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## Stray Cats

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Stray Cats

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

Christian P. Chesnut

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## **Abstract**

This paper details the making of *Stray Cats*, a University of New Orleans thesis film. It examines the process of creating the film in three parts. Part one will detail the pre-production, including the conceptualization, writing, and preparation for the project. Part two will cover the production, including the directing, production design, cinematography, and on-set operations. Part three will describe the post-production process, including the editing, color correction, sound design, and musical score. These three components will then be referenced in regards to the theme of the film, and will conclude by analyzing whether or not the final film achieves the initial vision.

Keywords: Short film, cats, George, screenplay, production, introversion, Cooper Bucha, Jamie Jennings, Mitchell S. Benson, James Elder Sweetwater, Frank Wilson, Robert Rodriguez, Peter Jackson, Martin Scorsese, Stephen Spielberg, conceptualizing, musical score

## Introduction

The concept of *Stray Cats* was born from an idea that initially told a different story. The story emerged after a series of abandoned script ideas that were lost after negative peer evaluation or a personal disenchantment with the concept. Ultimately, I wanted to create a character with whom I could have a connection; one who, like me, needed to break out of the introverted shell he had formed for himself.

As I was formulating the idea for my thesis, a major personal setback happened: my motivation for filmmaking plummeted between my second and third year in the MFA film program at the University of New Orleans. How could this have happened? Past experiences with the craft were highly positive, and the program offered exciting opportunities to experience the filmmaking process. Creating a story. Writing it. Setting up the shots. The fun of capturing reality with a camera and shaping that reality through editing. These were all so exciting to me that I would forget that real life existed. Then, all of a sudden, I lost the excitement.

With this decreased motivation, my project proceeded on a long trajectory. I watched as my classmates were putting their ideas into practice while I was still trying to formulate mine. While in the Screenwriting for Production course, I explored potential ideas for my thesis. When faced with continuous rejection for these ideas, I dropped them while facing the end of the semester. At this point, I was wondering if I would be able to come up with an idea that could be used at all.

After a summer of fumbling with idea after idea, I finally came to the story that I felt could be written. I wrote a first draft, then others, and then realized the set production date was approaching and I had done almost nothing to prepare. My next step, then, was to delay the production so that I could be better prepared. I felt relief, but that comfort was short-lived.

After a few more drafts of the original script, my idea had strayed from the original concept to the point where the main character's motivation changed. His first shield from society had changed from chain mail to cats, and this was the point where I had to stay fixed on the story. My shoot date was approaching soon. Therefore, I drafted what I felt was the best version of the story, along with the approval from my thesis committee, and went forward with production.

Once pre-production started, I faced the struggle following my lack of foresight and preparation. Locations were hard to find, I locked a cast only days before production, and my production design was weak. I knew that I had to continue, though. I was past the turning point.

Production was anything but smooth. Challenges came both as a result of weak preparation and unforeseen circumstances. However, I managed to finish shooting what I intended to shoot, and the editing process started.

Once again, I faced challenges. Putting together footage that was hastily shot and often erred in continuity was a daunting task. However, a final product emerged that I have been told is enjoyable to watch.

This paper will recount the details of the events I have described. Over all, creating this film is an experience that I will take with me to prove that I can accomplish a stated goal. The process of creating this film showed me that I can overcome challenges and face my worst enemy: myself.

# **PART I**



## Chapter 1: Conceptualizing

*Stray Cats* was my fourth idea for a thesis film. The writing took more than a year before pre-production started. Without the help of fellow students and committee-induced deadlines, I may have continued the writing process further than I had already prolonged it.

My first idea would have demanded more budget, time, and effort than is practical for a student film. It centered around two Vikings who come to the Louisiana territory centuries before the French settlement. Having been defeated by and losing their crew to a local Native American tribe, the two main characters set sail back for Scandinavia only to find their resources depleted after a short time. With no other choice, they decide they must go back to the tribe they tried to pillage and ask for forgiveness as a means of survival. The outcome would be determined on whether or not they could receive forgiveness.

For obvious reasons, this idea did not surpass the pitch I had given to Erik Hansen, our program's screenwriting professor. The scope of this project would have included building a Viking ship replica, finding a safe yet suitable location to shoot, and a wardrobe that would likely need hand crafting. In the future, I may make this a personal project, but it was far beyond the scope of a student project.

My next idea was called *Remnant*, a story about a disrupted wedding engagement. The protagonist and his girlfriend head to his father's house for the weekend for their parents to meet. They are welcomed openly by his father and her father arrives with a nice introduction. While her father is in the living room alone, he notices a small statue on the fireplace mantle and immediately starts a heated argument with the protagonist's father. In his rage, he leaves with his daughter and forbids her to marry the protagonist. The story reveals that the protagonist's father was a Vietnam War veteran who killed his son's fiancée's grandparents and stole the statue,

leaving her father to die. The protagonist's goal becomes to get his father to face his crime. In doing so, a fight breaks out, and the outcome will determine the future.

While writing this story, I was inclined to make it my production. I felt the story elements were a good fit for a thesis film. However, while presenting it, my classmates and Professor Hansen felt that it fell short of a cinematic story. One issue was a lack of significance in the statue, and the other was the story's outcome. As a result, after two more drafts, I decided to abandon the idea.

At this point, I was conflicted on what I should write about, and time was running short for the class. Another deadline was also pushing me: the Nims scholarship consideration. With these influencing factors, I quickly came up with another story idea: *Distortion*.

*Distortion's* protagonist is a man who lacks ambition and works job to job. Meanwhile, he goes to therapy to understand his hallucinations of his mother, who died before he could remember her. He only knows her appearance from pictures, but he sees her on random occasions. One day, after leaving the therapist's office, he sees her in the parking lot, but she remains longer than usual. She then gets in his car and scares him, disappearing afterward. After a while, she comes back and starts interacting with him. Over the course of the story, we find that she is from a parallel universe where she lost her son, and seeing the protagonist is the only way she can see her son grow up. Meanwhile, she is in danger in her own universe, and he decides to help her there. Overall, he becomes a more responsible adult and learns that her lack of presence in his life caused his lack of ambition.

When writing, I felt that this story was also a script that I could produce, but discouragement happened when I was told by Professor Hansen that the connection was not apparent enough. I wound up turning in a more advanced version of this script as my final, but

did not create a prospectus from it. I just felt that it was not a suitable script for the kind of story I wanted to tell.

After I had missed the deadline for Nims scholarship consideration, I decided to take a break and think more about what I was interested in. After a summer of thinking about ideas, I finally landed on the one that became *Stray Cats*. This vision proved to be the beginning of a long writing process that ultimately became my production.

## Chapter 2: Writing

As mentioned previously, *Stray Cats* is far from the original idea I intended for my production. The theme of an introverted protagonist breaking out of his shell remained the same throughout, but the plot changed twice.

My original title was *Le Chevalier Georges*, a satirical reference to the character's wardrobe choice. George, the protagonist, was a character who wears chain mail as a way to isolate himself from society. In the original script, he wears the armor because of his paranoia of being attacked. He constantly walks the streets in fear that anyone around him could be an assailant. One day, he meets a fellow tenant at his apartment and becomes attracted to her. After meeting her twice, he decides to ask her out, but she demands that he take his chain mail off for their date. When preparing for the dinner, he realizes that he must confront his fear and leave his chain mail behind. On the date, we find out that he is afraid of assault because his parents were killed by intruders when he was young. His date empathizes with him, and they find a connection. On the way back home, two robbers approach them and George ironically has no armor. However, when the robbers try to kidnap his date to sexually assault her, George finds his bravery and fights them.

The biggest problem I was facing with this original concept was that the story was weak in its build to the climax. George was not active enough in the story, and much of the dialogue was on the nose. Over the course of four months, I wrote more drafts that changed some of the elements. One draft included the robbers approaching George while at the dinner, another with George's story of his parents changing. Then, for one draft, I decided to change his love interest into a prostitute. This choice marked a turning point because it gave George a reason to want to save her. I was able to make her pimp the threat, which gave George motivation to break from

his shell. However, the shedding of the chain mail became less significant. The only reason he shed it in this version was to suppress the noise it created when following her to the pimp's house. Therefore, I decided to throw out the chain mail concept completely. After, I was able to find the story that would lead to *George's Cats*, the final script.

Once I had gotten rid of the chain mail, the story had no visual representation of George's shield from society. He became just an awkward character who sheds his fear of connecting with people. Also, in one version, I came up with him getting crippled by saving his love interest from the pimp. Here, he would have had a negative outcome from the story, which was not my theme's intention. Therefore, I reached out to Professor Hansen again and asked him for feedback. In a discussion between him and my Major Professor, Danny Retz, they determined that the addition of cats would be a good fit to isolate George. Therefore, my protagonist took on a new personality in the story as a cat rescuer. There was only one problem for me: I don't like cats.

For this new story, my first draft had George as a dog rescuer. He would rescue dogs and keep them until they could be adopted. The only problem was that if he had dogs, he would not have time to take care of them while at work. After this consideration, I decided to write in the cats instead, which proved to be a better fit. Next, the problem of relating the love interest to the cats became apparent. One change that proved useful was to change her name from Liz to Rose. Therefore, I could keep her relevant in every scene after her introduction, which includes a scene in the office where George sees rose stickers on a laptop. Now that I gave her a more significant part in the story, I could work on another character: Mike. In earlier versions of the story, Mike was the man who raised George after his parents were killed and served to reveal more about George's backstory. In this later version, he became a character for George to stand up to on his

way to breaking out of his shell. Mike was now a disgusting character who bothers George about soliciting Rose for her services. George now had a reason to confront Mike about this behavior, and build himself up to face the pimp later on.

After three more drafts of this version, I was able to start working on the pre-production. I finally had a story where the elements would add up to form an interesting character development for George. My next task was to set up the production that was rapidly approaching.

### **Chapter 3: Preparation**

In my third year as a student in the graduate film program, I had done pre-production on three short films. Two were only three-page scripts and the pre-production could be done in two weeks. For my second-year project, I had spent months on pre-production, but was given deadlines by the professor. What proved to be most challenging in my thesis preparation was having to work with deadlines on a larger scale. At this point, the largest script I had produced was eight pages. I now had to prepare for one that was seventeen.

The first task in pre-production was to find crew within the film department's student body. I was originally planning to shoot in January of 2017 and had many of the positions filled. The director of photography and producer had been locked since before the script was envisioned, so the rest of the crew was the challenge. Many of the people who agreed to work previously were now busy with other tasks and were reluctant to commit to another project. Ultimately, my immediate priority was to find a production designer and location manager to come up with the look of the film. The location manager proved easier to find than the production designer, since few at the university were interested in the position. I ended up finding a production designer on another set, but this added an extra expense to my budget since she requested one hundred fifty dollars for the position. With no other foreseeable option, I went with her for the position.

A problem I faced regarding locations was that I was not familiar with many people whose apartments were available. After numerous tries to find a location that would fit the story's urban setting, I settled for the old dorm building on the university campus. I chose this location because I knew we could avoid tenants walking in and out of the apartment complex while we were shooting. Next was the apartment interior. After asking favors from the few

people I knew who had their own apartment, I settled for one of my classmate's campus apartments. It was not an ideal location, but at least only one person lived there. Next was the office, which I had determined early on would be a conference room on campus. This room provided the space and look we needed for an office setting. The last location was the pimp's house, which proved to be its own challenge. I had come to an agreement with a friend that I would use his house's exterior for the climactic fight scene, but this plan broke down when we came to a disagreement. After a few days of searching, however, another friend offered his place. At this point, I was confident in my locations and the location manager got all the necessary paperwork signed.

The next task was designing the look for the film. I worked with the production designer to come up with a plan for the location layout. Since the apartment we were using was mostly furnished, we needed to personalize it for a cat person. This meant adding food bowls, cat food, a litter box, a sign on the refrigerator, cat toys, and other related items that a cat owner would have. Next, the office needed a full dressing. At one fortunate point in the pre-production, we were able to check out items from Creative Film Connections, Inc., a business in Harvey. Through a connection with a fellow student, we were able to get props to dress the office free of charge. With the rest of the locations being exteriors, minimal set dressing was required for the shoot.

While finding solutions for the locations and set design, another challenge was raising the money for the shoot. At this point, I had not done any fundraising, and had little money of my own. Ultimately, I pulled in the favor from my parents for one thousand dollars of the shoot's total budget and then came up with the other five hundred from my own earnings. In some cases, my producer loaned me cash for some of the unforeseen expenses.



One aspect of the shoot that was meant to be handled without expense was the catering. My producer had met a chef on a former shoot who was starting up his business and wanted to donate food for the production. I felt lucky at this point because I was told that all six days of production were booked for catering. It was only on set that I found out I was not as lucky as I thought, in that the plans broke down due to personal issues from the chef. During shooting, I had to come up with a plan that involved cooking some of the meals and buying restaurant catering for the others.

With the shoot drawing nearer, I next had to come up with a pre-visualization for the shots. I decided to do a video storyboard. This involved mimicking a process that I saw on a DVD extra for *Desperado*, a Robert Rodriguez film. Instead of breaking the action up into shots, Rodriguez uses a video camera to film the action of a rehearsal. He follows the actors with the camera to discover which shots would be best to cover the action. After trying this method, I was able to create a shot list by visualizing where the action would be broken down into shots.

While completing these tasks, another responsibility emerged: securing the cats. I had not previously worked with animals and was not aware of how to find cats. To overcome this challenge, I spoke with Professor Retz and he recommended talking to animal shelters. Reluctant at first, I approached the shelter from which I had adopted a dog earlier. Due to an address mix-up, I happened upon another shelter. This accident proved to be more useful because the owner was happy to help. The shelter I had originally intended to visit, Jefferson Parish Eastbank Animal Shelter, was less interested in helping and offered less assistance in the process. Eventually, I used cats only from Animal Rescue New Orleans, the shelter I mistakenly went to. This part of the process proved to be easier than I had imagined.

With every other aspect of the production having been delegated to my key crew, my main task was to find the cast. In regards to the whole pre-production process, this aspect is the one I will handle most differently in the future. In my previous production, I started casting only a month before the shoot and was able to find cast quickly. For *Stray Cats*, though, casting in this method proved to be a mistake. I started the process by reaching out to a fellow student two months prior to be the casting director. She agreed and utilized her Breakdown Express and Actor's Access profiles to call for auditions.

With only one month leading to the shoot, we started casting and the process turned out the way I had experienced before. No shows, tardiness, reschedules, lack of talent in many, and out-of-towners who wanted to send video auditions. Regardless, good talent did find its way to the casting sessions and I was able to pick out the actors who I felt fit the parts. I also felt pleased that I was able to choose between auditioners instead of settling for the only one who showed up. However, when I did lock my cast, I had three days left for rehearsal. We were able to do a table read and determine wardrobe and makeup, but the process was rushed. The table read went well, but I left myself no time for on-set rehearsals. Also, the lead actor was busy throughout the shoot and was limited for time on set some of the days. Therefore, in the future, I plan to start casting far in advance and work more diligently in finding my actors.

With all of the aspects of pre-production handled, I now had to buy the craft services for the shoot. This task was one that I handled better than I did on my previous shoot because I had a better understanding of how many snacks and drinks are needed on set. The only trouble I had in this effort was getting the last-minute shopping done while conferring with my department heads and actors over the phone. Here, I honed my ability to multi-task.

If I could describe my pre-production process in one word, it would be hectic. In retrospect, I realized it was due to improper planning. I repeatedly delayed my schedule that I had set before the semester began, and I faced the outcome of my actions. Therefore, I see the pre-production as one of the many learning experiences. The first day of shooting started on time and without issue, but the problems related to improper planning were just beginning.

## **PART II**

## Chapter 4: Directing

Directing has been one of my most prominent passions since I decided to become a filmmaker. The process of choosing the sequence of images that make a coherent and entertaining film have fascinated me since I saw the DVD extras for *The Lord of the Rings: The Fellowship of the Ring*. When the DVD was released in 2002, I repeatedly watched its behind-the-scenes special features. These extras include the wardrobe, makeup, special effects, and other decisions made to create the film's visually-stunning appearance. In watching these, Peter Jackson became my idol.

Two years later, my decision to embrace filmmaking as a career was confirmed by watching *Saving Private Ryan*. The combination of my interest in World War II and seeing the way that Stephen Spielberg brought D-Day to life drove me to seek a way to create my own films. I had the epiphany that film can turn one's imagination into reality.

As I matured and saw more films over time, my interest in the medium changed after seeing the work of Martin Scorsese. My first experience with his work was *Goodfellas*. On first viewing, this film shattered my idea of what a movie is. The way its story unfolds through the images and dialogue changed my perception of film. The narration, goal, and feeling of disgust towards the protagonist drove me to see movies in a new light. Here, the protagonist has no obvious intention except to maintain his gangster lifestyle. In the end, he fails and commits the ultimate act of disgrace by a gangster: betrayal. My realization of the film's intention came from discussing its story with my father. He told me that the movie "shows that there is no romance in being a crook." After hearing this statement, I realized that Scorsese's intent is to show the audience that mob life consists of constant paranoia. Henry Hill, the protagonist, has a negative

arc. He breaks the two rules told to him upon becoming a gangster: never rat on your friends, and always keep your mouth shut.

After this experience with *Goodfellas*, I became more interested in his style of directing. My next encounter with his films was *The Departed*, which seemed like *Goodfellas* in a different setting. I found the film to have a strong message, but its message impacted me less. A few years later, though, I saw a film of his that impacted me more than *Goodfellas*: *Taxi Driver*.

My initial reaction to *Taxi Driver* was that the protagonist, Travis Bickle, is a deranged man. He lacks self-awareness and has a narcissistic perception of the world as his enemy. To fuel his ego, he decides to assassinate the presidential candidate who discards his rant about New York City. Ultimately, I could only see how he wants to gain notoriety from the action. Upon further viewings, I started to see the complexity of his character. He has a jaded view of his surroundings and tries to isolate himself from them, but secretly wants to be integrated in society. Also, he embraces a good morality when he meets Iris, a prostitute who is only twelve and a half years old. When he realizes that his attempt to assassinate the presidential candidate has been foiled by the secret service, he decides to save Iris from her pimp instead. Through a combination of actors' performances, contrast of events, and a bleak color palette, Scorsese creates a story of redemption centering on a character who breaks out of his isolation.

The reason I have mentioned this progression of my interest in film is that my film resembles *Taxi Driver* in plot. The film centers on a character who lives in a bubble of familiarity by rescuing cat after cat. He isolates himself from other people because he fears the company. His passive rebuffing of Mr. Williams' advice, his keeping quiet to Mike's salacious remarks, and his initial shyness with Rose are products of this fear. However, in realizing his

empathy towards Rose's situation, George opens himself up to her. Rose's rejection to George's offer for help only draws him closer to her.

In order to achieve making a film that could turn my imagination into a reality, I had to find a way for the lead actor to portray this change in George's character. I decided to tell Cooper, the lead actor, that George would be shy when speaking to people in the beginning. To get him into this mindset, I asked him to think of situations where people have talked to him and he wanted to leave the conversation. However, he was too polite to leave and therefore kept listening after saying he had to leave. After giving Cooper this direction, he was able to perform the body language that would suggest that he wishes to avoid conversation. In the early scenes, he motions to get away from other characters, faces his body away from them when talking, and looks away frequently while the other character speaks. In giving Cooper this one direction, I found that he understood how to portray the shyness that I wanted from him in earlier scenes.

After George develops an interest in Rose, he can talk to her with more ease. For Cooper to portray this attraction, I told him to face Jamie, who played Rose, directly while talking to her in their second meeting. However, he would still be awkward in this interaction, so I told him to respond to her with hesitance. He wants to engage in conversation, but he still fears overstepping boundaries. As the conversation progresses, he feels he can relax more with her, and she finds him to be cute. When she mistakenly reveals her bruise, though, the conversation and mood abruptly stop. Cooper's direction for this moment was to tilt his head while looking at the bruise, but keep his mouth open. He remains speechless, but cannot look away from Rose.

Having been shocked by this revelation, George reverts back to his shyness and wants to get back to his apartment's safe space. He gets interrupted by Mike on the way. For this scene, I told Cooper to begin the interaction in the same way as his previous scene with Mike, but look

away more often. When Mike keeps pressuring him to accept the offer to pay for a night with Rose, George has a breaking point. At this point, I told Cooper to face Mitch, the actor who played Mike, directly and raise his voice. Without my input, Cooper decided to quickly walk towards Mitch while confronting him, which makes Mitch back up. In this action, Cooper was able to portray that George's confidence is growing.

In the next scene, George witnesses Rose being abused by Bull: her pimp. Horrified by this sight, he runs outside to Rose in an attempt to comfort her. The problem is that she wants to be left alone. For this scene, I told Cooper to approach her as if he expected her to welcome the help, only to have his expectations shattered with her resistance. He played this part of the scene well because he runs toward her initially with openness, then seems to forget what he was going to say. He goes from being sure to hesitant as a reaction to her rejection. Next, he comes up with the idea to pay for her service without receiving them, only to have that idea rejected as well. Here, George appears to try harder in his approach, only to face constant rejection. When Rose tells him to "fuck off," an extended pause shows that he feels the defeat of the situation.

The next major scene involves the fight between George and Bull. For directing this scene, I enlisted the help of my fellow film graduate student Max Fisk for his experience in staging fights. Before shooting the scene, Max, Cooper, Jamie, Jimmy (Bull), and I met at the location to discuss how the fight scene would play out. In the script, George follows Rose to Bull's house from his apartment complex and sees Bull abusing her again. He decides to step in and Bull draws a gun on him. The two fight, and George takes the gun from Bull right before Bull can shoot him. In order to make the fight look real, we needed specific choreography that would look dangerous but ensure the actors' safety. The greatest challenge in staging this scene was to find the best camera angles to allow for seamless cuts from one action to another. With



the help from Max, we were able to stage the actions to where the power would shift from Bull to George at the exact moment in the script.

In the final two scenes, George has rescued Rose and he is awakened by a cat at his apartment. At this point, George's comfort with Rose is at its strongest. He speaks to her with ease and is comfortable with her presence. Here, I told Cooper to speak to Jamie as if he knew her for a long time. At this point, he has confidence in his speech and mannerisms. The only awkward moment for him is the kiss, which causes a pause between them. However, they move quickly from the awkwardness and have a cute last moment together.

For most of his acting, I felt Cooper played the part in a way that I expected. He has an appearance of shyness that plays well for someone who is trapped in a shell. Once he breaks out of this shell, I felt that he showed a confidence that made his arc evident. The next challenge was directing the performance of the other actors.

The female lead, Jamie, is someone who I felt fit the part well. When auditioning her, she possessed a quality of both strength and vulnerability. On set, I felt that she replicated the skills she demonstrated in her audition.

In her first scene, Rose sees George walking across the street and approaches him to offer her services as a prostitute. When he rejects this approach, she teases him to show her what he has in his box. He then lifts the sheet on the box to reveal a cute one-eyed cat. She regresses to her own personality and comments on the cuteness of the cat. For this scene, I told Jamie to use her charm to approach Cooper at first, but then when she sees the cat she changes her attitude. Here, Jamie said, "So this is the point where she shows herself." Here, I felt that she understood the scene and knew how she would play it. The outcome happened the way I envisioned it.

The next scene with Rose involves her seeing George for the second time and talking to him as a person, rather than a potential John. For Jamie's performance in this scene, I drew inspiration from my aunt's friend who was a prostitute. Before meeting this person, my idea of prostitutes was that they were just people, usually women, looking to sell sex. However, when I met my aunt's friend, I realized that prostitutes are just trying to make a living, and that her friend was a nice person who behaved like other people I knew.

Another inspiration was the prostitute from *The World According to Garp*. This character serves as an influence for Garp's mother to write a book about feminism in relation to the woman's right to decide how to use her body. The character in this film talks to Garp's mother in a diner about her profession. During the conversation, I realized that the prostitute's human side emerges in the way she speaks about herself. For Jamie's performance in her second scene, I wanted her appearance to be modeled after this conversation. Here, she speaks to George as if the two are friends without the need for solicitation. The conversation goes well until she accidentally reveals her bruise to George. Here, I wanted a pause to happen, and for Rose to change her comfort to fear. Therefore, I told Jamie to first speak casually to George with the appearance that the conversation would end on a good note. Then, when she reveals the bruise, she hastily tries to leave. Here, I felt her performance was strong because she showed a connection with George in the beginning of the scene and a repulsion by the end of it.

Rose's next scene with George involves his approach to her after seeing Bull's abuse. For this scene, I wanted Jamie to close herself off to Cooper by yelling at him. At this point, I felt that Jamie's performance showed some weakness. Her delivery of lines seems overplayed in most of the takes and she did not use many actions to complement her line delivery. This scene

was the last one shot and both Jamie and I were ready to be done with the shoot. Therefore, we did not put enough effort into getting the performance needed.

In the fight scene, I also felt Jamie's performance fell short of its potential. One such moment is when she says "Bull stop!" Here, I did not give her enough direction on how to show her anxiety while watching the fight. However, a high point in her performance in this scene is when she arrives at Bull's door. Here, she hesitates before knocking, which shows her fear of the situation.

The final two scenes between George and Rose are where Jamie's performance is best. These two scenes show her warmth as a result of feeling safe with George. For this sequence, my main direction for Jamie was to stand closer to Cooper when performing the action and to say the lines softly. The kiss is the best action because it appears as if she does it without thinking, in a true gratitude to George. Overall, she looks softer than when she is on the street and seems more relaxed and at ease.

From this experience, I have found that I need to work on directing female actors, since I do not relate to them the same way I relate to male actors.

After Rose, a prominent supporting role is that of Mike. Mike serves as a catalyst to build George's courage to stand up for what he believes. During auditions, I felt that Mitch fit the part because of his appearance and voice. I envisioned the final written version of Mike to be a sleazy character who uses George's introversion as a means to feel power. Mike is a weak character who validates himself by making George uncomfortable. With Mitch filling this role, I felt that the character had come to life.

Of all the actors I worked with on this shoot, Mitch proved to be the most opinionated. He would often disagree with the way I wanted him to perform the role and talk over other actors

when we were at the table read. While on set, Cooper told me personally that he would have trouble if Mitch kept telling him how to play the part. However, I found that this discord between the actors in real life played well to establish the relationship between the characters in the film.

In his first scene with Cooper, Mitch often told Cooper how he wanted him to play the part. At first, Cooper would try to dismiss the controlling nature of Mitch, but the constant input started to annoy him after some takes. I tried often to step in and tell Cooper how I wanted him to play the scene, but Mitch would still give his input. He would say similar statements to me when I would tell him what I wanted out of the performance, which showed me that he wanted dominance over the situation. Therefore, I would often allow Mitch to play the part the way he wanted in order to avoid conflict.

For Mike's second scene, I told Mitch to press Cooper to accept the offer to pay for a night with Rose. This scene was shot immediately after the first, and the tension between Mitch and Cooper had increased. With this tension amplified, Cooper believably gets angry at Mitch and stands up to the pressure put on him. In retrospect, I feel this actor tension resembles that between Robert Shaw and Richard Dreyfuss on the set of *Jaws*. With strain between the two actors, a believable on-screen hostility can emerge.

Mike is the character who serves to provoke George's first change in his arc. The final one is Bull. Bull's role is to serve as the person who George defeats, and thereby defeats his personal demons of introversion. For Bull, I auditioned Jimmy Sweetwater and saw an actor who would use strong effort to play his scenes. Though Jimmy was a nice person, he could embody a mean demeanor when reading the lines for the audition. Therefore, I chose him to play the role of Bull. His only issue was that he was more of a talker than a listener.

For his performance on set, I told Jimmy to be aggressive. In the same way that Mike uses George to feel powerful, Bull uses Rose and likely his other prostitutes to feel dominant. When he first approaches Rose in the scene on the street, I told Jimmy to walk up to her quickly. Upon arriving at her side, I told him to grab her arm immediately and shake her. Not only did this action show his aggression, but also showed the vulnerability in Rose. Later, in the climactic fight scene, I told Jimmy to start the scene the same way as on the street. He is aggressive without provocation as a way to induce fear into his prostitutes. His aggression builds with realizing Rose lacks the money he expected. Once George arrived in the scene, I told Jimmy to approach him without hesitation from the porch. He draws his gun on the way down the steps to bring unexpected danger into the situation. I also told him to see George as a threat to his dominance, which is what would cause him to draw the gun so quickly. Then, in the final action where George takes the gun from Bull, I told Jimmy to whimper in pain. Here, we see that Bull is not as powerful as he tries to appear, which shows his true character.

The final character to discuss in this film is Mr. Williams. When auditioning for the part, I was originally focused on an actor whose performance was initially weak. This actor lacked experience, but worked well with direction. Therefore, in the callbacks, my hopes were set on him receiving the role. While his performance did strengthen with direction, I ultimately decided on another actor. Once I saw Frank Wilson's performance with a potential George, I was impressed by his understanding of the role.

In the first scene of *Stray Cats*, Mr. Williams serves as exposition for George's character. The scene takes place in the office where George repairs computers, and Mr. Williams is his boss. To make Mr. Williams appear warm and calm, I gave Frank the direction to walk into the room slowly and talk as if he was talking to a friend in need. An advantage to this performance is

that Frank has a soft, tender voice. However, Mr. Williams stands while George sits, showing that Mr. Williams has the authority. Overall, I felt that Frank's performance shows what I envisioned for the role of Mr. Williams.

The main challenge I faced in directing this film was that I had not worked with actors who were argumentative. Most of the actors who I worked with before would listen to my direction and work best to perform it. With this film, I had to find solutions when actors disagreed with my initial direction in order to come to an agreement. Also, playing a prostitute proved uncomfortable for Jamie in some of the scenes, especially those in front of the apartment complex. Here, I had to talk to her calmly and assure her that no one on set thought of her in that way and that the appearance was only for the performance. As for the performances, I found this film to be a learning experience in how to prepare actors for a role and how to work with actors who show resistance to my direction. In some respects, my direction thrived. In others, it fell short.

## Chapter 5: Production Design

In all of my productions in the University of New Orleans MFA film program, my substantial weakness has been production design. My productions have often fell short in scenes due to flawed set decoration. The struggle is that I have trouble identifying what makes the set decoration best serve the story, and how to make the decorations bleed out of the frame. Sets often seem staged or lack details in relation to the character.

For this production, I was hoping to strengthen my skills in production design. I had envisioned an environment that would feel urban in a low-income area. However, due to my procrastination in finding probable locations, I settled for most of the locations being on the University of New Orleans campus. The main problem with the locations being there was with the exterior of the apartment building. Though the façade of the building appears to be urban, its surroundings appear suburban. With these surroundings, the location of the prostitute seems less believable. The building seems more like it is in a neighborhood, rather than on a city street. Though I had scouted other possible locations, this was the one that offered the least restrictions to shooting.

The next aspect of the production design that both succeeded and fell short was the set decoration. The main problem in this regard was with who I chose to be the production designer. Before the shoot, she and I had discussed in detail what I had envisioned the sets to look like and what set decorations we would need. In order to obtain these items, my crew was given access to the Creative Film Connections, Inc. warehouse in Gretna through a fellow student. Here, we were able to obtain the items needed for the office scene. Most of the decorations were well-chosen except for the desk, which seems small for computer repair. When this set was dressed, I felt that filming the scene was done smoothly.

One of the main problems with production design was inside the apartment. From what I was told the day before, the apartment was being dressed while we were shooting the office scene. Upon arriving for this day of shooting, though, I found that minimal preparation had been done. Therefore, much of the set had to be dressed with an absent production designer, which took time away from shooting. Though the cat props were placed in a believable setting, the rest of the apartment seems bare.

The next set that fell short on production design was Bull's house. Here, the production designer was unavailable and the limited art team was working with furniture and set decoration composed from available items at the location. Though the scene was an exterior, the set could have been decorated better had my production designer been present to make decisions on the matter. Therefore, the set looks more like the actual owner's house than Bull's.

One area that I did feel the film had strength was in the props. Most of my props were well-chosen and served the story. I also had a prop master who was efficient in keeping the props available when needed and retrieving them from the actor when the scene was over.

In retrospect, I would have chosen another production designer for this project. For the shoot, the one I commissioned worked for only two days, and was on set for none of the shoot. Although the office setting was believable, the rest of the production suffered from a lack of detail in the art department.



## Chapter 6: Cinematography

Of the many visual aspects that make a film, cinematography is one that I find fascinating. The ability to take an image in reality and design a look for it through a camera intrigues me. This intrigue is complemented by the fact that the images are used to progress a story in the film medium. Before studying film, I had not noticed the importance of choosing between shot types to convey a visual message. Once I started to study the medium, though, I found the process to be magical. The ability to capture a staged reality to make a new one triggered an excitement I had not previously felt for film, and I wanted to explore it as much as possible.

The essential characteristic of cinematography is lighting. The fact that lighting can create the mood for the scene is what I find to be one of the more artistic qualities of filmmaking. Therefore, going into this project, I felt that cinematography would be one of the film's strengths. When seeing what the dailies had to offer, though, I found that many of the shots lacked quality.

Before the production, I created a shot list that detailed each shot I had hoped to achieve. The shots were meant to follow George's journey in breaking out of his shell. Where I fell short was having a plan for the meaning behind the shots, which I have learned more about since. In our first year in the MFA film program, we learn the textbook meaning of shots. Wide shots distance the audience from the characters. Close-ups show the character's emotions. Low angles show power. Then, through practice, we learn that the shots can be used to create meanings within the scene. The blocking of the characters within a shot can show the relationships between them. Finally, we learn that we can be creative with our use of shots to make our own meaning.

With this knowledge, I chose a pattern of shots that I felt would help the audience empathize with George. Each scene uses a subjective narration in that it revolves around the protagonist. Therefore, I wanted to capture which stage of confidence George was in the given point of the story. An example of meaning is in Scene Two, where George walks down the street in a tracking shot, holding the cat box. Here, the audience can see that he walks to and from work and that carrying a cat in a box is normal for him.

Another major failure in many of the shots is composition. Here, my choice in cinematographer proved to be a severe lack of judgment. I had worked with him before on a previous short and his choices in composition were well-made. However, in this film, he often framed characters in the edges. Their position in the frame is awkward and uninteresting. Many of the shots had to be cut in the final product due to poor composition.

Although composition and purpose are a weakness in my cinematography, lighting is one of the aspects where the film is strong. The lighting in my shots serve both the scene and setting in creating a mood. An example of this benefit is in the night scene between George and Rose. Here, the light mimics a nearby street light and puts Rose in the spotlight when George arrives. Her struggle is the focus of the scene, and she is the character who is more strongly lit with hard light. Although the lighting mostly benefits the look of the film, many of the decisions had to be made by me after noticing the cinematographer's lack of interest in creating well-lit scenes.

The last area that the cinematography benefits the film is in the coverage of the cats. When shooting, I found difficulty in drawing the cats toward the direction I wanted them to walk. Therefore, other than in the shots where the cats commit a specific action, I let them roam and had the camera operator follow them with the camera. In following the advice from my

major professor, I kept the camera at the cats' eye level, which proved useful in the final composition.

Though my cinematography for *Stray Cats* falls short in some regards, I do feel that it is one of the strengths of the film. Now that I have learned more about purpose in shots, I can use this knowledge to help in future film projects. I see the cinematography of this film to be both an application of what I have learned previously and a learning experience for what I can do better in the future. A major goal for future projects is to find a cinematographer with better execution strategies so that I can have shots that best tell the story.

## Chapter 7: On-Set Operations

As students in the MFA film program, we have the opportunity to contribute our skills to other students' projects. Filmmaking is a collaborative effort, and as students our goal is to help others in this collaboration. Throughout my enrollment in the program, I have devoted my time and effort to numerous projects. My main conclusion from working on these sets is that filmmakers must often modify plans to accommodate unexpected circumstances. On the first day of shooting *Stray Cats*, it was quickly evident that my project was no different.

The first day began at the apartment exterior location on the UNO campus. As mentioned previously, this building had been abandoned for over ten years and could not be entered without a representative from the university's facility services. The crew had no intention of entering the building; we only needed for the actor to have access to opening the door. This need was the first challenge to overcome for the shoot. When the facility services representative arrived at the location, he was reluctant to open the door due to the unsafe nature of the building's interior. The first assistant director and I had informed him that we had clearance to use the building from the head of facility services, but he still refused to unlock the door. It was not until we had called the department head and had him speak with the representative that he relented and unlocked the door. We were then able to start the setup for the day.

As shooting commenced, the operations ran relatively smooth until the lights plugged into the grip truck started flickering off. When we walked to the truck, we realized that the generator would not stay on and we were unsure of the reason. Using a paper towel from the craft services table, the second assistant director crafted a string to dip into the generator's gas tank. Upon doing this, we realized that the gas tank was empty in the generator. As per UNO equipment guidelines, this tank is supposed to be returned with a full tank after every shoot. With

this setback, we were forced to cease shooting in order to refill the tank at the nearest diesel fuel gas station, which was three miles away. Once I had completed this task, we were able to commence shooting.

Though we had this setback, my actors and crew were able to complete the first scene of the day before breaking for lunch. However, it was at lunch that the setback of largest magnitude occurred. Until this point, I was under the impression that all of the catering would be donated by the producer's friend. When arriving to eat lunch, though, I saw several bags from Taco Bell. I asked the producer about this situation, and she informed me that the caterer had been arrested a few days prior and had only been released from jail that day. With this news, she began formulating ideas on how to overcome this position that we suddenly found ourselves in. At this point, solutions for catering had to be handled on a day to day basis.

After lunch, we commenced with shooting, but all of the actors were limited in available time for the day. Each had to break three hours before the twelve-hour mark and the producer, first assistant director, and I decided that we would shoot the two scenes halfway. Therefore, since Mitch was only needed for these scenes, we completed all the shots that required him that day.

The second day proved to run more smoothly. The crew and I were shooting in a controlled environment where the set had been dressed the previous day. This day's shooting involved the two office scenes between George and Mr. Williams. The catering had also been managed because the producer was able to convince the caterer to cook that day's meal. Overall, the day did not present any setbacks and we as a crew were able to wrap early.

By the third day, I started to see difficulty stemming from my production designer's absence. Only a few of the items needed for set dressing had been placed before shooting and I

had to step in and aid the art department in the design. Therefore, some of the time was spent decorating the set, including the placement of cat items and the bedroom setup. Also, the space was tighter for shooting and the equipment had to be staged in the apartment stairwell with a production assistant watching it. After we decorated the set and placed the equipment, though, the operations ran smoother. The caterer had also made a deal with one of his business partners to cook the meal at a reduced price. However, this was the last day he would provide aid for the set.

Once I watched the dailies for the third day, I realized that some of the shots did not fit what I had envisioned. One of the reasons was that I had Cooper perform the last scene in only his boxers, which seemed awkward in hindsight. Therefore, I decided to reshoot the last two scenes the next day of shooting, which was five days after the third shoot day. Also, the scenes were incomplete in that we had not shot any with cats. After consideration, I determined that the coverage would cut together more seamlessly if they were shot on the same day.

In preparation for the second weekend of shooting, I had to construct a plan for catering. Since I am skilled in culinary practice, my plan was to cook for two of the days and order a meal for the other. I had cooked for two shoot days on my previous shoot and was confident that I would be able to this time. The expense was also significantly less when I shopped for the ingredients.

Another major preparation for the weekend was obtaining the cats. I had visited the shelter three times prior and determined which cats I would use. My original plan was to use three cats and a kitten, but the shelter did not bear a kitten at the time of shooting. Therefore, I used a cat with a damaged eye instead. The only other setback was that one of the cats I had chosen had been adopted in the week leading up to the shoot day. In response, I chose another

cat, which proved to be beneficial on set. At this point, I had approval from the shelter to use the cats and its owner's agreement to bring them to set and supervise them during shooting.

With these preparations, I was confident going into the fourth day that my crew and I would be able to shoot without much difficulty. This confidence changed when problems arose due to the shelter owner's lack of set experience.

The crew and I arrived on set and started preparing to shoot on time with the anticipation of starting as scheduled. However, the shelter owner failed to arrive on time with the cats. When the second assistant director called her, she informed him that she would be an hour late with the cats. She arrived a half hour later than she had stated.

During this time, the crew and I decided to shoot some of the inserts that we had planned to shoot after the other shots. When the cats arrived, we were able to begin shooting their coverage without having wasted time waiting. With trial and error, we were able to decide which cats could be used for the shots that needed direct interaction with the cast.

Though set operations were relatively smooth after we started working with the cats, the shelter owner decided to leave after being on set for two hours. She had previously agreed to remain there for the entire day to help wrangle the cats. In this situation, a bout of luck happened in that the wardrobe supervisor was a veterinary assistant. Therefore, she was able to wrangle the cats for the rest of the day.

After the situation with the cats was managed, the rest of the day worked according to plan. The last shot of the day involved the exterior setup from scene 3 in which George lifts the blanket from the box to reveal a cat. While we shot this take, the crew was able to pack up the rest of the equipment and restore the apartment to its original appearance. After wrapping, the

shelter owner returned and retrieved the cats. As a gesture of gratitude, we donated the set dressing and cat props to the shelter. We then prepared for the fight scene.

On the fifth day, the crew and I took our first and only trip off campus to a house in Uptown New Orleans. This location was used as Bull's house, where the fight scene occurs. The stunt coordinator, the actors, and I had rehearsed the scene a few days prior, so the choreography for the fight had been predetermined. Therefore, we were able to shoot the coverage with confidence.

With the fight scene's coverage being shot in an efficient manner, the crew and I were able to shoot another scene outside the house across the street, which consisted of one setup. Our most prominent concern at this point was the weather forecast for the next day.

The planned day for the end of shooting was at the apartment exterior. In looking at the weather forecast the day before, the first assistant director saw heavy rain predicted. As department heads, we decided to wait to see if the weather would permit us to shoot. Our call was at noon, so we could wait to see if the weather would clear by then.

When the morning came, the rain had already started. The first assistant director, producer, and I waited until 11 am to see if the weather would clear. At this point, a tornado warning had been put into effect. Upon learning this information, I called my major professor to ask if I should cancel the day. He told me that if I thought that would be the right decision, I should make the announcement. I then told the assistant director to inform the crew through email that the shoot would be cancelled. I then had to create a plan to shoot the next Friday.

With this being my first time having to cancel a shooting day, I had not experienced the complications that arise from rescheduling. First, many of the crew members had to fulfill other commitments and were not available. Therefore, I had to work with my producer to find others



who could fill the positions with short notice. Next, I had to contact the head of facility services to reserve another day to shoot at the location and reschedule another equipment checkout day. With these complications, I was relieved to find that the actors were available without any scheduling conflicts.

Once the rescheduled shoot day was organized, we were able to commence. The only setback was that the card for the audio mixer was left in a car that was used for errands. In response, we decided to shoot two shots that did not require audio. Even with this decision, we were delayed by twenty minutes. After this problem was solved, we were able to shoot all the coverage we needed by the end of the day. The night shots also proved to be some of the better coverage of the shoot due to the use of a five-thousand-watt light to mimic a streetlight. The only problem that this day caused for post-production was the loudness of the traffic as a result of our close proximity to the street. Otherwise, the day went well for having to be rescheduled.

In beginning the shoot, I knew problems would emerge. I had experienced this phenomenon on other shoots and was prepared to overcome setbacks. The most troubling obstacles were the catering situation and the need to reschedule the last day, but these problems were overcome due to strategic crisis management practiced by the department heads. My biggest takeaway from this shoot was that people are willing to help in times of need and that problems can be overcome when strategy supersedes emotional reaction. I was also able to work with animals and maintain a production over six days, which I had not done before. Though my patience and will were tried at times, I was able to lead a crew to shoot a film that I had written and planned. Also, no equipment damage or failure occurred, and no one was injured. Therefore, I am overall pleased with the way the shoot operated.

## **PART III**

## Chapter 8: Editing

Upon entering my first year of the program, film editing was one of my strongest interests. The first time I opened an editing program, I was fascinated with the amount of control an editor has over footage. I enjoy the process of converting raw, meaningless footage into a crafted visual story through juxtaposing moving images.

In our first year as MFA students, we learn how to first cut the footage of a film to make a story, then how to fine-tune these cuts into an interesting sequence of images. The second year, we learn how to use this knowledge to create a story with more complexity through intercutting scenes that vary in location and purpose. In my understanding, the purpose of editing a thesis film is to then gain more knowledge on how the editing contributes to and enhances the aesthetic of the film. This notion proved most beneficial while editing *Stray Cats*.

With any film, a picture lock starts with a first cut. This cut is also referred to as the rough cut because it is the version in which the editor builds the story by splicing the footage with little regard for pacing. In my first cut, I viewed the footage after it had been synced with the audio and used what I thought were the best takes to build the story. I often favor the latter takes of each setup because they are usually better composed after improving on the mistakes of previous takes. After a week of cutting footage, I was ready to show my major professor what I considered to be my first cut.

My first meeting with my professor was a disappointment in what I believed to be a quality first cut. A majority of my choices for shots were scrutinized for lack of quality in both composition and editing decisions. This meeting was where I felt I was at my lowest point in the project because the composition choices could not be reversed. With these opinions having been stated, we proceeded with the second stage of editing: tightening the cuts.

In multiple sessions, my professor and I proceeded to make progress in editing decisions. Scene by scene, we chose which takes would be used for each shot, how many frames each shot should be, and how the scenes would play out with available footage. In some instances, we would use segments of the clips that occurred before action and after cut had been called to fill in gaps in the narrative. In others, we would reorder the shots to better tell the story. The scene that proved to be the most difficult was the fight scene, which contained multiple segments that did not match fully in movement or continuity.

One of the most prominent mistakes I made in shooting some of the shots was the elemental error of cutting in the camera. Since I had shot three shorts previously, I became over confident that I knew where cut points had to be made in editing and chose not to shoot clean entrances and exits. Therefore, my professor and I had to find instances where we could insert other shots to hide to lack of movement from one shot to the next. Here, I learned the important lesson that regardless of how much I think I know about how a film cuts together, I need to give myself options for cut points in post-production.

Although my professor and I faced many hardships in the editing process, one of the concepts I learned was how editing contributes to the aesthetic of a film. The moment where I noticed this notion was when we were reworking the first scene in the beat where Mr. Williams confronts George about his obsession with cats. While Mr. Williams tells George that he needs to have people in his life, my professor decided to insert a shot where George turns his head around and looks down. When inserting this shot, my professor said, "We're going to do this because he's confronting him, and he doesn't want to be confronted." In this instant, I realized a skill that the editor can use to affect the emotional impact of a scene. In using an action or image that may have gone unnoticed in shooting, the editor can add drama to the story. This moment

was the point where I learned that editing consists of more than creating a coherent and enjoyable story.

After learning more about the aesthetics of editing, I began to enjoy the filmmaking process again. My experience with seeing the film materialize revived my passion as we advanced the cuts, and I appreciated the craft with a renewed enthusiasm. I began to see opportunity where I had before seen displeasure.

As we progressed toward picture lock, my professor and I decided that some pickup shots needed to occur. The office at which George works had no establishing shot. A gap existed in between George following Rose from the apartment complex and arriving at Bull's house, and we needed more cats for George's cats. To address the cat issue, we decided to add some pictures of cats for George to look at when he is in his room looking at his computer in scene 9. Since neither of the actors were available for the pickup shots, we decided to use the lower body of stand-ins for the shots where George follows Rose to Bull's house. For this coverage, I decided to break the sequence down into three shots. As for wardrobe, we were able to obtain the shorts, stockings, and boots used in principle photography for the female stand-in. For George, the stand-in was able to wear faded jeans that resembled the original wardrobe, but we could not obtain the shoes. To our surprise, the female stand-in showed up to the shoot wearing similar checker-patterned shoes. However, these shoes did not fit the male stand-in. As a result, George's feet are walking crookedly in the pickup shots and his heels poke out of the shoe. In editing, though, my professor and I were able to use his shadow to convey his appearance, which ultimately worked better. In another shot, he stops in the frame. We were able to use this action without having to show his unrealistic walking beforehand.

As for the store front, a camera crew member and I had scouted a location that was a computer repair shop which we could shoot from the street. When at the location, we shot multiple angles of the store front to give options for an establishing shot. In the editing room, I then masked the store's logo and other store information with other sections of the store's façade. Using the title tool in AVID Media Composer, I created a title that said William's, which I was able to place adjacent to the "Computer Repair" text that was already on the store front. I later created a better-quality version of this frame in DaVinci Resolve.

After working the pickup shots into the cut, all that was left was to tweak other sections of the film. One more session of editing was all we needed to declare picture lock.

As I have continuously learned as a film student, one learns more about production from editing than from shooting. During principle photography, I made multiple mistakes that affected the editing process. Some were due to poor planning, others due to poor judgment. In making these mistakes, I was able to apply the experience gained while working as a director of photography on a later shoot. Here, I insisted on shooting coverage that was not previously planned knowing that the director would need the options in post-production. My most important lesson from this stage of completing the film, though, was how the editing affects the aesthetic of the film. I feel that if I had not worked with a professor with decades of experience in editing, I would not have gained this knowledge.

## Chapter 9: Color Correction

Of all the processes that contribute to filmmaking, color grading is the one that I am least experienced with. Though I have color corrected footage for a previous project, I am hardly familiar with color's contribution to film regarding the mood. Due to my lack of skill in this practice, I decided to delegate this task.

When starting the process, the colorist first had to balance the color between the shots. This task proved to be tedious because many of the shots were not white balanced when captured. Therefore, the color had to be heavily manipulated using the coloring tools in DaVinci Resolve. Also, the blacks within the shots were manipulated to be darker in the exterior shots. Then, the interiors needed white added to them to show detail in the black areas. This addition was needed most in scene one to show detail in George's black shirt.

After three days of color correction, the colorist began color grading. To match the romantic comedy/drama genre style, I searched around the internet for frames equivalent to this description. After multiple searches, I found a frame from the "Jack, I'm flying" scene in *Titanic*. Though *Titanic* does not match the exact genre specifications of my film, I felt the coloring of this frame best fit the scenes where George is with his cats and those where he and Rose connect. These scenes use a warm overtone with saturated colors in order to provoke a sense of happiness with the audience.

With the choice of warm overtones for the happy scenes, the colorist then chose a green, less-saturated overtone for scenes that provoke anxiety. One such scene is George and Rose's confrontation in scene ten. Here, I wanted the audience to feel uneasy toward Rose and George's dialogue, and decided that the less-saturated overtone would provoke that sensation. With this contrast, my intention was to cue the audience to which type of scene it is watching.

The most prominent understanding I reached after the coloring of *Stray Cats* was the power of 4:4:4 compression in color. Having color corrected a previous film, I saw the problems that arise when coloring footage shot in 4:2:0. Since less color space exists in 4:2:0, the coloring often fails to fill the frame, especially in its darker regions. As a result, certain pixels appear as squares with a different color, distracting the audience from the image. Since some of the shots in this film were captured with improper exposure and white balancing, the frames may not have been salvageable if they had been shot in 4:2:0. Therefore, using a 4K camera with 4:4:4 provides both an image with more resolution and more options for coloring in post-production.



## Chapter 10: Sound Design

Before my start in the MFA program, sound design was one of the aspects of filmmaking I had studied thoroughly. My interest in sound began in my first film class at Loyola University. Here, I was surprised to learn the sophistication of capturing and editing good quality sound. My previous impression was that sound was simply recorded and then played with the film. I was unaware that the quality of the recording, editing, and design depend on the quality of the recording equipment, editing software, and sound technician.

In the time between my undergraduate and graduate studies, I created three video projects to practice the skills I learned at Loyola. My first video yielded poor quality sound due to my rudimentary skills. Therefore, I researched sound editing and learned about fading, threshold, and dissolving. With this new knowledge, I was able to produce better quality sound with my second video. The main flaw that persisted was background noise.

For my third video, I researched more sound editing techniques and purchased a microphone that produced better sound quality. I also re-recorded the dialogue after shooting, which yielded crisper audio playback. However, the dialogue was often out of sync.

In the summer leading up to my start at UNO, I had the privilege of studying sound recording, editing, and mixing at SDI Media in Copenhagen, Denmark. With my mother's employment at the company, I was able to view multiple sessions of these three stages of sound development free of charge.

The study of sound development at SDI provided me the ability to edit my own sound for my projects at UNO. The main skill I have developed during this time is equalization, in which one removes unwanted sounds and maximizes the prominence of dialogue. For *Stray Cats*, I used equalization to remove unwanted humming in the interior scenes and excessive traffic noise in

the exterior scenes. Even with equalization, uncontrollable traffic noise remained in scenes three and eight. Therefore, I decided to use wild lines that were captured on set to replace the dialogue.

After replacing the dialogue for scenes three and eight, my next task was to record filler dialogue for scene nine. In this scene, George watches from his window as Bull walks up to Rose and grabs her to demand money. When editing the film, my professor and I noticed that Jimmy was unrecognizable as Bull. Therefore, in an earlier cut, we added in dialogue from scene thirteen as a place filler to represent Bull. The dialogue seems unnatural and out of place, though, so I decided to ask Jamie and Jimmy to record new lines. These lines were improvised to match the scene. After recording, I mixed the dialogue at a low volume to appear distant from the window. With these added lines, I feel that Bull is recognizable in scene thirteen.

As for sound design, the main element I wanted present was that of silence. Silence is often a factor that tells more to the audience than is possible with dialogue. *Goodfellas* is a film that uses this technique well. In a scene after Henry's final arrest, Jimmy gives him a task. While observing Jimmy's behavior, Henry notices that Jimmy wants to send him to his death. At the point of Henry's realization, the sound disappears from the scene, then fades back in.

For *Stray Cats*, I decided to use this technique for scene five, when George approaches the window to see Rose after their first meeting. My intent is for the audience to feel the connection that he starts to feel towards her and his empathy for her situation.

The most prominent challenge as a sound editor and mixer is fabricating natural sound. Sounds are recorded in multiple locations and often appear artificial when added to the film. With the knowledge I have gathered from SDI, UNO, and my personal practice, I feel that I was able to create an effective sound design to fit *Stray Cats*.

## Chapter 11: Musical Score

During the editing process, I added a temporary music track for a composer to interpret after picture lock. The tracks consisted of both source and score music to represent both the character and the scene.

For scenes that use source music, I applied *Stray Cat Blues* and *Look What the Cat Dragged In* by the Rolling Stones and *Cats in the Cradle* by Harry Chapin to the track. I felt that the character would enjoy classic rock, and these songs were related to cats. The songs also fit the mood for the scenes, as the character was listening to them indirectly.

For the score songs, I chose *Wake Me Up* by Avicii and *Extreme Ways* by Moby. I chose *Wake Me Up* for scene two and three to represent what George thinks about when he walks to his apartment. Rose then interrupts the song when she approaches him, stopping at the “I don’t know where the journey will end, but I know where to start” lyrics. As for *Extreme Ways*, the song’s introduction has a powerful tone, which is used in *The Bourne Identity*’s end credits. To me, the song symbolizes a gaining of strength after a period of weakness, and I felt it contributed to the empowerment that George feels after fighting Bull. However, these songs were removed once the composer created the score.

I chose the composer due to my experience with his previous work. My familiarity with him and his style compelled me to commission his skills. For *Stray Cats*, he used the temporary music as a guide for his composition. The score is instrumental, but resonates a similar tone to the temporary tracks. After watching the picture locked cut, he asked me to send him a version without the tracks. With his expertise, he was able to record music that I feel fits the scenes in accordance with what I had shown him.

## Analysis

*Stray Cats* was intended to show an introverted protagonist who breaks out of his shell. In the beginning, he fears the embarrassment of revealing his lifestyle to another person. Mr. Williams' confrontation and Mike's ridicule reinforce his desire to stay isolated. When he meets Rose and sees that she likes the cat he has found, he feels a connection to her. She then serves as a vehicle for him to shed his fear. In conquering his fear, George's character represents me. My constant struggle in life has been overcoming the hesitation of connecting with people for fear of revealing my awkwardness. I have often shied away from people in social situations and returned to isolation for comfort. Though I have made connections with others throughout life, I often freeze in social situations. My behavior often resembles George's first meeting with Rose and his first interactions with Mr. Williams and Mike. Though George's situation is extreme, his process of conquering fear resembles steps I have taken to overcome mine.

One example of George's behavior relating to mine is in his reaction to Rose's bruise. The conversation starts awkwardly, but he quickly gains comfort in talking to her. Then, just as the conversation reaches its peak, Rose reveals her bruise by mistake. George freezes, and Rose quickly exits the situation to avoid further discomfort. I have experienced similar situations in which I started to feel comfortable talking to someone and then revert back to awkwardness after an interruption. I feel anxious when a conversation is interrupted, and my ability to continue shuts down. The scene is an extreme example, but I often behave similarly in these types of situations.

As for overcoming fear, a moment that represents me more accurately is when George stands up to Mike. At this point, the film has established that Mike often controls conversations between him and George. He uses George's shyness to empower himself. Once George takes the

initiative to stand up to Mike, Mike suddenly fears him. This situation is new for Mike, and he finds himself trying to regain the power. Once he realizes his disadvantage, he belittles George and walks away. This scene resembles multiple circumstances where I stood up for myself. I will often allow people to dominate conversations with me because of my fear of appearing impolite. Then, when I decide to stand up for myself, the person becomes argumentative in response.

In a way, the film represents my desire to conquer my fear in order to achieve my ambitions. My fear often holds me prisoner from my goals, and I only accomplish these ambitions when I discipline myself. As a film, I feel *Stray Cats* effectively represents this desire through George. He first realizes his flaw when Mr. Williams mentions his situation to him. Then, when he meets Rose, he feels compelled to make a connection with her. Though the film condenses the time span for this process, the story represents the steps one can take in mastering apprehensive behavior.

Though the film effectively portrays this type of story, it is not without flaw. One of the main issues with believability is the location for a prostitute. Rose is set up to offer her services to random men in public, which fits better an urban environment. Though the real location is urban, it seems more suburban. Also, the street lacks pedestrians, which would contribute to an urban appearance.

Another major flaw is the fight scene. While editing, my professor and I worked extensively to cut the scene into a believable sequence. Though it unfolds better than what I had originally envisioned, it lacks an adequate amount of action. The fight seems too short for the power shift between the characters, and George's triumph feels somewhat unearned. Adding to the short duration, the actions seem forced at times. The characters move too slow in these moments for the fight to seem natural.

Aside from these flaws and some performance issues, I feel that the film entertains and tells the story coherently. Many individuals experience the fear of revealing their personality. In response, they place a barrier between themselves and society. This film has the potential to reach this audience. For the more confident viewers, the film can speak to their encounters with self-doubt. Fear of social inadequacy is not an overarching problem for all, but I am confident that everyone has experienced some form of apprehension at times.

Similar to George, I often faced self-doubt while making this film. In previous projects, I had experienced more freedom in the writing, directing, and editing stages. Professors had outlined the project, but my creativity was less monitored. With this new set of expectations, I often hesitated to make progress. I would miss deadlines, avoid the work, and ignore calls from my professor about my progress. Some of this behavior was related to my lack of motivation, and some resulted from my fear of failure. In previous projects, I was excited to work endlessly on progressing towards the final product. Therefore, the finishing of this film symbolizes my breach of the barrier I made between myself and filmmaking. Once I regained my passion for the craft, I was driven to complete the project and prove that I would not accept failure.

After two years of work, I am submitting this film to the graduate school to be on record with the University of New Orleans. My next course of action will be entering it into festivals. To create this film, I depended on the help of many collaborators. Failure to find an audience for it would be a disservice to myself and them. I would like for the film to be a vehicle for my actors to land roles in future projects and show what my crew is capable of. My crew was invaluable to the production, and I would like to work with them in the future.

Along with releasing this film to the world, I would like to continue in the craft of filmmaking. Since my initial inspiration to become a filmmaker, the business and the art has

changed significantly. Productions are rarely shot on film in the current world, and release methods have changed in recent years. Streaming has become a wide market for film release. This phenomenon used to discourage me, but I would now like to embrace its possibilities. Along with making films in the future, I would like to eventually run my own production company. Reaching this goal will allow me to own the means of production and provide a service for other filmmakers. I feel that I was given a chance to practice my passion at the University of New Orleans, and I would like to provide that opportunity for other filmmakers.

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## Appendix A: Screenplay

George's Cats

By

Christian Chesnut

4/17/17

Thesis Committee:  
Florent Retz (Major)  
Hamp Overton  
Kevin Griffith

1

INT. COMPUTER REPAIR OFFICE - DAY

1

A hand puts a screw into the side panel of a desktop tower. A screwdriver drives the screw in.

The same set of hands grabs a computer monitor from the ground and sets it on the table. The right hand grabs a screwdriver and unscrews a screw.

The door opens. In walks MR. WILLIAMS, mid-40s, in a button-down shirt and khakis.

MR. WILLIAMS

George?

We see George, mid-20s, in a rock t-shirt and jeans. His eyes do not leave the monitor as he continues loosening screws.

MR. WILLIAMS

George.

GEORGE

Huh?

George's eyes do not leave the monitor.

MR. WILLIAMS

Do you realize your shift's over?  
I'd like to go home.

George looks at his watch. It says 5:37.

GEORGE

Wow, okay. Let me just get this.

George begins putting the screws back in the monitor. Mr. Williams approaches him.

MR. WILLIAMS

Leave it. You can pick it up  
tomorrow.

George stops. He sets the screwdriver on the table.

Mr. Williams points to the corner. We see a blanket over a cardboard box.

MR. WILLIAMS (cont'd)

Is that another cat?

George looks at the box.

(CONTINUED)

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CONTINUED

2.

GEORGE

Yeah, I found her on the way here  
this morning.

MR. WILLIAMS

How many do you have now? Like ten?

George chuckles.

GEORGE

It's only four. I'm just keeping  
them until they're adopted. It's  
all worked out with the shelter.

Mr. Williams puts his hand on George's shoulder.

MR. WILLIAMS

George, you're a good guy, and this  
is noble of you, but you need  
people in your life. All I hear you  
talk about is these cats.

GEORGE

I need to get her home.

Mr. Williams smirks and nods. George looks back at the box.

MR. WILLIAMS

Well, I'll see you tomorrow.

Mr. Williams walks away.

2 EXT. STREET - DUSK 2

George walks swiftly down a residential street, carrying the  
box.

3 EXT. APARTMENT BUILDING - DUSK 3

Approaching the apartment building, George sees ROSE, a  
mid-20s prostitute in a tank top, short shorts, fishnets,  
and boots, smoking a cigarette. He starts walking nervously,  
trying to avoid looking at her.

Rose looks to her right and sees George approaching.

ROSE

Hey there.

George turns to her, forces a smile, and nods. He continues  
walking.

(CONTINUED)

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CONTINUED

3.

ROSE (cont'd)  
You looking for a date?

George stops, turns around, and awkwardly shakes his head.  
After a pause, Rose looks at the box.

ROSE (cont'd)  
What you got there?

GEORGE  
Eh, I'm kind of in a hurry.

ROSE  
Oh, come on, show me.

Reluctantly, George lifts the blanket to reveal a kitten.

ROSE (cont'd)  
Aw, how cute. How old is it?

GEORGE  
I think two or three months. Just  
found her this morning.

ROSE  
So you just picked up a kitty and  
took her with you.

GEORGE  
She...had no tag. Anyway, I have to  
get going.

ROSE  
(smiling)  
Well, if you change your mind about  
that date, my name's Rose. Like the  
flower.

George awkwardly smiles again.

GEORGE  
I'm George. See you.

ROSE  
Bye.

George heads to the door. Rose looks back toward the street.

MIKE  
Hey man.

George turns and sees MIKE, 40s, a maintenance worker,  
kneeling with a tool box.

(CONTINUED)

CONTINUED

4.

GEORGE

Oh, hey Mike. Didn't see you there.

Mike stands up nods in the direction of Rose and leans in toward George.

MIKE

(quietly)

Why don't you go after that?

George looks at Rose while she faces the street. He shakes his head.

GEORGE

Nah, man.

MIKE

Suit yourself. I guess you just like the four-legged pussy, huh? Maybe she's got a friend who can join.

Mike nods at the box and laughs. George looks away in disapproval.

GEORGE

Bye Mike.

George enters the building. Mike continues laughing as he returns to cleaning the window.

4

INT. GEORGE'S LIVING ROOM - DUSK

4

George enters his living room and rushes to his kitchen. After setting the box on the table, he opens the cabinet under the sink and reveals four boxes of dry cat food. Quickly, he opens one and pours food into an empty bowl on the ground.

Almost instantly, three cats approach from the living room and go to the bowl

GEORGE

I'm so sorry guys. I forgot what time it was.

George grabs the water bowl from the floor and dumps it into the sink, then proceeds to his fridge. On the door is a sticker that says "International Society for Animal Care." As he opens it, we see one Chinese food container and ten water jugs. He grabs a less-full jug and pours water into the bowl.

(CONTINUED)

CONTINUED

5.

Walking over to the feasting cats, he sets down the bowl and pets them some more. He then grabs a can of tuna from under the sink and a bowl from his cabinet. Setting the bowl on the counter, he empties the tuna.

GEORGE (cont'd)  
You guys have a new friend.

George lifts the blanket from the box takes the kitten out.

GEORGE (cont'd)  
You must be hungry.

He sets the kitten on the counter, next to the bowl. He grabs another bowl and pours some water from the jug into it.

He pets the kitten, then walks to the fridge. He pulls out the Chinese food container and sets it on the counter before leaving the kitchen.

5 INT. GEORGE'S BEDROOM - DUSK 5

George enters his bedroom and looks to his window.

On the sidewalk, Rose stands, looking around. A gust of wind passes, causing her to shiver and rub her hands on her arms.

George tilts his head, intrigued by this sight.

6 INT. GEORGE'S BEDROOM - MORNING 6

George lies in his bed, sleeping.

A MEOW.

George opens his eyes and sees a cat standing on his chest.

George stands up and walks to his window to his window. He looks to the spot where Rose was the night before, but she is gone.

7 INT. COMPUTER REPAIR OFFICE - DAY 7

George solders a wire inside a laptop, then puts the laptop to the side.

He grabs a monitor from the floor and unscrews the screws from it, then puts it to the side.

MR. WILLIAMS (O.S.)  
Alright George, I'm out. See you  
Monday.

(CONTINUED)

CONTINUED

6.

GEORGE  
Okay Mr. Williams.

George grabs the laptop and puts a plate and screws back in. He flips it over. Right before opening, he stops, staring at something.

Covering the laptop's logo is a sticker of a red rose. He stares, intrigued.

GEORGE (cont'd)  
Rose. Just like the flower.

After a moment, he opens the laptop.

8 EXT. APARTMENT BUILDING - EVENING 8

George approaches the building. Standing outside is Rose, smoking a cigarette. Her outfit has changed, but is similar. She faces the opposite direction.

Noticing her, he stops and stares.

Turning around, she notices George and smiles.

ROSE  
Hey you.

George continues staring at her.

ROSE (cont'd)  
Hello?

He snaps out of his trance.

GEORGE  
Oh, hey.

Rose giggles a bit.

ROSE  
No kitten today?

GEORGE  
Um, no. No new ones.

ROSE  
Oh well. I guess you can't find one every day.

She throws her cigarette on the ground and reaches to fix her hair. As her arms raise, George notices a bruise on her underarm. His facial expression changes upon seeing this.

(CONTINUED)

CONTINUED

7.

Pointing at it, George begins to say something, but cannot.

Noticing he has seen it, Rose brings her arm down quickly. She curls her lips in embarrassment.

ROSE (cont'd)  
So, I guess I'll see you later.

Breathing heavily, George begins to walk away. In that moment a car horn honks off-screen, startling George. He looks back for a second as Rose approaches the car off-screen.

ROSE (O.S.)  
Hey there.

MAN (O.S.)  
I'm just looking for a quick...

Their conversation becomes indistinct as George approaches the front door.

MIKE  
Hey man.

GEORGE  
Hey Mike. Look, I have to go.

George continues toward the door while Mike stays put

MIKE  
George.

George stops and turns around. He nods.

MIKE (cont'd)  
Why don't you let me pay for a night with her?

Mike pulls out some cash. George looks at Mike with confusion.

GEORGE  
Seriously?

MIKE  
Yeah, why not?

GEORGE  
I told you I'm not interested.

(CONTINUED)



MIKE

Come on bud. You're so lonely.

GEORGE

And I'm okay with that.

MIKE

No you're not. And besides, she's hot. Not too much poon-tang like that around.

George tilts his head, looking disgusted. He approaches Mike.

GEORGE

Honestly, that's all you think about women, isn't it?

MIKE

Come again?

GEORGE

I used to think you were cool with all your stories, until I realized how shitty they are. All those times you just left women hanging after a fuck.

Mike looks offended.

MIKE

What's gotten into you?

GEORGE

Do you even know what it's like to care about a woman as a person? Or are they just a piece of ass?

Mike puts the cash back in his pocket and shakes his head.

MIKE

Fine, be a loser. I though better of you.

Mike walks away. George looks at him with contempt, then back at the ground as we hear a door slam off-screen.

9 INT. GEORGE'S BEDROOM - NIGHT

9

George sits on his bed with his laptop, typing.

After a moment, he stands up and walks toward the window. He looks at the spot where Rose normally stands, which is currently vacant.

Rose walks toward the spot, counting money. She puts the bills in her purse as she reaches her destination.

Abruptly, a luxury car that was parallel parked approaches her and an arm reaches out to grab hers. She struggles and yells, which is inaudible in the apartment. This action causes George discomfort.

The same arm grabs Rose's shirt and pulls her toward the door. After more yelling, she takes cash out of her purse and throws it into the car. The hand then pushes her back and drives off.

Breathing heavily, George rushes out of his apartment.

10 EXT. APARTMENT BUILDING - NIGHT

10

George runs toward Rose, causing her to back up. She holds her hands in front of her as if to keep him away. Noticing this, George stops.

GEORGE  
Are you alright?

ROSE  
What?

George sighs, hesitating to explain.

ROSE (cont'd)  
Is there something you want to say?

GEORGE  
I saw what just happened.

ROSE  
Really, what's that?

GEORGE  
You being grabbed.

ROSE  
Oh, so you're spying on me.

George looks down in embarrassment.

(CONTINUED)

GEORGE  
(looking up)  
I just want to know if you're okay.

ROSE  
It's none of your business. Now  
unless you want some action, leave  
me alone.

Nodding, George begins to walk away.

After a few steps, he appears to have an epiphany. He turns  
around and rushes toward Rose.

ROSE (cont'd)  
Oh my God.

GEORGE  
What if I could pay you without the  
service?

ROSE  
Huh?

GEORGE  
What do you charge?

Rose looks confused.

ROSE  
I don't know what you're getting  
at, but stop.

GEORGE  
Come on.

ROSE  
I'm not looking for pity shit.

George looks at her for a moment, opening his mouth but  
unable to speak.

ROSE (cont'd)  
Fuck off!

Rose motions George to go away. After a moment, he nods and  
walks toward the apartment building.

11.

11 INT. GEORGE'S LIVING ROOM - NIGHT 11

George enters his living room and slams the door. He sighs heavily.

Against the wall, the kitten scratches a dangling black piece of fabric. George walks over and picks her up.

Petting the kitten, he walks to the window and sees Rose crying.

FADE OUT:

FADE IN:

12 EXT. APARTMENT BUILDING - DAWN 12

Rose checks her watch and looks around. She then starts walking down the sidewalk. She crosses the street at the corner.

After a few steps, George emerges from the alley next to the apartment building and follows her.

13 EXT. BULL'S HOUSE - MORNING 13

A slightly upscale house with the car from earlier sitting in front.

Rose approaches the front door.

In the distance, George approaches slowly. He stops three houses away.

Rose knocks. The door opens and BULL, early 40s, stands in the doorway.

BULL

You got it?

Liz reaches in her purse. Slowly, she hands over a stack of wrinkled cash. Bull starts to count, but stops abruptly.

BULL

What's this?

LIZ

Look, Bull, I...

BULL

We talked about this last night, bitch. Where is it?

(CONTINUED)

CONTINUED

12.

ROSE  
It was slow last night.

BULL  
No fucking excuse. Come here.

Bull grabs Rose's arm and pulls her closer. She struggles while his grip tightens.

With a strong thrust, Bull slams Rose against the wall.

BULL (cont'd)  
You trying to play me, bitch?

ROSE  
No. Bull, please...

Bull slaps Rose twice.

GEORGE (O.S.)  
Hey!

Bull looks back and sees George at the bottom of the steps.

BULL  
Who the fuck are you?

GEORGE  
Let her go.

Letting Rose go, Bull pulls a handgun out and points it at George. George puts his hands in front of him.

BULL  
You better get out of here, boy.

GEORGE  
I'm not leaving without Rose.

Bull inches toward George.

BULL  
You got ten seconds motherfucker.  
One.

George backs up a step. Rose looks frightened.

BULL (cont'd)  
Two.

George backs up another step.

(CONTINUED)

BULL (cont'd)  
Good, keep going. Three.

Rose begins hyperventilating. George looks at her and stops.

BULL (cont'd)  
Four.

Bull takes a step down the first stair.

BULL (cont'd)  
Five.

George remains where he is, looking at Rose.

BULL (cont'd)  
Six. You better keep moving.

George takes another step back. Bull reaches the bottom of the steps.

BULL (cont'd)  
Seven.

Rose steps toward Bull. Bull turns and points the gun at her.

BULL (cont'd)  
Step back bitch.

Rose freezes. Bull turns back to George, realizing George is charging at him.

George tackles Bull and they start wrestling. The gun falls out of Bull's hand.

George punches Bull. Bull punches back. Rose runs up and tries to grab the gun, but Bull pulls her leg, causing her to fall.

George gets a good punch on Bull, but this pushes Bull closer to the gun.

George stands up. Bull grabs the gun and points it at George.

BULL (cont'd)  
Stay right there.

Bull stands up and walks toward George. George stays in place. Liz looks on, horrified.

(CONTINUED)

CONTINUED

14.

BULL (cont'd)  
Now, I done told you to get out of  
here.

Bull has the gun nearly in George's face.

BULL (cont'd)  
Since you didn't listen, now you're  
gonna learn...

George hastily moves his hand toward Bull's hand.

A GUNSHOT.

Rose stares in awe as we hear a moan.

We see George's face, taking deep breaths, then the gun in  
his hand. He points it at Bull on the ground. Bull moans  
while holding his arm.

BULL (cont'd)  
You broke it, you fuck!

Ignoring Bull, George walks over to Rose, keeping the gun  
pointed at Bull. He reaches his hand to help her up.

GEORGE  
Are you okay?

Rose stares at Bull in disbelief.

GEORGE (cont'd)  
Rose?

ROSE  
Yes, I'm, um, fine.

GEORGE  
Come on, let's go.

ROSE  
But, but...

GEORGE  
Don't worry about him.

Nodding, Rose grabs George's hand and he helps her up. He  
puts his arm around her and they head down the stairs.

Reaching the bottom, they stop. George looks at Bull.

(CONTINUED)

CONTINUED

15.

GEORGE (cont'd)  
Is it alright if I take her now?

BULL  
Get...the hell...out...of here.

Smiling, George continues with Rose as Bull hyperventilates and moans.

FADE TO BLACK:

FADE IN:

14 INT. GEORGE'S BEDROOM - DAY 14

George lies in his bed, sleeping.

A MEOW.

George opens his eyes and sees a cat standing on top of him. Rose's face enters after a second.

GEORGE  
How long have you been up?

ROSE  
Just a few minutes.

GEORGE  
You want some breakfast?

Rose nods. George looks at his watch. It says 1:14.

GEORGE (cont'd)  
Or lunch, I suppose.

They giggle.

15 INT. GEORGE'S LIVING ROOM - DAY 15

George enters the living room and sees the kitten scratches at the dangling black fabric.

GEORGE  
Stop that.

George reaches over and picks up the kitten. We see that the object is a black belt, attached to a white karate gee.

ROSE (O.S.)  
Is that where you learned how to  
kick ass?

(CONTINUED)



George turns around and sees Rose standing in the doorway to his bedroom. Her only garment is one of his shirts.

GEORGE  
Never thought I'd have to use it,  
honestly.

Rose approaches George. He puts the kitten down. As he stands up, she puts her hand on his face.

ROSE  
Thank you for last night.

GEORGE  
Oh, please it was nothing. I just  
thought that...

In a swift move, Rose kisses George on the lips. His eyes widen, stunned by this. She bites her lip and takes a step back.

GEORGE (cont'd)  
So...I guess I'll make lunch now?

ROSE  
Then I guess I'll get acquainted  
with the cats. Why don't you  
introduce us?

GEORGE  
Well, there's Jamie, Oscar, Misty,  
and I was thinking of naming the  
new one...Rose.

Rose smiles, flattered.

ROSE  
Aw, you're too sweet.  
(beat)  
It's not my real name, though.

George looks confused, yet intrigued.

GEORGE  
What is it then?

ROSE  
Catherine. With a "C."

George's mouth opens as he looks up, then back to Rose.

(CONTINUED)

CONTINUED

17.

                  GEORGE  
Cat?

                  ROSE  
If you like.

                  GEORGE  
Oh, I like.

FADE TO BLACK

## Appendix B: Crew List

**Written/Director:** Christian Chesnut

**Producer:** Fabiola Andrade

**1st Assistant Director:** Patrick Sanderson

**2nd Assistant Director:** Langston A. Williams

**Production Assistant:** Jaszmine Foucha

**Production Assistant:** Christy Moritz

**Production Assistant:** Eric Arnouville

**Production Assistant:** Peter Hoffpauir

**Director of Photography:** Aaron Muse

**Camera Operator:** James Williams

**1st Assistant Camera:** Amy Laws

**1st Assistant Camera:** Kyla McKechnie

**1st Assistant Camera:** Jonah Carmena

**2nd Assistant Camera:** William van Hoof

**2nd Assistant Camera:** Easton White

**Script Supervisor:** Evan Eyer

**Set Photographer:** Paul Punzo

**Casting Director:** Florence Young

**Stunt Coordinator:** Max Fisk

**Key Grip/Gaffer:** Sean Pugh

**Grip:** Callahan Wigley

**Grip:** Nick Manning

**Grip:** Peyton Tirey

**Sound Mixer:** A. Davis

**Sound Mixer:** Sam Miller

**Boom Operator:** Johnny Clement

**Boom Operator:** Jonah Carmena

**Production Designer:** Jade Saravia

**Property Master:** Dustin Foret

**Art Production Assistant:** Kendall Lewis

**Makeup Artist:** Caitlin “Evey” Sorbet

**Hair and Wardrobe:** Kathleen Michael

**Animal Wrangler:** Jessica Vaccaro

**Animal Wrangler:** Kathleen Michael

**Locations and Facilities:** Stevie Cavalier

**Editor:** Christian Chesnut  
**Editing Supervisor:** Florent Retz III

**Music Composer:** Sam Miller

## Appendix C: Budget

Final Budget Analysis for *Stray Cats*

Director: Christian Chesnut

Producer: Fabiola Andrade

Budget: \$2000

| <b>Description</b>               | <b>Estimated Cost</b> | <b>Actual Cost</b> | <b>Difference</b> |
|----------------------------------|-----------------------|--------------------|-------------------|
| <b>Cast &amp; Crew</b>           |                       |                    |                   |
| Cast                             | 0                     | 0                  | 0                 |
| Rehearsal Expenses               | 20                    | 20                 | 0                 |
| <b>TOTAL</b>                     | 20                    | 20                 | 0                 |
| <b>TOTAL ABOVE THE LINE</b>      | 20                    | 20                 | 0                 |
| <b>Production Design</b>         |                       |                    |                   |
| Set Dressing                     | 50                    | 38                 | 12                |
| Wardrobe                         | 70                    | 43                 | 27                |
| Makeup & Hair                    | 20                    | 30                 | 10                |
| <b>Transportation &amp; Gas</b>  |                       |                    |                   |
| Grip Truck Gas                   | 60                    | 87                 | 27                |
| <b>Location &amp; Facilities</b> |                       |                    |                   |
| Catering                         | 0                     | 424                | 424               |
| Craft Services                   | 800                   | 687                | 113               |
| <b>Camera &amp; Equipment</b>    | 0                     | 0                  | 0                 |
| <b>Production Sound</b>          |                       |                    |                   |
| Sound Expendables                | 30                    | 40                 | 10                |
| <b>TOTAL PRODUCTION</b>          | 1,030                 | 1,349              | 319               |
| <b>Editorial</b>                 |                       |                    |                   |
| Hard Drives (2)                  | 200                   | 200                | 0                 |
| <b>Music</b>                     |                       |                    |                   |
| Composer                         | 200                   | 100                | 100               |
| <b>TOTAL POST PRODUCTION</b>     | 400                   | 300                | 100               |

|                         |       |       |     |
|-------------------------|-------|-------|-----|
| <b>General Expenses</b> |       |       |     |
| DVD Creating            | 50    | 50    | 0   |
| Film Festival Expenses  | 500   | 500   | 0   |
|                         |       |       |     |
| <b>GRAND TOTAL</b>      | 2,000 | 2,219 | 219 |

COLOR CODE:

OVER THE BUDGET/LOSS

UNDER THE BUDGET/SAVED

TO BE DETERMINED/NOT SPENT

## Appendix D: Schedule and Call Sheets

### CAST MEMBERS

1. George
2. Rose
3. Mike

4. Bull
5. Mr. Williams
6. Bum

## George's Cats

### First Weekend

|                        |                          |   |         |
|------------------------|--------------------------|---|---------|
| Sheet : 3<br>1 7/8 pgs | Scenes: 3<br>EXT<br>Dusk | Apartment Building<br>George meets Rose | 1, 2, 3 |
|------------------------|--------------------------|---|---------|

|                        |                         |  |         |
|------------------------|-------------------------|--|---------|
| Sheet : 8<br>2 6/8 pgs | Scenes: 8<br>EXT<br>Day | Apartment Building<br>George notices Rose's bruise and stands up to Mike | 1, 2, 3 |
|------------------------|-------------------------|--|---------|

End of Shooting Day 1 -- Friday, April 21, 2017 -- 4 5/8 Pages -- Time Estimate: 0:00

|                      |                         |  |   |
|----------------------|-------------------------|--|---|
| Sheet : 7<br>4/8 pgs | Scenes: 7<br>INT<br>Day | COMPUTER REPAIR OFFICE<br>George repairs computers and sees rose sticker | 1 |
|----------------------|-------------------------|--|---|

|                        |                         |  |      |
|------------------------|-------------------------|--|------|
| Sheet : 1<br>1 5/8 pgs | Scenes: 1<br>INT<br>Day | COMPUTER REPAIR OFFICE<br>Mr. Williams Approaches George | 1, 5 |
|------------------------|-------------------------|--|------|

End of Shooting Day 2 -- Saturday, April 22, 2017 -- 2 1/8 Pages -- Time Estimate: 0:00

|                    |                          |   |   |
|--------------------|--------------------------|---|---|
| Sheet : 4<br>1 pgs | Scenes: 4<br>INT<br>Dusk | George's Living Room<br>George feeds cats | 1 |
|--------------------|--------------------------|---|---|

|                      |                         |   |      |
|----------------------|-------------------------|---|------|
| Sheet : 5<br>1/8 pgs | Scenes: 5<br>INT<br>Day | George's Bedroom<br>George looks out the Window and sees Rose | 1, 2 |
|----------------------|-------------------------|---|------|

|                      |                         |   |   |
|----------------------|-------------------------|---|---|
| Sheet : 6<br>2/8 pgs | Scenes: 6<br>INT<br>Day | George's Bedroom<br>George wakes up to cats | 1 |
|----------------------|-------------------------|---|---|

|                       |                          |   |      |
|-----------------------|--------------------------|---|------|
| Sheet : 14<br>4/8 pgs | Scenes: 14<br>INT<br>Day | George's Bedroom<br>George wakes up to cat and Rose | 1, 2 |
|-----------------------|--------------------------|---|------|

|                         |                          |   |      |
|-------------------------|--------------------------|---|------|
| Sheet : 15<br>1 3/8 pgs | Scenes: 15<br>INT<br>Day | George's Living Room<br>George and Rose kiss and Rose reveals her real name | 1, 2 |
|-------------------------|--------------------------|---|------|


|                       |                            |  |      |
|-----------------------|----------------------------|--|------|
| Sheet : 11<br>2/8 pgs | Scenes: 11<br>INT<br>Night | George's Living Room<br>George picks up kitten | 1, 2 |
|-----------------------|----------------------------|--|------|

End of Shooting Day 3 -- Sunday, April 23, 2017 -- 3 4/8 Pages -- Time Estimate: 0:00

### Second Weekend



|   |                 |              |   |         |
|---|-----------------|--------------|---|---------|
| Sheet :<br>1 pgs  | Scenes:<br>4PT  | INT<br>Dusk  | George's Living Room<br>George feeds cats                                   | 1       |
| Sheet :<br>1/8 pgs  | Scenes:<br>5PT  | INT<br>Day   | George's Bedroom<br>George looks out the Window and sees Rose               | 1, 2    |
| Sheet :<br>2/8 pgs  | Scenes:<br>6PT  | INT<br>Day   | George's Bedroom<br>George wakes up to cats                                 | 1       |
| Sheet :<br>4/8 pgs  | Scenes:<br>14PT | INT<br>Day   | George's Bedroom<br>George wakes up to cat and Rose                         | 1, 2    |
| Sheet :<br>1 3/8 pgs  | Scenes:<br>15PT | INT<br>Day   | George's Living Room<br>George and Rose kiss and Rose reveals her real name | 1, 2    |
| Sheet :<br>2/8 pgs  | Scenes:<br>11PT | INT<br>Night | George's Living Room<br>George picks up kitten                              | 1, 2    |
| End of Shooting Day 4 -- Friday, April 28, 2017 -- 3 4/8 Pages -- Time Estimate: 0:00   |                 |              |   |         |
| Sheet : 13<br>3 4/8 pgs   | Scenes:<br>13   | EXT<br>Day   | Bull's House<br>Climax - George saves Rose from Bull                        | 1, 2, 4 |
| Sheet : 2<br>3/8 pgs  | Scenes:<br>2    | EXT<br>Dusk  | Street<br>George encounters bum   | 1, 6    |
| End of Shooting Day 5 -- Saturday, April 29, 2017 -- 3 7/8 Pages -- Time Estimate: 0:00 |                 |              |   |         |
| Sheet : 12<br>1/8 pgs   | Scenes:<br>12   | EXT<br>Dawn  | Apartment Building<br>Rose heads away as George follows                     | 1, 2    |
| Sheet :<br>pgs  | Scenes:<br>8PT  | EXT<br>Day   | George's Bedroom<br>George notices Rose's bruise and stands up to Mike      | 1, 2, 3 |
| Sheet : 9<br>3/8 pgs  | Scenes:<br>9    | INT<br>Night | George's Living Room<br>George sees Rose's abuse                            | 1, 2, 4 |
| Sheet : 10<br>1 4/8 pgs   | Scenes:<br>10   | EXT<br>Night | Apartment Building<br>George tries to convince Rose to take his money       | 1, 2    |
| End of Shooting Day 6 -- Sunday, April 30, 2017 -- 2 Pages -- Time Estimate: 0:00       |                 |              |   |         |

|                 |   | DAY #1 OF 6<br>FRIDAY April 21st 2017<br><b>CREW CALL:</b><br><h1 style="text-align: center;">7:00 AM</h1>         |            |   | <b>WEAR SUNSCREEN! WE ARE IN THE SUN!</b><br><br>TEMPS: HIGH 81°    LOW 70°<br>SUNRISE: 6:27 AM<br>SUNSET: 7:31 PM<br>CHANCE OF RAIN %: DAY 0% & NIGHT 10%<br>WINDS NNW - 6 MPH |   |                                      |
|---|---|--|------------|---|---|---|--------------------------------------|
|   |   | DIRECTOR: CHRISTIAN CHESNUT<br>PRODUCER: FABIOLA ANDRADE<br>1st AD: PATRICK SANDERSON<br>2nd AD: LANGSTON WILLIAMS |            | SET CELL:<br>(225) 937 - 3957   | <b>SHOOTING CALL:</b><br><h1 style="text-align: center;">8:30 AM</h1>   |   | SCHEDULE: 4/19/17<br>SCRIPT: 4/17/17 |
| NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated! |   |  |            |   |   |   |                                      |
| SCENES  | SET AND DESCRIPTION   | D/N  | PGS        | CAST  | LOCATION  |   |                                      |
| 8   | EXT APARTMENT BUILDING<br>George notices Rose's bruises and stands up to Mike | D  | 2 6/8      | 1,2,3   | <b>BIENVILLE HALL</b><br>University of New Orleans<br>2000 Lakeshore Drive<br>New Orleans, LA 70148<br>(Abandoned dorm behind engineering building)                             |   |                                      |
| 3   | EXT APARTMENT BUILDING<br>George meets Rose                                   | D  | 1 7/8      | 1,2,3   |   |   |                                      |
| TOTAL PAGES: 4 5/8  |   |  |            |   |   |   |                                      |
| #   | CAST  | CHARACTER  | SWF        | PU/Lv/Rpt   | HMJ   | READY ON SET  | COMMENTS                             |
| 1   | Cooper Bucha  | GEORGE   | SW         | 8:30 AM   | 8:40 AM   | 9:10 AM   | Report to Langston                   |
| 2   | Jamie Jennings  | ROSE   | SW         | 10:30 AM  | 10:40 AM  | 10:20 AM  | Report to Langston                   |
| 3   | Mitchell Benson   | MIKE   | SW         | 8:30 AM   | 8:40 AM   | 9:10 AM   | Report to Langston                   |
| BACKGROUND ARTISTS & STAND INS/PHOTO DBLS   |   |  |            | ACCOUNTREMENT   |   |   |                                      |
| STAND INS   | SCENES  | CALL   | NOT ON SET | DEPT.   | SC#   |   |                                      |
|   |   |  |            | PROS:   | 1:  |   |                                      |
|   |   |  |            | SPX:  |   |   |                                      |
|   |   |  |            | SET DRESS:  |   |   |                                      |
| : NON UNION BGS   |   | : Total Stand Ins  |            |   |   |   |                                      |
| LOGISTICS   |   |  |            |   |   |   |                                      |
| EXTRAS HOLDING & CATERING   |   | BASECAMP   |            | CREW PARKING/EXTRAS PARKING   |   | HOSPITAL PH:  |                                      |
| UNO Engineering Building  |   | UNO Engineering Building   |            | Lafitte Village Parking lot<br>(Lot across from Engineering building) |   | University Medical Center<br>2000 Canal St, New Orleans, LA 70112 |                                      |
| ADVANCE SCHEDULE  |   |  |            |   |   |   |                                      |
| SATURDAY, APRIL 22, 2017  |   |  |            | DAY # 2   |   |   |                                      |
| SCENES  | SET AND DESCRIPTION   | D/N  | PGS        | CAST  | LOCATION  |   |                                      |
| 7   | INT COMPUTER REPAIR OFFICE<br>George repairs computers and sees rose sticker  | D  | 4/8        | 1   | Performing Arts Center, Room 326<br>University of New Orleans<br>2000 Lakeshore Drive<br>New Orleans, LA 70148  |   |                                      |
| 1   | INT COMPUTER REPAIR OFFICE<br>Mr. Williams approaches George                  | D  | 1 5/8      | 1,5   |   |   |                                      |
| TOTAL PAGES: 2 1/8  |   |  |            |   |   |   |                                      |
| SUNDAY, APRIL 23, 2017  |   |  |            | DAY # 3   |   |   |                                      |
| SCENES  | SET AND DESCRIPTION   | D/N  | PGS        | CAST  | LOCATION  |   |                                      |
| 4   | INT GEORGE'S LIVING ROOM<br>George feeds cats                                 | DK   | 1          | 1   | Lafitte Village, Room B302<br>University of New Orleans<br>2000 Lakeshore Drive<br>New Orleans, LA 70148  |   |                                      |
| 5   | INT GEORGE'S BEDROOM<br>George looks out the window and sees Rose             | D  | 1/8        | 1,2   |   |   |                                      |
| 6   | INT GEORGE'S BEDROOM<br>George wakes up to cats                               | D  | 2/8        | 1   |   |   |                                      |
| 14  | INT GEORGE'S BEDROOM<br>George wakes up to cat and Rose                       | D  | 4/8        | 1,2   |   |   |                                      |
| 15  | INT GEORGE'S LIVING ROOM<br>George and Rose kiss and Rose reveals name        | D  | 1 3/8      | 1,2   |   |   |                                      |
| 11  | INT GEORGE'S LIVING ROOM<br>George picks up kitten                            | N  | 2/8        | 1,2   |   |   |                                      |
| TOTAL PAGES: 3 4/8  |   |  |            |   |   |   |                                      |
| <u>1ST AD</u><br>PATRICK SANDERSON<br>(985) 373-0292  |   | <u>2ND AD</u><br>LANGSTON WILLIAMS<br>(225) 937-3957   |            | <u>DIRECTOR</u><br>CHRISTIAN CHESNUT<br>(504) 231-7245                |   | <u>PRODUCER</u><br>FABIOLA ANDRADE<br>(504) 931-8359              |                                      |

TRAVEL TIME FROM THE UNIVERSITY OF  
 NEW ORLEANS: ON CAMPUS

| POSITION                   | NAME              | LEAVE | SW/PK/HR | CALL   | POSITION                  | NAME           | LEAVE | SW/PK/HR | CALL   |
|----------------------------|-------------------|-------|----------|--------|---------------------------|----------------|-------|----------|--------|
| <b>PRODUCTION</b>          |                   |       |          |        | <b>MAKE-UP &amp; HAIR</b> |                |       |          |        |
| DIRECTOR/WRITER            | CHRISTIAN CHESNUT |       |          | 7:00am | HEAD M/U                  | EVEY SORBET    |       |          | 7:00am |
| PRODUCER                   | FABIOLA ANDRADE   |       |          | 7:00am |                           |                |       |          |        |
| <b>PRODUCTION</b>          |                   |       |          |        | <b>COSTUMES</b>           |                |       |          |        |
| 1ST AD                     | PATRICK SANDERSON |       |          | 1:00pm | WARDROBER                 | KATIE MICHAELS |       |          | 7:00am |
| 2ND AD                     | LANGSTON WILLIAMS |       |          | 7:00am |                           |                |       |          |        |
| <b>PRODUCTION</b>          |                   |       |          |        | <b>ART DEPT.</b>          |                |       |          |        |
| SET PA                     | NIKKA HUNTER      |       |          | 7:00am | PRODUCTION                |                |       |          |        |
| SET PA                     | ERIC ARNOUVILLE   |       |          | 7:00am | DESIGNER                  | JADE SARAIVIA  |       |          | 7:00am |
| SET PA                     | CHRISTY MORITE    |       |          | 7:00am | SET DRESSER               | KENDALL LEWIS  |       |          | 7:00am |
|                            |                   |       |          |        | ART ASSISTANT             | PETER HOFFPAUR |       |          | HOLD   |
| <b>SCRIPT SUPERVISOR</b>   |                   |       |          |        |                           |                |       |          |        |
| SCRIPT SUPERVISOR          | EVAN EYER         |       |          | 7:00am |                           |                |       |          |        |
| <b>CAMERA</b>              |                   |       |          |        | <b>EDITORIAL</b>          |                |       |          |        |
| DIR OF PHOTOGRAPHY         | AARON MUSE        |       |          | 7:00am |                           |                |       |          |        |
| A CAM OP                   | AARON MUSE        |       |          | 7:00am |                           |                |       |          |        |
| A CAMERA 1ST AC            | AMY LAWS          |       |          | HOLD   |                           |                |       |          |        |
| A CAMERA 1ST AC            | JONAH CARMENA     |       |          | 7:00am | <b>CATERING</b>           |                |       |          |        |
| A CAMERA 2ND AC            | WILLIAM VAN HOOF  |       |          | 7:00am | CATERER                   |                |       |          | 1:00pm |
| <b>GRIP &amp; ELECTRIC</b> |                   |       |          |        |                           |                |       |          |        |
| KEY GRIP                   | SEAN PUGH         |       |          | 7:00am |                           |                |       |          |        |
| BEST BOY                   | PAUL FUNEO        |       |          | 7:00am |                           |                |       |          |        |
| GRIP                       | BARRINGTON HEBERT |       |          | 7:00am |                           |                |       |          |        |
| GRIP                       | PHYTON TIRBY      |       |          | 7:00am |                           |                |       |          |        |
| GRIP                       | CHRISTAN SMITH    |       |          | 7:00am |                           |                |       |          |        |
| <b>SOUND</b>               |                   |       |          |        | <b>CRAFT SERVICE</b>      |                |       |          |        |
| SOUND MIXER                | ERIN DAVIS        |       |          | 7:00am | KEY CRAFT SERVICE         | JASMINE FOUCHA |       |          | 7:00am |
| BOOM OPERATOR              | JOHNNY CLEMENT    |       |          | 7:00am |                           |                |       |          |        |
| BOOM OPERATOR              | SAM MILLER        |       |          | 7:00am |                           |                |       |          |        |
| <b>PROPS</b>               |                   |       |          |        | <b>STUNTS</b>             |                |       |          |        |
| PROP MASTER                | DUSTIN FORET      |       |          | 7:00am | STUNT COORDINATOR         | MAX FISK       |       |          | HOLD   |

CREW COUNT: 26  
 NON-UNION BG COUNT:  
 TOTAL: 29  
 BREAKFAST READY @ 7:00am  
 BG LUNCH READY @ 1:00pm  
 CREW LUNCH READY @ 1:00pm

PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS  
 COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS  
 RADIO CHANNELS: 1-PROD, 2-PROD,



GEORGE'S CATS

DAY #2 OF 6  
SATURDAY April 22nd, 2017

CREW CALL:  
**6:00 AM**

**KEEP A SMILE! BE HAPPY!**

TEMPS: HIGH 81° LOW 62°  
SUNRISE: 6:26 AM  
SUNSET: 7:31 PM  
CHANCE OF RAIN %: DAY 0% & NIGHT 10%  
WINDS N - 6 MPH

DIRECTOR: CHRISTIAN CHESNUT  
PRODUCER: FABIOLA ANDRADE  
1st AD: PATRICK SANDERSON  
2nd AD: LANGSTON WILLIAMS

SET CELL:  
(225) 937 - 3957

SHOOTING CALL:  
**8:00 AM**  
LUNCH: 12:00 PM

SCHEDULE: 4/19/17  
SCRIPT: 4/17/17

NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated!

| SCENES | SET AND DESCRIPTION  | D/N | PGS   | CAST | LOCATION   |
|--------|--|-----|-------|------|--|
| 7      | INT COMPUTER REPAIR OFFICE<br>George repairs computers and sees rose sticker | D   | 4/8   | 1    | Performing Arts Center, Room 326<br>University of New Orleans<br>2000 Lakeshore Drive<br>New Orleans, LA 70148 |
| 1      | INT COMPUTER REPAIR OFFICE<br>Mr. Williams approaches George                 | D   | 1 5/8 | 1,5  |  |

TOTAL PAGES: 2 1/8

| # | CAST         | CHARACTER    | SWF | PU/Lv/Rpt | HMU      | READY ON SET | COMMENTS           |
|---|--------------|--------------|-----|-----------|----------|--------------|--------------------|
| 1 | Cooper Bucha | GEORGE       | W   | 6:30 AM   | 6:35 AM  | 6:45 AM      | Report to Langston |
| 5 | Frank Wilson | MR. WILLIAMS | SWF | 10:30 AM  | 10:40 AM | 11:00 AM     | Report to Langston |

| BACKGROUND ARTISTS & STAND INS/PHOTO DBLS |        |      |            |          | ACCOUTREMENT      |         |                   |              |               |
|---|--------|------|------------|----------|-------------------|---------|-------------------|--------------|---------------|
| STAND INS                                 | SCENES | CALL | RDY ON SET | DEPT.    | SC#               |         |                   |              |               |
|   |        |      |            | PROPS:   |                   | Laptop  | Red Rose Sticker  | Plate        | Watch         |
|   |        |      |            |          |                   | Monitor | Screwdriver       | Screws       | Blanket       |
|   |        |      |            |          |                   | Plate   | Soldering Iron    | Wire         | Cardboard box |
|   |        |      |            | SFX:     |                   |         |                   |              |               |
|   |        |      |            | COSTUME: |                   | Jeans   | Button down shirt | Rock T-Shirt |               |
|   |        |      |            |          |                   | Khakis  | Plain T-Shirt     |              |               |
| : NON UNION EGS                           |        |      |            |          | : Total Stand Ins |         |                   |              |               |

| LOGISTICS                                |                         |                             |   |
|--|-------------------------|-----------------------------|---|
| EXTRAS HOLDING & CATERING                | BASECAMP                | CREW PARKING/EXTRAS PARKING | HOSPITAL PH:  |
| PERFORMING ARTS CENTER, 1ST FLOOR LOUNGE | TBD ROOM ON THIRD FLOOR | PAC Parking lot             | University Medical Center<br>2000 Canal St, New Orleans, LA 70112 |

| ADVANCE SCHEDULE        |  |     |         |      |  |
|-------------------------|--|-----|---------|------|--|
| SUNDAY, APRIL, 23, 2017 |  |     | DAY # 3 |      |  |
| SCENES                  | SET AND DESCRIPTION  | D/N | PGS     | CAST | LOCATION   |
| 4                       | INT GEORGE'S LIVING ROOM<br>George feeds cats                          | DK  | 1       | 1    | Lafitte Village, Room B302<br>University of New Orleans<br>2000 Lakeshore Drive<br>New Orleans, LA 70148 |
| 5                       | INT GEORGE'S BEDROOM<br>George looks out the window and sees Rose      | D   | 1/8     | 1,2  |  |
| 6                       | INT GEORGE'S BEDROOM<br>George wakes up to cats                        | D   | 2/8     | 1    |  |
| 14                      | INT GEORGE'S BEDROOM<br>George wakes up to cat and Rose                | D   | 4/8     | 1,2  |  |
| 15                      | INT GEORGE'S LIVING ROOM<br>George and Rose kiss and Rose reveals name | D   | 1 3/8   | 1,2  |  |
| 11                      | INT GEORGE'S LIVING ROOM<br>George picks up kitten                     | N   | 2/8     | 1,2  |  |

TOTAL PAGES: 3 4/8

| 1ST AD                              | 2ND AD                              | DIRECTOR                            | PRODUCER                          |
|-------------------------------------|-------------------------------------|-------------------------------------|-----------------------------------|
| PATRICK SANDERSON<br>(985) 373-0292 | LANGSTON WILLIAMS<br>(225) 937-3957 | CHRISTIAN CHESNUT<br>(504) 231-7245 | FABIOLA ANDRADE<br>(504) 931-8359 |

CREW CALL: 6:00 AM  
LUNCH: 12:00 PM

# GEORGE 'S CATS

DATE: SATURDAY, APRIL 22nd, 2017

DAY #2

TRAVEL TIME FROM THE UNIVERSITY OF  
NEW ORLEANS: ON CAMPUS

| POSITION                   | NAME              | LEAVE | LV/PG/RR<br>2 | CALL    | POSITION                          | NAME            | LEAVE | LV/PG/RR | CALL    |
|----------------------------|-------------------|-------|---------------|---------|-----------------------------------|-----------------|-------|----------|---------|
| <b>PRODUCTION</b>          |                   |       |               |         | <b>MAKE-UP &amp; HAIR</b>         |                 |       |          |         |
| DIRECTOR/WRITER            | CHRISTIAN CHESNUT |       |               | 6:00am  | HEAD M/U                          | EVEY SORBET     |       |          | 6:00am  |
| PRODUCER                   | FABIOLA ANDRADE   |       |               | 6:00am  |                                   |                 |       |          |         |
| <b>COSTUMES</b>            |                   |       |               |         | <b>ART DEPT.</b>                  |                 |       |          |         |
| 1ST AD                     | PATRICK SANDERSON |       |               | 6:00am  | WARDROBER                         | KATIE MICHAELS  |       |          | 6:00am  |
| 2ND AD                     | LANGSTON WILLIAMS |       |               | 6:00am  |                                   |                 |       |          |         |
| SET PA                     | NIKKA HUNTER      |       |               | 6:00am  | PRODUCTION DESIGNER               | JADE SARAVIA    |       |          | 6:00am  |
| SET PA                     | ERIC ARNOUVILLE   |       |               | 6:00am  | SET DRESSER                       | KENDALL LEWIS   |       |          | 6:00am  |
| SET PA                     | CHRISTY MORITZ    |       |               | 6:00am  | ART ASSISTANT                     | PETER HOFFPAUIR |       |          | HOLD    |
| <b>SCRIPT SUPERVISOR</b>   |                   |       |               |         | <b>EDITORIAL</b>                  |                 |       |          |         |
| SCRIPT SUPERVISOR          | EVAN EYER         |       |               | 6:00am  |                                   |                 |       |          |         |
| <b>CAMERA</b>              |                   |       |               |         | <b>CATERING</b>                   |                 |       |          |         |
| DIR OF PHOTOGRAPHY         | AARON MUSE        |       |               | 6:00am  | CATERER                           |                 |       |          | 12:00pm |
| A CAM OP                   | AARON MUSE        |       |               | 6:00am  |                                   |                 |       |          |         |
| A CAMERA 1ST AC            | AMY LAWS          |       |               | HOLD    |                                   |                 |       |          |         |
| A CAMERA 1ST AC            | JONAH CARMENA     |       |               | 6:00am  |                                   |                 |       |          |         |
| A CAMERA 2ND AC            | WILLIAM VAN HOOFF |       |               | 6:00am  |                                   |                 |       |          |         |
| STILL PHOTOGRAPHER         | PAUL PUNZO        |       |               | 10:00am |                                   |                 |       |          |         |
| <b>GRIP &amp; ELECTRIC</b> |                   |       |               |         | <b>CREW COUNT: 22</b>             |                 |       |          |         |
| KEY GRIP                   | SEAN PUGH         |       |               | 6:00am  | <b>NON-UNION BG COUNT:</b>        |                 |       |          |         |
| GRIP                       | BARRINGTON HEBERT |       |               | 6:00am  | <b>TOTAL: 24</b>                  |                 |       |          |         |
| GRIP                       | PEYTON TIREY      |       |               | HOLD    | <b>BREAKFAST READY @ 6:00am</b>   |                 |       |          |         |
|                            |                   |       |               |         | <b>BG LUNCH READY @ 12:00pm</b>   |                 |       |          |         |
|                            |                   |       |               |         | <b>CREW LUNCH READY @ 12:00pm</b> |                 |       |          |         |
| <b>SOUND</b>               |                   |       |               |         | <b>CRAFT SERVICE</b>              |                 |       |          |         |
| SOUND MIXER                | ERIN DAVIS        |       |               | 6:00am  | KEY CRAFT SERVICE                 | JAZMINE FOUCHA  |       |          | 6:00am  |
| BOOM OPERATOR              | JOHNNY CLEMENT    |       |               | 6:00am  |                                   |                 |       |          |         |
| BOOM OPERATOR              | SAM MILLER        |       |               | 6:00am  |                                   |                 |       |          |         |
| <b>PROPS</b>               |                   |       |               |         | <b>STUNTS</b>                     |                 |       |          |         |
| PROF MASTER                | DUSTIN FORET      |       |               | 6:00am  | STUNT COORDINATOR                 | MAX FISK        |       |          | HOLD    |

PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS

COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS

RADIO CHANNELS: 1-PROD, 2-PROD,



GEORGE'S CATS

DAY #3 OF 6  
 SUNDAY April 23rd, 2017  
 CREW CALL:  
**7:00 AM**

**WEAR A RAIN JACKET!**  
 TDOS: HIGH 71° LOW 57°  
 SUNRISE: 6:25 AM  
 SUNSET: 7:32 PM  
 CHANCE OF RAIN %: DAY 60% & NIGHT 10%  
 WINDS SE - 14 MPH

DIRECTOR: CHRISTIAN CHERRI  
 PRODUCER: FABIOLOA ANDRADE  
 1st AD: PATRICK SANDERSON  
 2nd AD: LANGSTON WILLIAMS

SET CELL:  
 (225) 937 - 3957

SHOOTING CALL:  
**9:00 AM**  
 LUNCH: 1:00 PM

SCHEDULE: 4/19/17  
 SCRIPT: 4/17/17

NO CENSURAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated!

| SCENES             | SET AND DESCRIPTION  | D/N | PGS   | CAST | LOCATION  |
|--------------------|--|-----|-------|------|---|
| 4                  | INT GEORGE'S LIVING ROOM<br>George feeds cats                          | DK  | 1     | 1    | Lafitte Village, Room B302<br>University of New Orleans |
| 5                  | INT GEORGE'S BEDROOM<br>George looks out the window and sees Rose      | D   | 1/8   | 1,2  | 2000 Lakeshore Drive<br>New Orleans, LA 70148           |
| 6                  | INT GEORGE'S BEDROOM<br>George wakes up to cats                        | D   | 2/8   | 1    |   |
| 14                 | INT GEORGE'S BEDROOM<br>George wakes up to cat and Rose                | D   | 4/8   | 1,2  |   |
| 15                 | INT GEORGE'S LIVING ROOM<br>George and Rose kiss and Rose reveals name | D   | 1 3/8 | 1,2  |   |
| 11                 | INT GEORGE'S LIVING ROOM<br>George picks up kitten                     | N   | 2/8   | 1,2  |   |
| TOTAL PAGES: 3 4/8 |  |     |       |      |   |

| # | CAST           | CHARACTER | SEX | PU/Lv/Pgt | IMS     | READY ON SET | COMMENTS           |
|---|----------------|-----------|-----|-----------|---------|--------------|--------------------|
| 1 | Cooper Eucha   | GEORGE    | W   | 8:30 AM   | 8:35 AM | 9:00 AM      | Report to Langston |
| 2 | Jamie Jennings | ROSE      | W   | 8:00 AM   | 8:05 AM | 8:30 AM      | Report to Langston |

| BACKGROUND ARTISTS & STAND INS/PHOTO DBLE |        |      |            | ACCOUNTREMENT     |                                       |   |                                |   |
|---|--------|------|------------|-------------------|---------------------------------------|---|--------------------------------|---|
| FIND INS                                  | SCENES | CALL | RDY ON SET | DEPT.             | JOB                                   |   |                                |   |
|   |        |      |            | PROPS:            | Black Belt<br>Karate Gui<br>Food Bowl | Int'l. Society for<br>Animal<br>10 Water Jugs<br>3 Cereal Bowls | Watch<br>Water<br>Bowl<br>Wire | Chinese food<br>container<br>4 boxes of dry cat<br>food |
|   |        |      |            | SFX:              |                                       |   |                                |   |
|   |        |      |            | COSTUME:          | Jeans<br>Short shorts                 | Fishnet stockings<br>Plain T-Shirt                              | Rock T-Shirt<br>Tank top       | 3 plain t-<br>shirts<br>Boots                           |
| : NON UNION PGR                           |        |      |            | : Total Stand Ins |                                       |   |                                |   |

| STAGING/HOLDING AREAS           |  | BASECAMP                 | CREW PARKING/EXTRAS PARKING | HOSPITAL PH:  |
|---------------------------------|--|--------------------------|-----------------------------|---|
| ALTERNATING ROOMS NOT ON CAMERA |  | FRONT PORCH AREA OF B302 | Lafitte Village Parking lot | University Medical Center<br>2000 Canal St, New Orleans, LA 70112 |

ADVANCE SCHEDULE

| FRIDAY, APRIL 28, 2017 |   | DAY # 4 |       | LOCATION |   |
|------------------------|---|---------|-------|----------|---|
| SCENES                 | SET AND DESCRIPTION   | D/N     | PGS   | CAST     |   |
| 8                      | EXT APARTMENT BUILDING<br>George notices Rose's bruises and stands up to Mike | D       | 2 6/8 | 1,2,3    | RIDVILLE HALL<br>University of New Orleans<br>2000 Lakeshore Drive<br>New Orleans, LA 70148 |
| 3                      | EXT APARTMENT BUILDING<br>George meets Rose                                   | D       | 1 7/8 | 1,2,3    |   |
| 12                     | EXT APARTMENT BUILDING<br>Rose heads away as George follows                   | D       | 1/8   | 1,2      |   |
| 9                      | INT GEORGE'S LIVING ROOM<br>George sees Rose's abuse                          | N       | 3/8   | 1,2,4    |   |
| 10                     | EXT APARTMENT BUILDING<br>George tries to convince Rose to take his money     | N       | 1 4/8 | 1,2      |   |
| TOTAL PAGES: 3 4/8     |   |         |       |          |   |

| SATURDAY, APRIL 29, 2017 |  | DAY # 5 |       | LOCATION |                                    |
|--------------------------|--|---------|-------|----------|------------------------------------|
| SCENES                   | SET AND DESCRIPTION                                      | D/N     | PGS   | CAST     |                                    |
| 13                       | EXT BULL'S HOUSE<br>Climax - George saves Rose from Bull | D       | 3 4/8 | 1,2,4    | 7818 Oak Street<br>New Orleans, LA |
| 2                        | EXT STREET<br>George encounters bus                      | D       | 3/8   | 1,6      |                                    |
| TOTAL PAGES: 3 7/8       |  |         |       |          |                                    |

| SUNDAY, APRIL 23, 2017 |   | DAY # 6 |     | LOCATION |   |
|------------------------|---|---------|-----|----------|---|
| SCENES                 | SET AND DESCRIPTION   | D/N     | PGS | CAST     |   |
| 4                      | INT GEORGE'S LIVING ROOM<br>George feeds cats                     | DK      | 1   | 1        | Lafitte Village, Room B302<br>University of New Orleans |
| 5                      | INT GEORGE'S BEDROOM<br>George looks out the window and sees Rose | D       | 1/8 | 1,2      | 2000 Lakeshore Drive<br>New Orleans, LA 70148           |

|  |  |  |       |  |  |
|--|--|--|-------|--|--|
| 6  | INT GEORGE'S BEDROOM<br>George wakes up to cats                        | D  | 2/8   | 1  |  |
| 14   | INT GEORGE'S BEDROOM<br>George wakes up to cat and Rose                | D  | 4/8   | 1,2  |  |
| 15   | INT GEORGE'S LIVING ROOM<br>George and Rose kiss and Rose reveals name | D  | 1 3/8 | 1,2  |  |
| 11   | INT GEORGE'S LIVING ROOM<br>George picks up kitten                     | N  | 2/8   | 1,2  |  |
| TOTAL PAGES: 3 4/8                                   |  |  |       |  |  |
| <u>1ST AD</u><br>PATRICK SANDERSON<br>(945) 373-0292 |  | <u>2ND AD</u><br>LANGSTON WILLIAMS<br>(325) 937-1957 |       | <u>DIRECTOR</u><br>CHRISTIAN CRESMUT<br>(504) 231-7245 |  |
| <u>PRODUCER</u><br>FARTOLA ANDRADE<br>(504) 931-9159 |  |  |       |  |  |

CREW CALL: 7:00 AM  
LUNCH: 1:00 PM

**GEORGE'S CATS**

DATE: SUNDAY, APRIL 23rd, 2017  
DAY #3

TRAVEL TIME FROM THE UNIVERSITY OF  
NEW ORLEANS: ON CAMPUS


| POSITION                   | NAME               | LEAVE | START/TIME | CALL    | POSITION                  | NAME              | LEAVE | START/TIME | CALL   |
|----------------------------|--------------------|-------|------------|---------|---------------------------|-------------------|-------|------------|--------|
| <b>PRODUCTION</b>          |                    |       |            |         | <b>MAKE-UP &amp; HAIR</b> |                   |       |            |        |
| DIRECTOR/WRITER            | CHRISTIAN CHESNUT  |       |            | 7:00am  | HEAD M/U                  | EVEY SOBSET       |       |            | 7:00am |
| PRODUCER                   | FABIOLA ANDRADE    |       |            | 7:00am  | <b>COSTUMES</b>           |                   |       |            |        |
| 1ST AD                     | PATRICK SANDERSON  |       |            | 7:00am  | WARDROBER                 | KATIE MICHAELS    |       |            | 7:00am |
| 2ND AD                     | LANGSTON WILLIAMS  |       |            | 7:00am  | <b>ART DEPT.</b>          |                   |       |            |        |
| SET PA                     | NIKKA HUNTER       |       |            | 7:00am  | PRODUCTION DESIGNER       | JADE SARAVIA      |       |            | 7:00am |
| SET PA                     | ERIC AGNOUVILLE    |       |            | 7:00am  | SET DRESSER               | KENDALL LEWIS     |       |            | 7:00am |
| SET PA                     | CHRISTY MORITZ     |       |            | 7:00am  | ART ASSISTANT             | PETER SOFFPAUR    |       |            | HOLD   |
|                            |                    |       |            |         | ART ASSISTANT             | ELAINE HUNTINGTON |       |            | 7:00AM |
| <b>SCRIPT SUPERVISOR</b>   |                    |       |            |         |                           |                   |       |            |        |
| SCRIPT SUPERVISOR          | EVAN EYER          |       |            | 7:00am  |                           |                   |       |            |        |
| <b>CAMERA</b>              |                    |       |            |         | <b>EDITORIAL</b>          |                   |       |            |        |
| DIR OF PHOTOGRAPHY         | AARON MUSE         |       |            | 7:00am  |                           |                   |       |            |        |
| A CAM OP                   | AARON MUSE         |       |            | 7:00am  |                           |                   |       |            |        |
| A CAMERA 1ST AC            | AMY LAWS           |       |            | HOLD    |                           |                   |       |            |        |
| A CAMERA 1ST AC            | JONAH CAJIGENA     |       |            | 7:00am  | <b>CATERING</b>           |                   |       |            |        |
| A CAMERA 2ND AC            | WILLIAM VAN HOOP   |       |            | 7:00am  | CATERER                   |                   |       |            | 1:00pm |
|                            |                    |       |            |         |                           |                   |       |            |        |
| STILL PHOTOGRAPHER         | PAUL FUNZO         |       |            | 10:00am |                           |                   |       |            |        |
| <b>GRIP &amp; ELECTRIC</b> |                    |       |            |         |                           |                   |       |            |        |
| KEY GRIP                   | SEAN PUGH          |       |            | 7:00am  | CREW COUNT: 25            |                   |       |            |        |
| GRIP                       | BARRINGTON HERBERT |       |            | 7:00am  | NON-UNION BG COUNT:       |                   |       |            |        |
| GRIP                       | PEYTON TIRREY      |       |            | HOLD    | TOTAL: 25                 |                   |       |            |        |
|                            |                    |       |            |         | BREAKFAST READY 8         |                   |       |            |        |
|                            |                    |       |            |         | 7:00am                    |                   |       |            |        |
|                            |                    |       |            |         | BG LUNCH READY 8          |                   |       |            |        |
|                            |                    |       |            |         | 1:00pm                    |                   |       |            |        |
|                            |                    |       |            |         | CREW LUNCH READY 8        |                   |       |            |        |
|                            |                    |       |            |         | 1:00pm                    |                   |       |            |        |
| <b>SOUND</b>               |                    |       |            |         | <b>CRAFT SERVICE</b>      |                   |       |            |        |
| SOUND MIXER                | ERIN DAVID         |       |            | 7:00am  | KEY CRAFT SERVICE         | JAZMINE FOUCHA    |       |            | 7:00am |
| BOOM OPERATOR              | JOHNNY CLEMENT     |       |            | 7:00am  |                           |                   |       |            |        |
| BOOM OPERATOR              | SAM MILLER         |       |            | HOLD    |                           |                   |       |            |        |
| <b>PROPS</b>               |                    |       |            |         | <b>STUNTS</b>             |                   |       |            |        |
| PROP MASTER                | DUSTIN FORET       |       |            | 7:00am  | STUNT COORDINATOR         | MAX FISK          |       |            | HOLD   |
|                            |                    |       |            |         |                           |                   |       |            |        |
|                            |                    |       |            |         |                           |                   |       |            |        |

PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS

COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS

RADIO CHANNELS: 1-PROD, 2-PROD,



|    |   | DAY #4 OF 6<br>FRIDAY April 28th, 2017<br>CREW CALL:<br><b>6:00 AM</b> |            | <b>CATS ON SET!!!</b><br>TEMPS: HIGH 82° LOW 75°<br>SUNRISE: 6:20 AM<br>SUNSET: 7:35 PM<br>CHANCE OF RAIN 4: DAY 104 & NIGHT 104<br>WINDS N - 14 MPH |   |   |                             |   |
|---|---|--|------------|--|---|---|-----------------------------|---|
| DIRECTOR: CHRISTIAN CHRISIT<br>PRODUCER: FABIOLA ANDRADE<br>1st AD: PATRICK SANDERSON (225) 937 - 3957<br>2nd AD: LANGSTON WILLIAMS                         |   | SHOOTING CALL:<br><b>7:30 AM</b><br>LUNCHE: 12:00 PM                   |            | SCHEDULE: 4/19/17<br>SCRIPT: 4/17/17   |   |   |                             |   |
| EXERCISE EXTREME CAUTION WHEN MOVING THINGS ON LOCATION!<br>NO CAMERAS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated! |   |  |            |  |   |   |                             |   |
| SCENES  | SET AND DESCRIPTION   | D/S  | PGS        | CAST   | LOCATION  |   |                             |   |
| 3PT   | EXT APARTMENT BUILDING<br>Inside of cat box                                   | D  | 1 7/8      | 1  | Lafitte Village, Room E302<br>University of New Orleans |   |                             |   |
| 4   | INT GEORGE'S LIVING ROOM<br>George feeds cats                                 | DK   | 1          | 1  | 2000 Lakeshore Drive<br>New Orleans, LA 70148           |   |                             |   |
| 11  | INT GEORGE'S LIVING ROOM<br>George picks up kitten                            | N  | 2/8        | 1,2  |   |   |                             |   |
| 6   | INT GEORGE'S BEDROOM<br>George wakes up to cats                               | D  | 2/8        | 1  |   |   |                             |   |
| 14  | INT GEORGE'S BEDROOM<br>George wakes up to cat and Rose                       | D  | 4/8        | 1,2  |   |   |                             |   |
| 15  | INT GEORGE'S LIVING ROOM<br>George and Rose kiss and Rose reveals name        | D  | 1 3/8      | 1,2  |   |   |                             |   |
| TOTAL PAGES: 5 2/8  |   |  |            |  |   |   |                             |   |
| #   | CAST  | CHARACTER  | SWP        | PO/Dr/Pgt  | IMP   | READY ON SET  | COMMENTS                    |   |
| 1   | Cooper Bucha  | GEORGE   | W          | 7:00 AM  | 7:05 AM   | 7:30 AM   | Report to Langston          |   |
| 2   | Jamie Jenning   | ROSE   | W          | 1:30 PM  | 1:35 PM   | 2:00 PM   | Report to Langston          |   |
| BACKGROUND ARTISTS & STAND INS/PHOTO DDLs   |   |  |            | ACCOUNTREMENT  |   |   |                             |   |
| FOUND INS   | #SCNS   | CALL   | NOT ON SET | DEFS.  | PCF   |   |                             |   |
|   |   |  |            | PROPS:   | Black Belt<br>Karate Gul<br>Food Bowl                   | Int'l. Society for Animal Water Jug<br>10 Water Jug<br>2 Cereal Bowls | Watch<br>Water Bowl<br>Wire | Chinese food container<br>4 boxes of dry cat food |
|   |   |  |            | SFX:   |   |   |                             |   |
|   |   |  |            | COSTUME:   | Jeans<br>Short shorts                                   | Fishnet stockings<br>Plain T-shirt                                    | Rock T-shirt<br>Tank top    | 2 plain t-shirts<br>Boots                         |
| : NON UNION DGS   |   | : Total Stand Ins  |            |  |   |   |                             |   |
| LOGISTICS   |   |  |            |  |   |   |                             |   |
| STAGING/HOLDING AREAS   |   | BASECAMP   |            | CREW PARKING/EXTRAS PARKING  |   | HOSPITAL PH:  |                             |   |
| 2ND LANDING OF BUILDING B   |   | 2ND LANDING OF BUILDING B  |            | Lafitte Village Parking lot  |   | University Medical Center<br>2000 Canal St, New Orleans, LA 70112     |                             |   |
| ADVANCE SCHEDULE  |   |  |            |  |   |   |                             |   |
| SATURDAY, APRIL 29, 2017  |   |  |            | DAY # 5  |   |   |                             |   |
| SCENES  | SET AND DESCRIPTION   | D/S  | PGS        | CAST   | LOCATION  |   |                             |   |
| 13  | EXT BULL'S HOUSE<br>Climax - George saves Rose from Bull                      | D  | 3 4/8      | 1,2,4  | 7818 Oak Street<br>New Orleans, LA                      |   |                             |   |
| 2   | EXT STREET<br>George encounters bum   | D  | 3/8        | 1,6  |   |   |                             |   |
| TOTAL PAGES: 3 7/8  |   |  |            |  |   |   |                             |   |
| SUNDAY, APRIL 30, 2017  |   |  |            | DAY # 6  |   |   |                             |   |
| SCENES  | SET AND DESCRIPTION   | D/S  | PGS        | CAST   | LOCATION  |   |                             |   |
| 8   | EXT APARTMENT BUILDING<br>George notices Rose's bruises and stands up to Mike | D  | 2 6/8      | 1,2,3  | BIRDMVILLE HALL<br>University of New Orleans            |   |                             |   |
| 3   | EXT APARTMENT BUILDING<br>George meets Rose                                   | D  | 1 7/8      | 1,2,3  | 2000 Lakeshore Drive<br>New Orleans, LA 70148           |   |                             |   |
| 12  | EXT APARTMENT BUILDING<br>Rose heads away as George follows                   | D  | 1/8        | 1,2  |   |   |                             |   |
| 9   | INT GEORGE'S LIVING ROOM<br>George sees Rose's abuse                          | N  | 3/8        | 1,2,4  |   |   |                             |   |
| 10  | EXT APARTMENT BUILDING<br>George tries to convince Rose to take his money     | N  | 1 4/8      | 1,2  |   |   |                             |   |
| TOTAL PAGES: 3 4/8  |   |  |            |  |   |   |                             |   |
| 1ST AD<br>PATRICK SANDERSON<br>(985) 373-0292   |   | 2ND AD<br>LANGSTON WILLIAMS<br>(225) 937-3957                          |            | DIRECTOR<br>CHRISTIAN CHRISIT<br>(504) 231-7245  |   | PRODUCER<br>FABIOLA ANDRADE<br>(504) 931-8359                         |                             |   |

CREW CALL: 6:00 AM  
LUNCH: 12:00 PM

## GEORGE'S CATS

DATE: FRIDAY, APRIL 28th, 2017  
DAY #4

TRAVEL TIME FROM THE UNIVERSITY OF  
NEW ORLEANS: ON CAMPUS

| POSITION                   | NAME              | LEAVE | HOLD | CALL    | POSITION                   | NAME              | LEAVE | HOLD | CALL    |
|----------------------------|-------------------|-------|------|---------|----------------------------|-------------------|-------|------|---------|
| <b>PRODUCTION</b>          |                   |       |      |         | <b>MAKE-UP &amp; HAIR</b>  |                   |       |      |         |
| DIRECTOR/WRITER            | CHRISTIAN CHESNUT |       |      | 6:00am  | HEAD M/U                   | EVEY SORRET       |       |      | 6:00am  |
| PRODUCER                   | FABIOLA ANDRADE   |       |      | 6:00am  | <b>COSTUMES</b>            |                   |       |      |         |
| 1ST AD                     | PATRICK SANDERSON |       |      | 12:00pm | WARDROBER                  | KATIE MICHAELS    |       |      | 6:00am  |
| 2ND AD                     | LANGSTON WILLIAMS |       |      | 6:00am  | <b>ART DEPT.</b>           |                   |       |      |         |
| SET PA                     | NIKKA HUNTER      |       |      | HOLD    | PRODUCTION DESIGNER        | JADE SAJAVIA      |       |      | 6:00am  |
| SET PA                     | ERIC ARNOUVILLE   |       |      | 6:00am  | SET DRESSER                | KENDALL LEWIS     |       |      | HOLD    |
| SET PA                     | CHRISTY MORITZ    |       |      | 6:00am  | ART ASSISTANT              | PETER BOFFPAUIR   |       |      | HOLD    |
| SET PA                     | KYLA McKECHNIE    |       |      | HOLD    | ART ASSISTANT              | ELAINE HUNTINGTON |       |      | 6:00am  |
| <b>SCRIPT SUPERVISOR</b>   |                   |       |      |         |                            |                   |       |      |         |
| SCRIPT SUPERVISOR          | EVAN EYER         |       |      | 6:00am  |                            |                   |       |      |         |
| <b>CAMERA</b>              |                   |       |      |         | <b>EDITORIAL</b>           |                   |       |      |         |
| DIR OF PHOTOGRAPHY         | AARON MUSE        |       |      | 6:00am  |                            |                   |       |      |         |
| A CAM OP                   | AARON MUSE        |       |      | 6:00am  |                            |                   |       |      |         |
| A CAMERA 1ST AC            | AMY LAWS          |       |      | 6:00am  |                            |                   |       |      |         |
| A CAMERA 2ND AC            | WILLIAM VAN BOOF  |       |      | 6:00am  | <b>CATERING</b>            |                   |       |      |         |
| CAMERA UTILITY             | JONAH CAJIGENA    |       |      | HOLD    | CATERER                    |                   |       |      | 12:00pm |
| STILL PHOTOGRAPHER         | PAUL FUNZO        |       |      | 10:00am |                            |                   |       |      |         |
| <b>GRIP &amp; ELECTRIC</b> |                   |       |      |         | <b>CREW COUNT: 29</b>      |                   |       |      |         |
| KEY GRIP                   | SEAN FUGH         |       |      | HOLD    | <b>NON-UNION BG COUNT:</b> |                   |       |      |         |
| GRIP                       | BARRINGTON HEBERT |       |      | HOLD    | <b>TOTAL: 31</b>           |                   |       |      |         |
| GRIP                       | PEYTON TIBBY      |       |      | 6:00am  | <b>BREAKFAST READY @</b>   |                   |       |      |         |
| GRIP                       | NICK MANNING      |       |      | 6:00am  | <b>BG LUNCH READY @</b>    |                   |       |      |         |
| GRIP                       | JUSTIN FAXON      |       |      | 6:00am  | <b>CREW LUNCH READY @</b>  |                   |       |      |         |
| <b>SOUND</b>               |                   |       |      |         | <b>CRAFT SERVICE</b>       |                   |       |      |         |
| SOUND MIXER                | ERIN DAVIS        |       |      | 12:00pm | KEY CRAFT SERVICE          | JAZMINE FOUCHA    |       |      | 10:00am |
| BOOM OPERATOR              | JOHNNY CLEMENT    |       |      | 6:00am  |                            |                   |       |      |         |
| BOOM OPERATOR              | SAM MILLER        |       |      | 6:00am  |                            |                   |       |      |         |
| <b>PROPS</b>               |                   |       |      |         | <b>MISCELLANEOUS</b>       |                   |       |      |         |
| PROP MASTER                | DUSTIN FORET      |       |      | 6:00am  | STUNT COORDINATOR          | MAX FISK          |       |      | HOLD    |
|                            |                   |       |      |         | ANIMAL WRANGLER            | JESSICA VACARRO   |       |      | 8:00am  |

PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS

COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS


RADIO CHANNELS: 1-PROD, 2-PROD,

|  |   | DAY #5 OF 6<br>SATURDAY April 29th, 2017      |            | <b>BRING A RAIN JACKET!!!</b>  |  |   |   |
|--|---|---|------------|--|--|---|---|
| GEORGE'S CATS  |   | CREW CALL:<br><b>6:00 AM</b>                  |            | TEMPS: HIGH 84° LOW 76°<br>SUNRISE: 6:19 AM<br>SUNSET: 7:36 PM<br>CHANCE OF RAIN %: DAY 0% & NIGHT 50%<br>WINDS NW - 16 MPH                        |  |   |   |
| DIRECTOR: CHRISTIAN CHERNUT<br>PRODUCER: FABIOLA ANDRADE<br>1st AD: PATRICK SANDERSON<br>2nd AD: LANGSTON WILLIAMS |   | SET CELL:<br>(225) 937 - 3957                 |            | SHOOTING CALL:<br><b>8:00 AM</b>   |  | LUNCH: 12:00 PM   |   |
| SCHEDULE: 4/19/17  |   | SCRIPT: 4/17/17                               |            | ONLY ENTER PATRICK'S HOUSE FOR RESTROOMS!!!<br>NO CIGARETTES, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCTION OR 1ST AD. Stay Hydrated! |  |   |   |
| SCENES   | SET AND DESCRIPTION   | D/N   | PAGE       | CAST   | LOCATION   |   |   |
| 13   | EXT BULL'S HOUSE<br>Climax - George saves Rose from Bull                      | D   | 3 4/8      | 1,2,4  | Patrick's house<br>7816 Oak Street<br>New Orleans, LA 70118                                  |   |   |
| 2  | EXT STREET<br>George encounters bum   | D   | 3/8        | 1,6  |  |   |   |
| TOTAL PAGES: 3 7/8   |   |   |            |  |  |   |   |
| #  | CAST  | CHARACTER                                     | SWT        | PU/Lw/Dpt  | IME  | READY ON SET  | COMMENTS                                    |
| 1  | Cooper Bucha  | GEORGE  | W          | 7:00 AM  | 7:05 AM  | 7:30 AM   | Report to Langston                          |
| 2  | Jamie Jennings  | ROSE  | W          | 7:00 AM  | 7:05 AM  | 7:30 AM   | Report to Langston                          |
| 4  | Jimmy Sweetwater  | BULL  | SW         | 7:00 AM  | 7:05 AM  | 7:30 AM   | Report to Langston                          |
| BACKGROUND ARTISTS & STAND INS/PHOTO DBLS  |   |   |            | ACCOUNTS   |  |   |   |
| REAR DR  | SCENE   | CALL  | SET ON SET | DEPT.  | SCF  |   |   |
|  |   |   |            | PROPS:   | Gun<br>Purse<br>Luxury Car   | Wrinkled Cash<br>Cardboard Box                                    | Blanket<br>Change Cup                       |
|  |   |   |            | SFX:   | Blast from Gun   |   |   |
|  |   |   |            | COSTUME:   | Jeans<br>Short shorts<br>Button down shirt   | Fishnet stockings<br>Plain T-Shirt<br>Slacks                      | Rock T-Shirt<br>Tank top<br>Sun<br>Wardrobe |
| : NON UNION DGS  |   | : Total Stand Ins                             |            |  |  |   |   |
| LOGISTICS  |   |   |            |  |  |   |   |
| STAGING/HOLDING AREAS  |   | BASECAMP                                      |            | CREW PARKING/EXTRAS PARKING  |  | HOSPITAL PR:  |   |
| LOTS OF DIFFERENT SPOTS - TBD  |   | TBD   |            | ON OAK STREET  |  | University Medical Center<br>2000 Canal St, New Orleans, LA 70112 |   |
| ADVANCE SCHEDULE   |   |   |            |  |  |   |   |
| WEDNESDAY, APRIL 26, 2017  |   |   |            | DAY # 6  |  |   |   |
| SCENES   | SET AND DESCRIPTION   | D/N   | PAGE       | CAST   | LOCATION   |   |   |
| 8  | EXT APARTMENT BUILDING<br>George notices Rose's bruises and stands up to Mike | D   | 2 6/8      | 1,2,3  | BIRNVILLE HALL<br>University of New Orleans<br>2000 Lakeshore Drive<br>New Orleans, LA 70148 |   |   |
| 3  | EXT APARTMENT BUILDING<br>George meets Rose                                   | D   | 1 7/8      | 1,2,3  |  |   |   |
| 12   | EXT APARTMENT BUILDING<br>Rose heads away as George follows                   | D   | 1/8        | 1,2  |  |   |   |
| 9  | INT GEORGE'S LIVING ROOM<br>George sees Rose's abuse                          | N   | 3/8        | 1,2,4  |  |   |   |
| 10   | EXT APARTMENT BUILDING<br>George tries to convince Rose to take his money     | N   | 1 4/8      | 1,2  |  |   |   |
| TOTAL PAGES: 3 4/8   |   |   |            |  |  |   |   |
| 1ST AD<br>PATRICK SANDERSON<br>(985) 373-0292  |   | 2ND AD<br>LANGSTON WILLIAMS<br>(225) 937-3957 |            | DIRECTOR<br>CHRISTIAN CHERNUT<br>(504) 231-7245  |  | PRODUCER<br>FABIOLA ANDRADE<br>(504) 931-8359                     |   |

TRAVEL TIME FROM THE UNIVERSITY OF NEW ORLEANS: ON CAMPUS

| POSITION                   | NAME               | LEAVE | DEPART | CALL    | POSITION                  | NAME              | LEAVE | DEPART | CALL    |
|----------------------------|--------------------|-------|--------|---------|---------------------------|-------------------|-------|--------|---------|
| <b>PRODUCTION</b>          |                    |       |        |         | <b>MAKE-UP &amp; HAIR</b> |                   |       |        |         |
| DIRECTOR/WRITER            | CHRISTIAN CHESNUT  |       |        | 6:00am  | HEAD M/U                  | EVEY SORRET       |       |        | 6:00am  |
| PRODUCER                   | FABIOLA ANDRADE    |       |        | 6:00am  |                           |                   |       |        |         |
|                            |                    |       |        |         | <b>COSTUMES</b>           |                   |       |        |         |
| 1ST AD                     | PATRICK SANDERSON  |       |        | 6:00am  | WARDROBER                 | KATIE MICHAELS    |       |        | 6:00am  |
| 2ND AD                     | LANGSTON WILLIAMS  |       |        | 6:00am  |                           |                   |       |        |         |
| SET PA                     | NIKKA HUNTER       |       |        | HOLD    | <b>ART DEPT.</b>          |                   |       |        |         |
| SET PA                     | ERIC ANNOUVILLE    |       |        | 6:00am  | PRODUCTION DESIGNER       | JADE SAJAVIA      |       |        | 6:00am  |
| SET PA                     | CHRISTY MORITZ     |       |        | 6:00am  | SET DRESSER               | KENDALL LEWIS     |       |        | 6:00am  |
| SET PA                     | KYLA McKECHNIE     |       |        | 6:00am  | ART ASSISTANT             | PETER BOFFPAUR    |       |        | 6:00am  |
|                            |                    |       |        |         | ART ASSISTANT             | ELAINE HUNTINGTON |       |        | 6:00am  |
| <b>SCRIPT SUPERVISOR</b>   |                    |       |        |         |                           |                   |       |        |         |
| SCRIPT SUPERVISOR          | EVAN EYER          |       |        | 6:00am  |                           |                   |       |        |         |
| <b>CAMERA</b>              |                    |       |        |         | <b>EDITORIAL</b>          |                   |       |        |         |
| DIR. OF PHOTOGRAPHY        | AARON MUSE         |       |        | 6:00am  |                           |                   |       |        |         |
| A CAM OP                   | AARON MUSE         |       |        | 6:00am  |                           |                   |       |        |         |
| A CAMERA 1ST AC            | AMY LAWS           |       |        | 6:00am  |                           |                   |       |        |         |
| A CAMERA 2ND AC            | WILLIAM VAN HOOFF  |       |        | 6:00am  | <b>CATERING</b>           |                   |       |        |         |
| CAMERA UTILITY             | JONAH CAJMGNA      |       |        | HOLD    | CATERER                   |                   |       |        | 12:00pm |
|                            |                    |       |        |         |                           |                   |       |        |         |
| STILL PHOTOGRAPHER         | PAUL PUNZO         |       |        | 10:00am |                           |                   |       |        |         |
| <b>GRIP &amp; ELECTRIC</b> |                    |       |        |         | CREW COUNT: 26            |                   |       |        |         |
| KEY GRIP                   | SEAN FUGH          |       |        | 6:00am  | NON-UNION BG COUNT:       |                   |       |        |         |
| GRIP                       | BARRINGTON HERBERT |       |        | HOLD    | TOTAL: 29                 |                   |       |        |         |
| GRIP                       | PEYTON TIREY       |       |        | 6:00am  |                           |                   |       |        |         |
| GRIP                       | NICK MANNING       |       |        | HOLD    | BREAKFAST READY 8         |                   |       |        |         |
| GRIP                       | JUSTIN FAXON       |       |        | HOLD    |                           |                   |       |        |         |
|                            |                    |       |        |         | BG LUNCH READY 8          |                   |       |        |         |
|                            |                    |       |        |         | CREW LUNCH READY 8        |                   |       |        |         |
|                            |                    |       |        |         |                           |                   |       |        |         |
| <b>SOUND</b>               |                    |       |        |         | <b>CRAFT SERVICE</b>      |                   |       |        |         |
| SOUND MIXER                | ERIN DAVIS         |       |        | 6:00am  | KEY CRAFT SERVICE         | JAZMINE FOUCHA    |       |        | 6:00am  |
| BOOM OPERATOR              | JOHNNY CLEMENT     |       |        | 6:00am  |                           |                   |       |        |         |
| BOOM OPERATOR              | SAM MILLER         |       |        | 6:00am  |                           |                   |       |        |         |
| <b>PROPS</b>               |                    |       |        |         | <b>MISCELLANEOUS</b>      |                   |       |        |         |
| PROP MASTER                | DUSTIN FORET       |       |        | 6:00am  | STUNT COORDINATOR         | MAX FISK          |       |        | 7:00am  |
|                            |                    |       |        |         | ANIMAL WRANGLER           | JESSICA VACARRO   |       |        | HOLD    |

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 RADIO CHANNELS: 1-PROD, 2-PROD,

|  |  |  |                         |   |
|--|--|--|-------------------------|---|
|    | GEORGE'S CATS  | DAY #6 OF 6<br>SUNDAY April 30th, 2017 | <b>BRING A JACKET!!</b> |   |
|  |  | CREW CALL:<br><b>12:00 PM</b>          |                         | TEMPS: HIGH 71° LOW 59°<br>SUNRISE: 6:14 AM<br>SUNSET: 7:40 PM<br>CHANCE OF RAIN #: DAY 04 & NIGHT 04<br>WINDS E - 14 MPH |
| DIRECTOR: CHRISTIAN CHERNUT<br>PRODUCER: FABIOLA ANDRADE   | SET CELL:<br>1st AD: PATRICK SANDERSON (985) 373-0292<br>2nd AD: LANGSTON WILLIAMS | SHOOTING CALL:<br><b>2:30 PM</b>       |                         | SCHEDULE: 5/5/17<br>SCRIPT: 4/17/17   |
| **SET CELL HAS CHANGED! TAKE NOTE!**<br>NO COVERS, VISITORS OR GUESTS WITHOUT PRIOR CONSENT OF THE PRODUCERS OR 1ST AD. Stay Hydrated! |  |  |                         |   |

| SCENES | SET AND DESCRIPTION   | D/W | PAGES              | CAST  | LOCATION   |
|--------|---|-----|--------------------|-------|--|
| 8      | EXT APARTMENT BUILDING<br>George notices Rose's bruises and stands up to Mike | D   | 2 6/8              | 1,2,3 | BIENVILLE HALL<br>University of New Orleans<br>2000 Lakeshore Drive<br>New Orleans, LA 70148 |
| 3      | EXT APARTMENT BUILDING<br>George meets Rose                                   | D   | 1 7/8              | 1,2,3 |  |
| 12     | EXT APARTMENT BUILDING<br>Rose heads away as George follows                   | D   | 1/8                | 1,2   |  |
| 9      | INT GEORGE'S LIVING ROOM<br>George sees Rose's abuse                          | N   | 3/8                | 1,2,4 |  |
| 10     | EXT APARTMENT BUILDING<br>George tries to convince Rose to take his money     | N   | 1 4/8              | 1,2   |  |
|        |   |     | TOTAL PAGES: 6 5/8 |       |  |

| # | CAST             | CHARACTER | SWF | FU/Dv/Ppt | IME     | READY ON SET | COMMENTS          |
|---|------------------|-----------|-----|-----------|---------|--------------|-------------------|
| 1 | Cooper Bucha     | GEORGE    | WF  | 1:00 PM   | 1:05 PM | 1:30 PM      | Report to Patrick |
| 2 | Jamie Jennings   | ROSE      | WF  | 1:00 PM   | 1:05 PM | 1:30 PM      | Report to Patrick |
| 3 | Mitchell Benson  | MIKE      | WF  | ON CALL   | ON CALL | ON CALL      | Report to Patrick |
| 4 | Jimmy Sweetwater | BULL      | WF  | 7:00 PM   | 7:05 PM | 7:30 PM      | Report to Patrick |

| BACKGROUND ARTISTS & STAND INS/PHOTO DBLS |       |      |            | ACCOUNTREMENT     |              |                   |               |
|---|-------|------|------------|-------------------|--------------|-------------------|---------------|
| FOUND THE                                 | SCENE | CALL | NOT ON SET | DEPT.             | SCN          |                   |               |
|   |       |      |            | PROPS:            | Watch        | Wrinkled Cash     | Blanket       |
|   |       |      |            |                   | Purse        | Cardboard Box     | Change Cup    |
|   |       |      |            |                   | Cigarette    |                   |               |
|   |       |      |            | PIC CAR:          | Luxury Car   |                   |               |
|   |       |      |            | SFX:              | Bruise       |                   |               |
|   |       |      |            |                   | Man (VO)     |                   |               |
|   |       |      |            | COSTUME:          | Jeans        | Flatnet stockings | Plain T-shirt |
|   |       |      |            |                   | Short shorts | Button down shirt | Task top      |
|   |       |      |            |                   | Slacks       |                   |               |
|   |       |      |            | SOUND:            | Man (VO)     |                   |               |
|   |       |      |            |                   | Car horn     |                   |               |
| : BOB UNION BOB                           |       |      |            | : Total Stand Ins |              |                   |               |

| LOGISTICS   |   |                             |   |
|---|---|-----------------------------|---|
| STAGING/HOLDING AREAS                             | BASECAMP                                      | CREW PARKING/EXTRAS PARKING | HOSPITAL PH:  |
| Leon C. Simon Boulevard sidewalk & Bienville Lawn | University of New Orleans<br>at St. Fe Center | Lafitte Village Parking Lot | University Medical Center<br>2000 Canal St, New Orleans, LA 70112 |

| ADVANCE SCHEDULE |   |     |                 |                   |                       |
|------------------|---|-----|-----------------|-------------------|-----------------------|
| END, 2017        |   |     |                 | DAY # 7           |                       |
| SCENES           | SET AND DESCRIPTION                             | D/W | PAGES           | CAST              | LOCATION              |
| \$\$             | INT./EXT. PARTY VENUE<br>Wrap party takes place | N   | 0               | 1,2,3,4,5,6,7,8,9 | TBD<br>?????????????? |
|                  |   |     | TOTAL PAGES: 69 |                   |                       |


| 1ST AD                              | 2ND AD                              | DIRECTOR                            | PRODUCER                          |
|-------------------------------------|-------------------------------------|-------------------------------------|-----------------------------------|
| PATRICK SANDERSON<br>(985) 373-0292 | LANGSTON WILLIAMS<br>(225) 937-3957 | CHRISTIAN CHERNUT<br>(504) 231-7245 | FABIOLA ANDRADE<br>(504) 931-8359 |

| CREW CALL:   |                   | 12:00 PM |        | <b>GEORGE'S CATS</b> |   |                   |       | DATE: SUNDAY, APRIL 30th, 2017 |         |
|--|-------------------|----------|--------|----------------------|---|-------------------|-------|--------------------------------|---------|
| LUNCH:   |                   | 6:00 PM  |        |                      |   |                   |       | DAY #6                         |         |
| <b>TRAVEL TIME FROM THE UNIVERSITY OF NEW ORLEANS: ON CAMPUS</b>   |                   |          |        |                      |   |                   |       |                                |         |
| POSITION   | NAME              | LEAVE    | DEPART | CALL                 | POSITION  | NAME              | LEAVE | DEPART                         | CALL    |
| <b>PRODUCTION</b>  |                   |          |        |                      | <b>MAKE-UP &amp; HAIR</b>   |                   |       |                                |         |
| DIRECTOR/WRITER  | CHRISTIAN CHESNUT |          |        | 12:00pm              | HEAD M/U  | EVEY SORRET       |       |                                | 12:00pm |
| PRODUCER   | FABIOLA ANDRADE   |          |        | 12:00pm              |   |                   |       |                                |         |
| <b>1ST AD</b>  |                   |          |        |                      | <b>COSTUMES</b>   |                   |       |                                |         |
| 1ST AD   | PATRICK SANDERSON |          |        | 12:00pm              | WARDROBER   | KATIE MICHAELS    |       |                                | 12:00pm |
| 2ND AD   | LANGSTON WILLIAMS |          |        | HOLD                 |   |                   |       |                                |         |
| <b>SET PA</b>  |                   |          |        |                      | <b>ART DEPT.</b>  |                   |       |                                |         |
| SET PA   | PETER HOFFPAUIR   |          |        | 1:00pm               | PRODUCTION DESIGNER   | JADE SARAVIA      |       |                                | HOLD    |
| SET PA   | ERIC ARNOUVILLE   |          |        | HOLD                 | SET DRESSER   | KENDALL LEWIS     |       |                                | HOLD    |
| SET PA   | CHRISTY MORITZ    |          |        | HOLD                 | ART ASSISTANT   | ELAINE HUNTINGTON |       |                                | HOLD    |
| <b>SCRIPT SUPERVISOR</b>   |                   |          |        |                      |   |                   |       |                                |         |
| SCRIPT SUPERVISOR  | EVAN EYER         |          |        | 12:00pm              |   |                   |       |                                |         |
| <b>CAMERA</b>  |                   |          |        |                      | <b>EDITORIAL</b>  |                   |       |                                |         |
| DIR OF PHOTOGRAPHY   | AARON MUSE        |          |        | 12:00pm              |   |                   |       |                                |         |
| A CAM OP   | EASTON WHITE      |          |        | 12:00pm              |   |                   |       |                                |         |
| A CAMERA 1ST AC  | JAMES WILLIAMS    |          |        | 12:00pm              |   |                   |       |                                |         |
| A CAMERA 2ND AC  | KYLA McKECHNIE    |          |        | 12:00pm              | <b>CATERING</b>   |                   |       |                                |         |
| CAMERA UTILITY   | JONAH CAJIBENA    |          |        | HOLD                 | CATERER   |                   |       |                                | 6:00pm  |
| STILL PHOTOGRAPHER   | PAUL FUNZO        |          |        | HOLD                 |   |                   |       |                                |         |
| <b>GRIP &amp; ELECTRIC</b>   |                   |          |        |                      |   |                   |       |                                |         |
| GAFFER   | SEAN FUGH         |          |        | 12:00pm              |   |                   |       |                                |         |
| KEY GRIP   | CALLAHAN WIGLEY   |          |        | 12:00pm              |   |                   |       |                                |         |
| GRIP   | PEYTON TIRREY     |          |        | HOLD                 |   |                   |       |                                |         |
| GRIP   | NICK MANNING      |          |        | HOLD                 |   |                   |       |                                |         |
| GRIP   | JUSTIN FAXON      |          |        | HOLD                 |   |                   |       |                                |         |
|  |                   |          |        |                      | CREW COUNT: 15<br>NON-UNION BG COUNT:<br>TOTAL: 20                                |                   |       |                                |         |
|  |                   |          |        |                      | BREAKFAST READY @ 12:00pm<br>BG LUNCH READY @ 6:00pm<br>CREW LUNCH READY @ 6:00pm |                   |       |                                |         |
| <b>SOUND</b>   |                   |          |        |                      | <b>CRAFT SERVICE</b>  |                   |       |                                |         |
| SOUND MIXER  | SAM MILLER        |          |        | 12:00pm              | KEY CRAFT SERVICE   | JAZMINE FOUCHA    |       |                                | HOLD    |
| BOOM OPERATOR  | JONAH CAJIBENA    |          |        | 4:00pm               |   |                   |       |                                |         |
| BOOM OPERATOR  |                   |          |        |                      |   |                   |       |                                |         |
| <b>PROPS</b>   |                   |          |        |                      | <b>MISCELLANEOUS</b>  |                   |       |                                |         |
| PROP MASTER  | DUSTIN FOREY      |          |        | 12:00pm              | STUNT COORDINATOR   | MAX FISK          |       |                                | HOLD    |
|  |                   |          |        |                      | ANIMAL W/ANGLER   | JESSICA VACARRO   |       |                                | HOLD    |
| PLEASE NOTIFY THE PRODUCER OR ADS OF ANY UNSAFE CONDITIONS<br>COPIES OF ALL EMERGENCY CONTACT INFORMATION CAN BE FOUND WITH THE ADS<br>RADIO CHANNELS: 1-PROD, 2-PROD, |                   |          |        |                      |   |                   |       |                                |         |

## Appendix E: Releases, Contracts, and Agreements

### Crew Agreements

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

|                                     |                                |
|-------------------------------------|--------------------------------|
| Student: <u>Christian Chesnut</u>   | Email: <u>(504) 231-7245</u>   |
| Course#: <u>G911</u>                | Phone: <u>cpchesnu@uno.edu</u> |
| Project Title: <u>George's Cats</u> | Professor: <u>Florent Retz</u> |
|                                     | Date: <u>4/21/17</u>           |

### STUDENT PROJECT CREW AGREEMENT

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

NAME: SAM MILLER

ADDRESS: UNO

CITY: NEW ORLEANS STATE: LA ZIP CODE: 70148

CELL PHONE #: (337) 256-7021

EMAIL ADDRESS: SMILLER@UNO

IS CREW MEMBER A UNO STUDENT?    Yes:     No:

EMERGENCY CONTACT (Name & phone number):  
911 Police

CREW POSITION: Sound Utility

SCHEDULED WORK DATES: 4/21 TO \_\_\_\_\_

ADDT'L TERMS: \_\_\_\_\_

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

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

**AGREED TO AND ACCEPTED:**

*Christian Chesnut*

SIGNATURE

Christian Chesnut

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

4/21/17

DATE

4/21/17

DATE

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

Crew Agreement/Terms and Conditions Page | 1

Print



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New Orleans, LA 70148  
(504) 280-6317 | Fax (504) 280-6318  
www.unofilm.com

|                              |                         |
|------------------------------|-------------------------|
| Student: Christian Chesnut   | Email: cpchesnu@uno.edu |
| Course#:                     | Phone:                  |
| Project Title: George's Cats | Professor:              |
|                              | Date: 04/21/2017        |

**STUDENT PROJECT CREW AGREEMENT**

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

NAME: Payton Tirey

ADDRESS: 4129 1/2 PRYTANIA ST

CITY: NEW ORLEANS STATE: LA ZIP CODE: 70115

CELL PHONE #: 251-593-6334

EMAIL ADDRESS: ptirey@uno.edu

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): HADEN TIREY  
251-564-1690

CREW POSITION: grip

SCHEDULED WORK DATES: 28<sup>th</sup> TO 30<sup>th</sup>

ADD'L TERMS: I need one bowl of boiled peanuts.

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

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

**AGREED TO AND ACCEPTED:**

SIGNATURE

4/29/17  
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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www.unofilm.com

|                              |                         |
|------------------------------|-------------------------|
| Student: Christian Chesnut   | Email: cpchesnu@uno.edu |
| Course#:                     | Phone:                  |
| Project Title: George's Cats | Professor:              |
|                              | Date: 04/21/2017        |

**STUDENT PROJECT CREW AGREEMENT**

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

NAME: Peter Hoffpauir  
 ADDRESS: 45 Madera Ct  
 CITY: Kenner STATE: LA ZIP CODE: 70065  
 CELL PHONE #: (504) 346-1902  
 EMAIL ADDRESS: phoffpau@uno.edu

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Laura Hoffpauir  
(504) 722-3982

CREW POSITION: Art Department

SCHEDULED WORK DATES: 4/29 TO 4/30

ADDT'L TERMS: \_\_\_\_\_

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

4/29/2017  
DATE

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\_\_\_\_\_  
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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: Kathleen Michael

ADDRESS: 46 Lark St.

CITY: ~~TRAVINIA~~ NO STATE: LA ZIP CODE: 70124

CELL PHONE #: 225 993 2551

EMAIL ADDRESS: kcmichael@uno.edu

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Kara Doherty  
225 993 2551

CREW POSITION: Hair/Wardrobe

SCHEDULED WORK DATES: 4/21 TO 4/30

ADDTL TERMS: \_\_\_\_\_

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

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

**AGREED TO AND ACCEPTED:**

  
SIGNATURE

4/22  
DATE

\_\_\_\_\_  
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

\_\_\_\_\_  
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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: Eric Arnouville

ADDRESS: 1705 Princeton St.

CITY: Metairie STATE: LA ZIP CODE: 70003

CELL PHONE #: (504) 201-3988

EMAIL ADDRESS: earnouville@gmail.com

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Bonnie Arnouville  
(504) 495-5254

CREW POSITION: Production Assistant

SCHEDULED WORK DATES: 4/21 TO 4/30

ADDT'L TERMS: \_\_\_\_\_

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

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

**AGREED TO AND ACCEPTED:**

Eric Arnouville 4/22/17

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: Sean A. Pugh

ADDRESS: 228 ST. ANN DR. APT. 724

CITY: Mandeville STATE: LA ZIP CODE: 70471

CELL PHONE #: 985-295-9403

EMAIL ADDRESS: seanaphugh@gmail.com

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Both Pugh  
985-295-9147

CREW POSITION: KEY GRIP / GAFFER

SCHEDULED WORK DATES: 4-21 TO 4-30

ADD'L TERMS: \_\_\_\_\_

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

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

**AGREED TO AND ACCEPTED:**

Sean A. Pugh  
SIGNATURE

4/21/2017  
DATE

\_\_\_\_\_  
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

\_\_\_\_\_  
DATE

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



|                              |                         |
|------------------------------|-------------------------|
| Student: Christian Chesnut   | Email: cpchesnu@uno.edu |
| Course#: Thesis              | Phone:                  |
| Project Title: George's Cats | Professor:              |
|                              | Date: 4/21/2017         |

**STUDENT PROJECT CREW AGREEMENT**

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

NAME: JasZmine Foucha

ADDRESS: 5083 Radcliff St.

CITY: Marrero STATE: La ZIP CODE: 70072

CELL PHONE #: 504-710-7126

EMAIL ADDRESS: JasZmineFoucha@gmail.com

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): 504-701-8961

CREW POSITION: PA

SCHEDULED WORK DATES: Apr 21st TO Apr 30th

ADDTL TERMS: \_\_\_\_\_

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

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

**AGREED TO AND ACCEPTED:**

     04/22/17  
SIGNATURE      DATE

\_\_\_\_\_  
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE      DATE

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



|                              |                         |
|------------------------------|-------------------------|
| Student: Christian Chesnut   | Email: cpchesnu@uno.edu |
| Course#: Thesis              | Phone:                  |
| Project Title: George's Cats | Professor:              |
|                              | Date: 4/21/2017         |

### STUDENT PROJECT CREW AGREEMENT

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

NAME: Caitlin Evey Sorbet

ADDRESS: 4947 Zenith St.

CITY: Mitairie STATE: LA ZIP CODE: 70001

CELL PHONE #: (504) 881-3435

EMAIL ADDRESS: evev.lution@yahoo.com

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Troy Sorbet  
(504) 909-0076

CREW POSITION: make-up Artist + Cigarette lighter

SCHEDULED WORK DATES: 4/21-4/23 TO 4/28-4/30

ADDT'L TERMS: \$30 bucks pay and Longstons first born

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

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

**AGREED TO AND ACCEPTED:**

Caitlin Evey Sorbet  
SIGNATURE

4/22  
DATE

\_\_\_\_\_  
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

\_\_\_\_\_  
DATE

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|                                     |   |
|-------------------------------------|---|
| Student: <u>Kendall Lewis</u>       | Email: <u>Kendall.Lewis16@gmail.com</u><br>Phone: <u>(504) 300-5592</u> |
| Course#:                            | Professor:  |
| Project Title: <u>George's Cats</u> | Date: <u>Apr 22, 2017</u>   |

**STUDENT PROJECT CREW AGREEMENT**

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

NAME: Kendall Lewis

ADDRESS: 618 Third St.

CITY: New Orleans STATE: LA ZIP CODE: 70130

CELL PHONE #: (504) 300-5592

EMAIL ADDRESS: Kendall.Lewis16@gmail.com

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Kenneth  
(504) ~~300~~ 270-2530

CREW POSITION: Set Dresser

SCHEDULED WORK DATES: Apr 21 TO Apr 30

ADDTL 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:**

|   |                      |
|---|----------------------|
| <u>Kendall Lewis</u>                          | <u>Apr. 22, 2017</u> |
| SIGNATURE                                     | DATE                 |
| _____   | _____                |
| STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE | DATE                 |

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|                              |                         |
|------------------------------|-------------------------|
| Student: Christian Chesnut   | Email: cpchesnu@uno.edu |
| Course#:                     | Phone:                  |
| Project Title: George's Cats | Professor:              |
|                              | Date: 04/21/2017        |

**STUDENT PROJECT CREW AGREEMENT**

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

NAME: Aaron Muse

ADDRESS: 2601 General Taylor St.

CITY: New Orleans STATE: LA ZIP CODE: 70115

CELL PHONE #: 225-717-5030

EMAIL ADDRESS: aaron@angst@gmail.com

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): John Muse  
225 202 1273

CREW POSITION: Director of Photography

SCHEDULED WORK DATES: 4-21 TO 4-30

ADDTL TERMS: \_\_\_\_\_

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

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

**AGREED TO AND ACCEPTED:**

SIGNATURE

4-29-2017  
DATE

\_\_\_\_\_  
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

\_\_\_\_\_  
DATE

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





|                              |                         |
|------------------------------|-------------------------|
| Student: Christian Chesnut   | Email: cpchesnu@uno.edu |
| Course#: Thesis              | Phone:                  |
| Project Title: George's Cats | Professor:              |
|                              | Date: 4/21/2017         |

**STUDENT PROJECT CREW AGREEMENT**

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

NAME: Evan Eyer

ADDRESS: 4639 Lafayette Street

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

CELL PHONE #: 504-609-9403

EMAIL ADDRESS: evykinew@gmail.com

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Martlyn Eyer

504-732-6474

CREW POSITION: Script Supervisor

SCHEDULED WORK DATES: \_\_\_\_\_ TO \_\_\_\_\_

ADDTL TERMS: \_\_\_\_\_

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

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

**AGREED TO AND ACCEPTED:**

SIGNATURE

4-22-17

DATE

\_\_\_\_\_  
STUDENT 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: Dustin Foret

ADDRESS: 27 Soyce Ave

CITY: Jefferson STATE: LA ZIP CODE: 70121

CELL PHONE #: 504-975-8406

EMAIL ADDRESS: dforet@uno.edu

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Jude Foret Sr. (father)  
504-708-7648

CREW POSITION: Propmaster / Grip

SCHEDULED WORK DATES: April 21<sup>st</sup> TO April 30<sup>th</sup>

ADD'L TERMS: \_\_\_\_\_

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

*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  
SIGNATURE

22 April 2017  
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: Paul Sanderson

ADDRESS: 7016 oak st

CITY: New Orleans STATE: LA ZIP CODE: 70118

CELL PHONE #: 985-375-0297

EMAIL ADDRESS: paulsand711@gmail.com

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Mike Sand  
504-450-2244

CREW POSITION: 1st AD

SCHEDULED WORK DATES: 4-21 TO \_\_\_\_\_

ADDTL TERMS: \_\_\_\_\_

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

4-22-17  
DATE

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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: Erin Davis

ADDRESS: 3128 birch street

CITY: NO STATE: LA ZIP CODE: 70118

CELL PHONE #: 985-687-7342

EMAIL ADDRESS: adavis@uno.edu

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Hayden Guthrie  
985-773-3279

CREW POSITION: Mixer

SCHEDULED WORK DATES: 4-21-17 TO \_\_\_\_\_

ADDT'L TERMS: Be excellent to each other

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

*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

4-22-17  
DATE

\_\_\_\_\_  
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

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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: William Van Hoof

ADDRESS: 382 Lamourie Rd.

CITY: Lacombe STATE: LA ZIP CODE: 71346

CELL PHONE #: (318) 794-2756

EMAIL ADDRESS: wvanhoof@uno.edu

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Charlie Van Hoof (Dad)  
(318) 613-0559

CREW POSITION: 2<sup>nd</sup> AC

SCHEDULED WORK DATES: 4-21-17 TO 4-30-17

ADDT'L TERMS: \_\_\_\_\_

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

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

**AGREED TO AND ACCEPTED:**


William Van Hoof  
SIGNATURE

4-22-17  
DATE

\_\_\_\_\_  
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

\_\_\_\_\_  
DATE

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|--|---|

|                                     |                        |
|-------------------------------------|------------------------|
| Student: <u>Christian Chestnut</u>  | Email:                 |
| Course#:                            | Phone:                 |
| Project Title: <u>George's Cats</u> | Professor:             |
|                                     | Date: <u>4/22/2017</u> |

**STUDENT PROJECT CREW AGREEMENT**

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

NAME: Jonathan Clement

ADDRESS: 2000 Lakeshore Dr.

CITY: New Orleans STATE: LA ZIP CODE: 70122

CELL PHONE #: 985-869-0994

EMAIL ADDRESS: jclement7@unv.edu

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Lise Clement 985-956-2747

CREW POSITION: Boom Operator

SCHEDULED WORK DATES: ~~4/24~~ 4/24 TO 4/30 (weekends)

ADDT'L TERMS: \_\_\_\_\_

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

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

**AGREED TO AND ACCEPTED:**

Jonathan Clement  
SIGNATURE


4/21  
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: Langston Williams

ADDRESS: 2000 Lakeshore Drive, UNO Box 1059, Lafitte Village B302

CITY: New Orleans STATE: LA ZIP CODE: 70145

CELL PHONE #: 225-937-3957

EMAIL ADDRESS: LAWILL1@UNO.EDU

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Danyele Landry 225-421-6789

CREW POSITION: 2nd Assistant Director

SCHEDULED WORK DATES: April 21-23 TO April 28-30

ADDTL TERMS: \_\_\_\_\_

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

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

**AGREED TO AND ACCEPTED:**

|   |                  |
|---|------------------|
| <u>[Signature]</u>                            | <u>4/22/2017</u> |
| SIGNATURE                                     | DATE             |
| _____   | _____            |
| STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE | DATE             |

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|                              |                         |
|------------------------------|-------------------------|
| Student: Christian Chesnut   | Email: cpchesnu@uno.edu |
| Course#:                     | Phone:                  |
| Project Title: George's Cats | Professor:              |
|                              | Date: 04/21/2017        |

**STUDENT PROJECT CREW AGREEMENT**

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

NAME: Amy Laws

ADDRESS: 1224 N. Crayoso St

CITY: New Orleans STATE: La ZIP CODE: 70119

CELL PHONE #: 504-952-2542

EMAIL ADDRESS: alaws@uno.edu

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): \_\_\_\_\_

Pam Merideth 504-913-5197

CREW POSITION: 1st AC

SCHEDULED WORK DATES: 4/28 TO 4/30

ADDTL TERMS: love & devotion

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

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

**AGREED TO AND ACCEPTED:**

amy Laws  
SIGNATURE

4/29/2017  
DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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



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

|                |            |
|----------------|------------|
| 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: Max Fisk

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP CODE: \_\_\_\_\_

CELL PHONE #: \_\_\_\_\_

EMAIL ADDRESS: macksvisk@gmail.com

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): \_\_\_\_\_

CREW POSITION: Stunt coordinator

SCHEDULED WORK DATES: 4/29/17 TO 4/30/17

ADDTL TERMS: 4/29/

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

*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

4-29  
DATE

\_\_\_\_\_  
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

\_\_\_\_\_  
DATE

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www.unofilm.com

PRINT

|                              |                        |
|------------------------------|------------------------|
| Student: Christian Chesnut   | Email: cchesnu@uno.edu |
| Course#:                     | Phone:                 |
| Project Title: George's Cats | Professor:             |
|                              | Date: 04/21/2017       |

**STUDENT PROJECT CREW AGREEMENT**

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

NAME: Callahan Wigley

ADDRESS: 1125 N. V. Hart St., Apt 24

CITY: New Orleans STATE: LA ZIP CODE: 70116

CELL PHONE #: 256-405-8018

EMAIL ADDRESS: cwigley@uno.edu

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): Charles Wigley  
256-454-8855

CREW POSITION: Grip

SCHEDULED WORK DATES: 4/29/17 TO 4/30/17

ADD'L TERMS: \_\_\_\_\_

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

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

**AGREED TO AND ACCEPTED:**

Callahan Wigley  
SIGNATURE


4/29/17  
DATE

\_\_\_\_\_  
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

\_\_\_\_\_  
DATE

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*Student Filmmakers' Code of Responsibilities*

|  |  |  |
|--|--|--|
|       | <b>DEPARTMENT OF<br/>Film &amp; Theatre Arts</b><br><small>THE UNIVERSITY OF NEW ORLEANS</small> | 2300 Lakeshore Drive, Performing Arts Center 327<br>New Orleans, LA 70148<br>(504) 280-6317   Fax: (504) 280-6118<br>www.uno.edu |
| <div style="border: 1px solid black; padding: 2px; display: inline-block;">PRINT</div> |  |  |
| Student: <i>Christian Chesnut</i>  | Email: <i>cchesnut@uno.edu</i>   | Phone: <i>(504) 231-2445</i>   |
| Course#: <i>6911</i>   | Professor: <i>Florent Ratz</i>   |  |
| Project Title: <i>George's Cats</i>  | Date: <i>4/21/17</i>   |  |

**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)*

Filmmaker's Code of Responsibility Page | 1

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ACKNOWLEDGED & AGREED BY:

KEATON TIRBY  
PRINT NAME  
[Signature]  
SIGNATURE

4/29/17  
DATE



|                                     |   |
|-------------------------------------|---|
| Student: <i>Christian Chesnut</i>   | Email: <i>cpchesnut@uno.edu</i><br>Phone: <i>(504) 231-3245</i> |
| Course#: <i>CG11</i>                | Professor: <i>Florent Retz</i>                                  |
| Project Title: <i>George's Cats</i> | Date: <i>4/21/17</i>  |

### STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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ACKNOWLEDGED & AGREED BY:

Amy Laws Amy Laws  
PRINT NAME

Amy Laws  
SIGNATURE

4/28  
DATE



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307  
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www.uno.edu

Print

|                                     |  |
|-------------------------------------|--|
| Student: <i>Christian Chesnut</i>   | Email: <i>cchesnut@uno.edu</i><br>Phone: <i>(504) 231-2245</i> |
| Course#: <i>CG11</i>                | Professor: <i>Florent Retz</i>                                 |
| Project Title: <i>George's Cats</i> | Date: <i>4/21/17</i>   |

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*(SIGNATURES ON PAGE 2)*

Filmmaker's Code of Responsibility

Page | 1

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ACKNOWLEDGED & AGREED BY:

Kyla McKechnie  
PRINT NAME

Kyla McKechnie  
SIGNATURE

April 29<sup>th</sup>, 2017  
DATE





|                                     |   |
|-------------------------------------|---|
| Student: <i>Christian Chesnut</i>   | Email: <i>cpchesnut@uno.edu</i><br>Phone: <i>(504) 231-3245</i> |
| Course#: <i>CG11</i>                | Professor: <i>Florent Retz</i>                                  |
| Project Title: <i>George's Cats</i> | Date: <i>4/21/17</i>  |

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*(SIGNATURES ON PAGE 2)*

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ACKNOWLEDGED & AGREED BY:

Langston Williams  
PRINT NAME

[Signature]  
SIGNATURE

4/22/2017  
DATE



DEPARTMENT OF  
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2000 Lakeshore Drive, Performing Arts Center 307  
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www.uno.edu

|                                     |  |
|-------------------------------------|--|
| Student: <i>Christian Chesnut</i>   | Email: <i>cchesnut@uno.edu</i><br>Phone: <i>(504) 231-2245</i> |
| Course#: <i>G911</i>                | Professor: <i>Florent Retz</i>                                 |
| Project Title: <i>George's Cats</i> | Date: <i>4/21/17</i>   |

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ACKNOWLEDGED & AGREED BY:

Peter Hoffpauir  
PRINT NAME

Peter Hoffpauir  
SIGNATURE

4/29/2017  
DATE



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THE UNIVERSITY of NEW ORLEANS

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New Orleans, LA 70148  
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www.uno.edu

|                              |  |
|------------------------------|--|
| Student: Christian Chesnut   | Email: cchesnut@uno.edu<br>Phone: (504) 231-2245 |
| Course#: G911                | Professor: Florent Retz                          |
| Project Title: George's Cats | Date: 4/21/17                                    |

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ACKNOWLEDGED & AGREED BY:

Callahan Wigley  
PRINT NAME

Callahan Wigley  
SIGNATURE

4/29/15  
DATE



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|                                     |  |
|-------------------------------------|--|
| Student: <i>Christina Chesnut</i>   | Email: <i>cchesnut@uno.edu</i><br>Phone: <i>(504) 231-2245</i> |
| Course#: <i>CG11</i>                | Professor: <i>Florent Retz</i>                                 |
| Project Title: <i>George's Cats</i> | Date: <i>4/21/17</i>   |

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ACKNOWLEDGED & AGREED BY:

Jonathan Clement

PRINT NAME



SIGNATURE

4/27

DATE





|                                     |  |
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| Student: <i>Christian Chesnut</i>   | Email: <i>cchesnut@uno.edu</i><br>Phone: <i>(504) 231-3245</i> |
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ACKNOWLEDGED & AGREED BY:

William Van Hoof

PRINT NAME

William Van Hoof

SIGNATURE

4-22-17

DATE



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ACKNOWLEDGED & AGREED BY:

A. Davis

PRINT NAME

[Signature]

SIGNATURE

\_\_\_\_\_ DATE



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ACKNOWLEDGED & AGREED BY:

Patrick Sandersa

PRINT NAME



SIGNATURE

4-22-17

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ACKNOWLEDGED & AGREED BY:

Dustin Foret

PRINT NAME

Dustin Foret

SIGNATURE

22 April 2017

DATE





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ACKNOWLEDGED & AGREED BY:

Caitlin Emily Sorbet  
PRINT NAME

Caitlin Emily Sorbet  
SIGNATURE

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DATE



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ACKNOWLEDGED & AGREED BY:

Evan Eyer

PRINT NAME

[Signature]

SIGNATURE

4-22-17

DATE



|                                     |   |
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ACKNOWLEDGED & AGREED BY:

Max Fish

PRINT NAME

*Max Fish*

SIGNATURE

4-29

DATE



DEPARTMENT OF  
**Film & Theatre Arts**  
THE UNIVERSITY OF NEW ORLEANS

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|                                     |  |
|-------------------------------------|--|
| Student: <i>Christian Chesnut</i>   | Email: <i>cchesnut@uno.edu</i><br>Phone: <i>(504) 231-2245</i> |
| Course#: <i>6911</i>                | Professor: <i>Florent Retz</i>                                 |
| Project Title: <i>George's Cats</i> | Date: <i>4/21/17</i>   |

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ACKNOWLEDGED & AGREED BY:

Kendall Lewis  
PRINT NAME

Kendall Lewis  
SIGNATURE

Apr. 23, 2017  
DATE





DEPARTMENT OF  
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| Student: <i>Christian Chesnut</i>   | Email: <i>cchesnut@uno.edu</i><br>Phone: <i>(504) 231-3245</i> |
| Course#: <i>CG11</i>                | Professor: <i>Florent Retz</i>                                 |
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ACKNOWLEDGED & AGREED BY:

Nazmine Fouca


PRINT NAME

[Signature]

SIGNATURE

04/22/17

DATE

|  |   |
|--|---|
|  DEPARTMENT OF<br><b>Film &amp; Theatre Arts</b><br>THE UNIVERSITY of NEW ORLEANS | 2000 Lakeshore Drive, Performing Arts Center 307<br>New Orleans, LA 70148<br>(504) 280-6317   Fax (504) 280-6318<br>www.uno.edu |
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ACKNOWLEDGED & AGREED BY:

SEAN A. PUGH  
PRINT NAME

  
SIGNATURE

4/21/2017  
DATE



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ACKNOWLEDGED & AGREED BY:

Eric Arnoville

PRINT NAME

*Eric Arnoville*

SIGNATURE

4/22/17

DATE



|                                     |  |
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ACKNOWLEDGED & AGREED BY:

Kate Michael

PRINT NAME



SIGNATURE

4/22

DATE





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ACKNOWLEDGED & AGREED BY:

Aaran Muse  
PRINT NAME

  
SIGNATURE

4/28/2017  
DATE

Print

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|---|--|
|  <p>DEPARTMENT OF<br/><b>Film &amp; Theatre Arts</b><br/>THE UNIVERSITY OF NEW ORLEANS</p> | <p>2000 Lakeshore Drive, Performing Arts Center 307<br/>New Orleans, LA 70148<br/>(504) 290-6317 Fax: (504) 290-6318<br/>www.unofilm.com</p> |
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|                |            |
|----------------|------------|
| Student:       | Email:     |
| Course#:       | Phone:     |
| Project Title: | Professor: |
|                | Date:      |

**CAST RELEASE**

I, the undersigned, hereby grant to UNO Student \_\_\_\_\_ ("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 \_\_\_\_\_ (the "Picture").

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

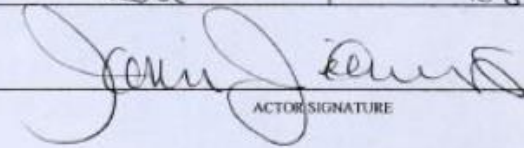
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy,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

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

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

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

|                                   |  |
|-----------------------------------|--|
| Actor Name: <u>Jamie Jennings</u> | Email: <u>Jamie.Jennings84@gmail.com</u> |
| Character: <u>Rose</u>            | Phone: <u>10811 Harrow Rd - no A</u>     |
|                                   | Address: <u>10811 Harrow Rd - no A</u>   |



\_\_\_\_\_  
ACTOR SIGNATURE

<sup>70127</sup>  
4/24/17

\_\_\_\_\_  
DATE

\_\_\_\_\_  
STUDENT SIGNATURE

\_\_\_\_\_  
DATE

|  |   |
|--|---|
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|--|---|

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

**CAST RELEASE**

I, the undersigned, hereby grant to UNO Student \_\_\_\_\_ ("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 \_\_\_\_\_ (the "Picture").

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

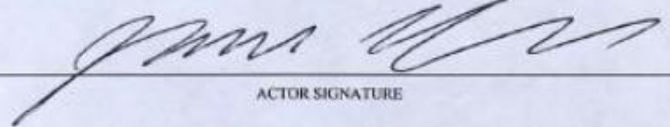
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy,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

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

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

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

|   |   |
|---|---|
| Actor Name: <u>JAMES Elder Sweetwater</u> | Email: <u>Jimmy Sweetwater @ EMAIL .COM</u>     |
| Character: <u>Bull</u>                    | Phone: <u>415-385-6739</u>                      |
|   | Address: <u>2320 Burgundy St N.O L.A. 70117</u> |


04/29/2017  
 \_\_\_\_\_  
 ACTOR SIGNATURE DATE

\_\_\_\_\_  
 STUDENT SIGNATURE DATE



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

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|                                       |   |
|---------------------------------------|---|
| Actor Name: <u>Mitchell S. Benson</u> | Email: <u>manybenmyproductions@yahoo.com</u>        |
| Character: <u>Mike</u>                | Phone: <u>(310) 429-1969</u>                        |
|                                       | Address: <u>9251 4th St, River Ridge, LA, 70123</u> |

\_\_\_\_\_  
 ACTOR SIGNATURE 04/21/17  
DATE

\_\_\_\_\_  
 STUDENT SIGNATURE DATE



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www.unofilms.com

|                              |                         |
|------------------------------|-------------------------|
| Student: Christian Chesnut   | Email: cpchesnu@uno.edu |
| Course#: Thesis              | Phone:                  |
| Project Title: George's Cats | Professor:              |
|                              | Date: 04/21/2017        |

### CAST RELEASE

I, the undersigned, hereby grant to UNO Student Christian Chesnut ("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 George's Cats (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.

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|                                 |   |
|---------------------------------|---|
| Actor Name: <u>FRANK WILSON</u> | Email: <u>FRANK@FRANKRWILSON.COM</u><br>Phone: <u>225 9270 2224</u> |
| Character: <u>MR. WILLIAMS</u>  | Address: <u>3325 CRESTWOOD, BATON ROUGE, LA 70816</u>               |

Frank Wilson  
ACTOR SIGNATURE

22 April 2017  
DATE

\_\_\_\_\_  
STUDENT SIGNATURE

\_\_\_\_\_  
DATE



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

**CAST RELEASE**

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

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

|                           |  |
|---------------------------|--|
| Actor Name: COOPER BULLHA | Email: COOPERBULLHA@GMAIL.COM                            |
| Character: GEORGE         | Phone: 704 254 3999                                      |
|                           | Address: 2017 CHESTNUT ST APT A<br>NEW ORLEANS, LA 70130 |


\_\_\_\_\_  
ACTOR SIGNATURE

\_\_\_\_\_  
DATE

\_\_\_\_\_  
STUDENT SIGNATURE

\_\_\_\_\_  
DATE

Print

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|  | (Empty space)   |

|                                     |                                      |
|-------------------------------------|--------------------------------------|
| Student: <u>Christian Chesnut</u>   | Phone & Email: <u>(504) 231-7245</u> |
| Course #: <u>6911</u>               | Professor: <u>Danny Retz</u>         |
| Project Title: <u>George's Cats</u> | Date: <u>4/17/17</u>                 |

**LOCATION CONTRACT**

Permission is hereby granted to Christian Chesnut (student filmmaker) by UNO Student Housing (Owner/Agent) to use Lafite Village the property and adjacent area, located at 2000 Lakeshore Dr, New Orleans LA 70148 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 6  Days  Weeks, beginning on 4/21/17 ; 4/28/17 (Day and Date) and ending on 4/23/17 ; 4/30/17 (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.

|                                |                     |
|--------------------------------|---------------------|
| <u>Christian Chesnut</u>       | <u>4/17/17</u>      |
| STUDENT FILMMAKER              | DATE                |
| <u>Rudharsen / Dasha Stult</u> | <u>584 280 6590</u> |
| OWNER/ AGENT                   | PHONE               |
| <u>4/17/17</u>                 |                     |
| DATE                           |                     |

ADDRESS: 2000 Lakeshore Dr, New Orleans LA 70148





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www.uno.edu

|                                     |  |
|-------------------------------------|--|
| Student: <u>Christian Chesnut</u>   | Phone & Email: <u>(504) 231-7245</u><br><u>cchesnu@uno.edu</u> |
| Course #: <u>6911</u>               | Professor: <u>Florent Retz</u>                                 |
| Project Title: <u>George's Cats</u> | Date: <u>4/29/17</u>   |

### LOCATION CONTRACT

Permission is hereby granted to Christian Chesnut (student filmmaker) by Patrick Sanderson (Owner/Agent) to use House the property and adjacent area, located at 7816 Oak Street / New Orleans, LA 70118 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 4/29/17 (Day and Date) and ending on 4/29/17 (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.

Christian Chesnut 4/29/17  
 STUDENT FILMMAKER DATE  
[Signature] 4-29 985-373-0292  
 OWNER/AGENT DATE PHONE  
 ADDRESS: 7816 Oak St. / New Orleans, LA 70118

Composer License Agreement

|  |   |
|--|---|
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|  | Print   |

|                                   |  |
|-----------------------------------|--|
| Student: <u>Christian Chesnut</u> | Email: <u>cpchesna@uno.edu</u><br>Phone: <u>(504) 231-7245</u>       |
| Composer: <u>Sam Miller</u>       | Email: <u>princesam123@gmail.com</u><br>Phone: <u>(337) 250-7024</u> |
| Course#: <u>G912</u>              | Professor: <u>Florent Retz</u>                                       |
| Project Title: <u>Stray Cats</u>  | Date: <u>3/3/18</u>  |

**COMPOSER LICENSE AGREEMENT**

For good and valuable consideration, the receipt of which is hereby acknowledged, Composer grants to UNO Student (Student) and Student's successors and assigns, a non-exclusive license in the master use, synchronization and performance rights to certain musical composition(s) composed by Composer for use in connection with the Project listed above, in all formats of the Project and in all media by which the Project is exhibited or distributed (whether now known or hereinafter devised) throughout the universe in perpetuity.

Student acknowledges and agrees that the Composer owns all rights, title and interest (throughout the universe and in perpetuity) in and to the musical composition(s) licensed to Student hereunder for use in the Project.

Student agrees to accord Composer credit in the film and, where possible, in marketing materials, advertising or notices for the Project. Composer's credit shall read as follows: "Music Composed by Sam Miller". This agreement will not be valid without execution of the Certificate of Authorship below.

ACCEPTED AND AGREED TO:

|                  |   |  |                                      |
|------------------|---|--|--------------------------------------|
| <b>Composer:</b> | <u>Sam Miller</u><br><small>PRINT NAME</small>        | <u>[Signature]</u><br><small>SIGNATURE</small> | <u>3/3/18</u><br><small>DATE</small> |
| <b>Student:</b>  | <u>Christian Chesnut</u><br><small>PRINT NAME</small> | <u>[Signature]</u><br><small>SIGNATURE</small> | <u>3/3/18</u><br><small>DATE</small> |

CERTIFICATION OF AUTHORSHIP:

I, Sam Miller, certify that I have composed all musical compositions and/or musical material submitted by me to Christian Chesnut Student/ Student for use in the Student Project currently titled "Stray Cats" and that such compositions and/or materials are original creations by me and the Student's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation. :

Signature of Composer: [Signature]

## **Appendix F: DVD Information**

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

## Vita

Christian Chesnut is a filmmaker who studied at the University of New Orleans. He is originally from Destrehan, Louisiana. For undergrad, he received a degree in Mass Communication with a concentration in Media Studies from Loyola University New Orleans and minored in Film Studies.

Now a resident of New Orleans, Louisiana, he has written and directed four short films in the University of New Orleans Master of Fine Arts film program. Since his enrollment in 2014, he has explored and written screenplays that focus on surrealism, crime, and self-discovery. His main focus in filmmaking going forward is to further explore and create surreal stories. Inspiring works behind his interest in surrealism are *The Metamorphosis* by Franz Kafka and the works of Salvador Dali.

He will graduate with a Master of Fine Arts in film production in May 2018.