6318
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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

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ACKNOWLEDGED & AGREED BY:

Summer Pierce
PRINT NAME

[Handwritten Signature]
SIGNATURE

10/25/16
DATE



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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

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ACKNOWLEDGED & AGREED BY:

Christian Bell

PRINT NAME

Christian Bell

SIGNATURE

10/25/18

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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
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ACKNOWLEDGED & AGREED BY:

Ashley Larsen
PRINT NAME

Ashley
SIGNATURE

10/25/16
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(SIGNATURES ON PAGE 2)

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ACKNOWLEDGED & AGREED BY:

Brianna Brishawn McManus
PRINT NAME

Brian Mullen
SIGNATURE

10 / 25 / 16
DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

UNO student project crew members are expected to follow professional production practices and adhere to the Student Filmmakers' Code of Responsibility, listed below.

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(SIGNATURES ON PAGE 2)

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ACKNOWLEDGED & AGREED BY:

Kayla Fletcher
PRINT NAME


SIGNATURE

10/25/16
DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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ACKNOWLEDGED & AGREED BY:

Christian Breaux

PRINT NAME

Christian Breaux

SIGNATURE

10/23/16

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317 | Fax (504) 280-6318
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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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ACKNOWLEDGED & AGREED BY:

Logan Mock

PRINT NAME

[Handwritten Signature]

SIGNATURE

10/25/16

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

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

Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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ACKNOWLEDGED & AGREED BY:

Kendall Lewis
 PRINT NAME

Kendall Lewis
 SIGNATURE

10/25/2016
 DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

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

Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

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ACKNOWLEDGED & AGREED BY:


 Juanita Coleman
PRINT NAME

 Juanita Coleman
SIGNATURE

 Oct 25, 2016
DATE

Location Contracts

Print

 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.uno.edu
	(Empty space)

Student: Langston A. Williams	Phone & Email: (225) 937-3957 LAWILL11@uno.edu
Course #: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 25, 2016

LOCATION CONTRACT

Permission is hereby granted to Langston A. Williams (student filmmaker) by Douglas Johnson (Owner/Agent) to use Libert Tax the property and adjacent area, located at 7062 Read Boulevard, New Orleans, LA 70127 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. 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 filming.

The above permission is granted for a period of 1 Days Weeks, beginning on October 29, 2016 (Day and Date) and ending on October 29, 2016 (Day and Date).

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

Original purpose of said motion picture/video is for academic credit with ownership and distribution rights to be retained by the student(s) for his/her/their discretionary use.

[Signature]
 STUDENT FILMMAKER
 DATE 10/25/2016

[Signature]
 OWNER AGENT
 DATE 10/25/16

ADDRESS: [Redacted]
 PHONE [Redacted]



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
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Student: Langston A. Williams	Phone & Email: (225) 937-3957 lawill11@uno.edu
Course #: FTA 6910	Professor: Laszlo Fulop
Project Title: STAY WOKE	Date: 10/20/2016

LOCATION CONTRACT

Permission is hereby granted to Langston A. Williams (student filmmaker) by
X Ryan C. Goings (Owner/Agent) to use \$1 World the
 property and adjacent area, located at 2170 Filmore Avenue for the
 purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to
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 remove the same after completion of filming.

The above permission is granted for a period of 2 Days Weeks, beginning on
October 30, 2016 (Day and Date) and ending on October 31st, 2016 (Day and Date).
November 6, 2016 November 7, 2016

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[Signature]
STUDENT FILMMAKER

10/20/2016
DATE

[Signature]
OWNER/AGENT


10/20/2016
DATE

[Redacted]
PHONE

ADDRESS: 2170 Filmore Avenue

Cast Releases

Print

 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com
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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

CAST RELEASE

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

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

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

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

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

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

Actor Name: Terrell DAVIS	Email:	[Redacted]
	Phone:	
Character: Fighter 1	Address:	[Redacted]




 ACTOR SIGNATURE

10/28/17

 DATE

 STUDENT SIGNATURE

 DATE

 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com
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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: <u>Joe Fredo</u>	Email: [Redacted] Phone: [Redacted]
Character: <u>Callahan</u>	Address: [Redacted]

[Handwritten Signature]
ACTOR SIGNATURE

10.28.17
DATE

 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com
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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

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Actor Name: <u>Caleb Rimmer</u>	Email: [Redacted] Phone: [Redacted]
Character: <u>Drug Dealer</u>	Address: [Redacted]

Caleb Rimmer
ACTOR SIGNATURE

10/28/17
DATE

STUDENT SIGNATURE

DATE

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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

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Actor Name: <u>MACHIN BARRON</u>	Email: [Redacted] Phone: [Redacted]
Character:	Address:

[Handwritten Signature]

ACTOR SIGNATURE

10-28-17

DATE

STUDENT SIGNATURE

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY OF NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317 / Fax (504) 280-6318
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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
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Actor Name: Jerry Dregin	Email: [Redacted]
Character: Fighter 1	Phone: [Redacted]
	Address: [Redacted]

Jerry Dregin
ACTOR SIGNATURE

10-28-17
DATE

STUDENT SIGNATURE

DATE

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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

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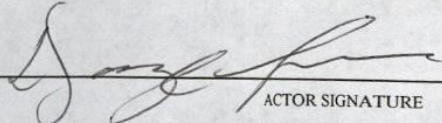
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Actor Name: <u>Daniel Square</u>	Email Phone	
Character: <u>Isaac</u>	Address	


10/28/17

 ACTOR SIGNATURE DATE

 STUDENT SIGNATURE DATE

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Actor Name: <i>Richard Chabron</i>	Email: [Redacted] Phone: [Redacted]
Character: <i>Supporter</i>	Address: [Redacted]

Richard Chabron
ACTOR SIGNATURE

10-28-17
DATE

STUDENT SIGNATURE

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Actor Name: <u>Carlos Antonio</u>	Email: [Redacted] Phone: [Redacted]
Character: <u>Abraham</u>	Address: [Redacted]

Carlos Antonio
ACTOR SIGNATURE

10/28/17
DATE

STUDENT SIGNATURE

DATE

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Student: Langston A. Williams	Email: lawill11@uno.edu Phone: (225) 937-3957
Course#: FTA 6910	Professor: Laszlo Fulop
Project Title: Stay Woke	Date: October 28, 2016

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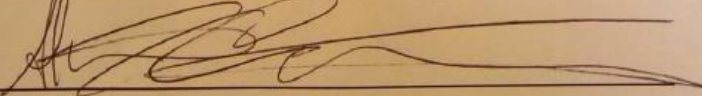
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Actor Name: <u>Alex Curran</u>	Email: [Redacted]
Character: <u>Officer W Shaw</u>	Phone: [Redacted]
	Address: [Redacted]


10/29/17

 ACTOR SIGNATURE DATE

 STUDENT SIGNATURE DATE

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Actor Name: <u>Gian Smith</u>	Email: Phone:
Character: <u>Tam Hickman</u>	Address

[Handwritten Signature]
ACTOR SIGNATURE

October 29, 2017
DATE

STUDENT SIGNATURE

DATE

Appendix F: DVD Information

The DVD copy of the thesis film *Stay Woke* is located in the Earl K. Long Library.

Vita

Langston A. Williams is a filmmaker that studied at the University of New Orleans. He is originally from Gulfport, Mississippi. For undergrad, he received a dual degree in Theatre Arts and Mass Communications with a focus in Broadcast from Southern University and A & M College in Baton Rouge, Louisiana, and he minored in Speech Communications through Louisiana State University in Baton Rouge, Louisiana.

Now a resident of New Orleans, Louisiana, Langston Williams makes films and writes screenplays that address social issues of relevance in the community. However, horror is his favorite genre and he hopes to have some of his horror pieces exhibited for the public! He draws inspiration from the works of Spike Lee, Ryan Coogler, James Wan, and Edgar Wright.

Stay Woke may be his last collegiate film of five, but he intends on pursuing a long career in filmmaking.