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## The Making of Just Like Wild Pete

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The Making of *Just Like Wild Pete*

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 Arts  
Film Production

By  
Jade Hewitt  
Millsaps College  
May 2016



*“I don’t want to affect everybody, just somebody.”*

- Jade Hewitt

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## ABSTRACT

In this thesis paper, I will document and analyze the process of making my graduate thesis film, *Just Like Wild Pete*. I will start by stating my overall thesis statement, then move into each specific area of the filmmaking process. I will translate my learning at the University of New Orleans Film and Theatre program into real life situations with this film, as well as detail my successes and struggles throughout the process. I will analyze my own work, and constantly look to how I can improve in the future. In the end, I will determine if my thesis proves true, and if I was successful in the individual aspects of filmmaking, as well as the thesis film as a whole.

Key words: short film, thesis, *Just Like Wild Pete*, blindness, autism, Jade Hewitt

## CHAPTER 1 INTRODUCTION

*The Lone Ranger* (Gore Verbinski, 2013) versus *Wild* (Jean-Mac Vallée, 2014): two very different movies with vastly different plots, characters, settings, budgets, and box office expectations. *The Lone Ranger* is an action film that follows a Native American warrior and an unlikely partner who fight for justice in the Wild West. With a budget upwards of \$215,000,000 and a star-studded cast, *The Lone Ranger* tanked at box offices worldwide, grossing just over \$89,000,000 (*The Lone Ranger*, IMDB). In contrast, with only two major movie stars and limited resources, *Wild* spent just \$15,000,000 and made almost \$37,000,000 worldwide (*Wild*, IMDB). More important than financial success or failure, *The Lone Ranger* was reviewed as one of the worst films of the decade (*The Lone Ranger*, Metacritic), while critics raved about *Wild*, calling it the best performance of Reese Witherspoon's career and one of the year's best films (*Wild*, Metacritic). What makes such a highly anticipated film such as *The Lone Ranger* a complete disappointment, and what makes a relatively small film with a dark storyline and small cast, such as *Wild*, a huge success?

These questions are at the core of my graduate thesis film, *Just Like Wild Pete*. When the idea first became a written reality, I was apprehensive about my storyline and subject matter. I felt like there was a pipeline for thesis films: sex, guns, violence, drugs, clear-cut political or religious statements, or intense action. While I enjoyed most of those thesis films, nothing quite so large or hard-hitting struck me for my own. When I began this journey, I wanted to make something simple that focused on a common situation, a family, and something all audience members, no matter their age, could feel good about as they walked out of the theatre. As I started to write the script and venture further into the filmmaking process, I realized making a film for everybody was not what defines a successful film. *The Lone Ranger* was a film billed for

all audiences, yet lacked direction, vision, and a sense of identity. *Wild*, on the other hand, presented itself specifically to young and middle-aged women who were looking to find some inner truth and insight to their lives. Using the lesson taught by these two movies, I began to understand that I wanted to make a film for a very specific audience, and not the masses. I wanted to target older children to young adults, ages eight to thirteen, and to mold every aspect of the filmmaking process around that specific age range.

I adopted my own personal statement, “I don’t want to affect everybody, just somebody.” I could not stop thinking about the movies that affected me most as a child, which I will discuss in the next chapter, and I wanted to make a movie that would change a young person the same way those handful of movies changed me. Those movies never made it to theatres or got reviewed as by the *New York Times*; their storylines played specifically to young people, and not audiences of all ages. At times I forget the characters’ names of those childhood movies, or I’ve forgotten the name of the film altogether, but I will never forget the lessons and values that those films instilled in me. That is the kind of film I wanted to make.

During my third year as a graduate film student, I often talked with my peers about my film, the story, and the characters. More than once during the writing stage of the process, a fellow student looked me in the eye and said, “Well, your film is going to suck.” At the beginning of the filmmaking journey, that comment upset me. While everyone is entitled to their own opinion, I thought my storyline would appeal to a wide audience, from my professors to my peers to young people to the older generation. After writing the script, molding the characters, and talking with my professors, I realized that my peers were not who I was making this film for. I was creating *Just Like Wild Pete* for young people, who I believe will be the most receptive to the story and the character’s journey. I had to develop a tough skin, and know my film was not

going to be well received by everyone. I wanted to make a film that would affect *someone*, young adults, and not just a film that was liked by everybody. I want *Just Like Wild Pete* to make an *impact* on the target audience of young people, and even if just one ten year old boy leaves the theatre and remembers the core of the story, to do something good for someone else and never give up, then I've done my job.

*Just Like Wild Pete* is a story about the power of love and the desire to make the world a better place. The main character, Sophie Adams, is a conceited teenage high school cross-country runner with no awareness of the world around her and a selfish attitude. Sophie is ungrateful for her loving family and opportunities in life, more specifically the relationship with her ten year old brother, Freddie. On the contrary, Freddie is the kind of child that young people can aspire to be. His positive attitude in the face of his own personal adversity, autism, and extremely humble moral center makes him the perfect catalyst for his sister. When Sophie goes blind from a cross-country incident at the beginning of the film, Freddie takes it upon himself to give his sister new life. His own inspiration and motivation is an old western television character, Wild Pete, and his actions throughout the film are his attempt to be like his hero. Throughout the film, Freddie teaches Sophie how to run blind using a rope that forces Sophie to trust Freddie. Their goal is to run a race in which Sophie's popular friends, Anna and Paige, will be present and where Sophie can prove that she can be like her old self. When Sophie and Freddie fall in the street while practicing, Freddie's confidence and drive is lost, and Sophie steps up to become the leader of the pair. On the morning of the race, Sophie demands that Freddie regain his positive attitude, and convinces Freddie to run the race with her. When they show up to the event and nobody is there, Sophie realizes that Freddie got the date wrong, and the race, in fact, already happened the day before. Freddie is crushed that his opportunity to do something with his sister

has vanished, while Sophie is angry with Freddie because she cannot prove herself to her selfish friends. Sophie sits by herself for a moment alone, when a truck pulls up with a mysterious cowboy. This cowboy, although Sophie can only vaguely make out his outline, reminds her of Wild Pete and the good values and ideas that he stands for. When he says, “Good cowboys never give up,” Sophie is reminded of her brother, and realizes that her relationship with Freddie is more important than her old life and selfish lifestyle. When the cowboy drives off, Sophie calls Freddie over and convinces him to run the race with her, this time with a positive attitude and an excitement to bond with her brother. For the last shot of the film, they take off running into the park, ready to begin a new chapter in their relationship.



## CHAPTER 2 INSPIRATIONS: THEY'VE NEVER LEFT ME

*Just Like Wild Pete* is a story that is close to my heart and that resonates within my soul. I have, quite possibly, a dozen true inspirations for the film, but three inspirations are at the forefront of the creative process and made the most substantial impact on this film.

My mother was a Methodist pastor at a church in Pearl River, Louisiana for five years. Her small congregation was a wide range of sorts, from young families to senior life-long members, and averaged a small amount of 100 church-goers on Sunday mornings. Because families felt comfortable bringing their children to a small church where they knew they would be loved, cared for, and personally attended to, there were a number of members whose families had one or two children with disabilities, including Autism, Down Syndrome, and extreme Attention Deficit Disorder. Their children would not simply be a number in a Sunday school class where their specific needs would be overlooked, but rather treated as special and unique members within a congregation that embraced children of all abilities.

One such young teenager was Devon Murray, a New Orleans Saints-loving outdoorsman who was born with Down Syndrome. Because of our mutual love for the Saints, Devon and I became fast friends and looked forward to every Sunday morning when we could see each other and talk about our week. Over the years, my relationship with Devon grew stronger, and he had a profound effect on me, unlike anything I had ever experienced. No matter what events were happening in my life, Devon was always waiting at the church door with a smile, his Saints jersey and open arms ready for a bear hug. His love was unconditional and pure, and I only hope that he realized my affection was the same.

Many of us look at those with disabilities as people who need our help. Whether or not it's done consciously, we think ourselves superior and obligated to help those "lesser" than us.

Devon taught me that just the opposite is true. No matter how long Devon and I remain friends, he will always have a greater impact on my life than I could ever have on his. His example has taught me to love other people, no matter what flaws they may have, and to always greet the day with a smile and a positive attitude. His faith in Jesus Christ is undeniable, child-like, and unwavering, just like his faith in people. Never in a lifetime would I be able to instill the things in Devon that he has instilled in me.

My next inspiration stems from having such a long history and strong love for sports. As someone who has ESPN on the television ninety percent of the day, I am constantly being shown a wide range of sports media. Highlights, commentator panels, and crowd-participation shorts usually dominate the daily lineup, but occasionally ESPN will air *Outside the Lines*, *30 for 30*, or *E:60*. These segments are documentary-style stories that feature incredible people and events in the sports world and play emotionally to those who have a passion for sports and a heart for doing good. Several of these stories spotlight siblings who accomplish extremely difficult and unthinkable tasks in the midst of struggle, adversity, and darkness.

One such story, *E:60 Brotherly Bond* (Tom Rinaldi, 2014), focuses on two young brothers, Conner Long (11) and Cayden Long (9) from Whitehouse, Tennessee. Conner, a rambunctious and active young adventurer, and Cayden, a kind-hearted young boy with cerebral palsy, are anything but typical brothers. Cayden has an issue weighing on his heart that is not common for most boys his age: he is troubled by the fact that he can't play or have normal childhood experiences with his brother, and doesn't know what to do about it. The spark for the documentary begins when Conner hears of a kid's triathlon, and asks his parents if he can participate in the race with Cayden. From the first race, the brothers forge an unbreakable bond with each other, competing in dozens of races and never giving up until they cross the finish line.

Although Cayden is not able to speak, the joy he feels from competing with his older brother is so heartwarming and apparent that the fact that they always finish last never diminishes their enthusiasm. In the multiple spotlights and short documentaries covering their story, Conner expresses thankfulness to Cayden and says he would never race without him. While most people might look at this story and say the older brother, Conner, helps the younger brother, Cayden, I don't think that statement fully encompasses the story. Cayden brings out the smile on Conner's face and the kindness in his heart every day, and even though Cayden can't physically perform like his brother, he is the backbone and the beating heart of their team.

Finally, I found inspiration in a movie from my teenage years, *Tru Confessions* (Paul Hoen, 2002). Made for Disney Channel, this film is not critically acclaimed, nor was it widely advertised to the general public. *Tru Confessions* was made at a time when films for young adults weren't afraid to deal with real issues, much like a similar film *The Color of Friendship* (Kevin Hooks, 2000), which took on racial prejudice between a young white female from post-apartheid South Africa and a young black female from America. Both of these movies were not shy when approaching intense and real-world subject matter, and gave teenagers a truthful insight as to life experiences and important lessons.

*Tru Confessions* is a story with two characters similar to Sophie and Freddie: Trudy "Tru" Walker and Eddie Walker are twin fifteen-year-old siblings who share a unique bond with each other. Tru, an average high school student with close friends, an interest in media, and a love for science, decides to shoot a film project on her twin brother Eddie, a mentally disabled boy who often demands most of the family's attention. Throughout the story, Tru deals with pressure from her family to be the perfect and understanding sister, confronts peer bullying, and encounters difficult situations with her brother at home and in public, all while trying to discover

herself. In the end, Tru's eyes are opened to the uniqueness of her brother having a disability, and she becomes more accepting of the difficulties they will face in the times ahead. Although she always loved her brother, she finds a deeper love and appreciation for Eddie that she will be able to carry with her for the rest of her life.

All of these inspirations were at the forefront of my mind through every stage of screenwriting and pre-production, but I wanted to go beyond those stories and weave them into my own experiences, especially in regards to the *E:60 Brotherly Bond* film, and add a personal element to *Just Like Wild Pete*. As stated about my relationship with Devon, I believe he has touched my life more than I could ever affect his. I wanted to write a story with a similar character that learns from her brother, even though he is the one who traditionally should be "helped." Sophie is an extremely flawed character, much more so than Freddie, and has an immense amount to learn and experience to become a better person. At the end of *Just Like Wild Pete*, Sophie learns how special it is to have Freddie in her life, and that she is capable of being a strong and independent person with her priorities in the right order and a strong moral center.

### CHAPTER 3 WRITING: DEEP, DEEP WATERS

Of all the areas that play a role in filmmaking, the most daunting was writing the script for *Just Like Wild Pete*. I briefly contemplated having someone else write the screenplay for my thesis, but I quickly came to realize that I would not be as fully invested. I wanted to write a film about a topic and with characters that I was passionate about, and in my mind those ideas had to come from me. Two years is a long time to devote to a script and embark on a project that was bigger than anything I had done before, and I needed the foundation to be of my own creation. I enjoy writing creatively and fleshing out ideas, but the thought of spending eight hours a day looking at the same scene was not a pleasant one, and I was scared to start a journey that I might not finish. A different kind of work ethic, devotion, focus, and patience must be applied when writing a film, and my arsenal was lacking those specific screenwriting qualities.

Although the script went through its fair share of major changes, a female lead character with a disability was always the main storyline. The protagonist was always a female because I wanted to write what I knew, and I felt emotionally connected to a female character who would go through major physical and mental changes. Like the lead character, Reagan, of my second year film *Whatever It Takes* (Jade Hewitt, 2014), I wanted to become deeply invested in her emotional state and well-being. In *Whatever It Takes*, Reagan is constantly challenged by her controlling father, on and off the basketball court, and goes to extreme measures to make him proud of her accomplishments. I could relate to Reagan's pressure, and felt that the script benefitted from my personal experiences. For *Just Like Wild Pete*, my initial goal was to have a physically and mentally strong female character from beginning to end. Being a self-proclaimed feminist, I never want to think of myself, or other females, as lacking in any area or being weaker than our male counterparts. Quickly, I realized that a character who displayed such

qualities would not be able to have a significant and revealing life change, and would not prove to be an interesting center for the story. My challenge was to find ways to create and exploit Sophie's weaknesses, while also highlighting her natural strengths.

In the earliest drafts of the script, Sophie was a young autistic high school student who struggled communicating, working with others, and maintaining a positive self-image. Her older brother brought her along to the gym, where eventually she began to lift weights on her own. The story was a journey between Sophie and her older brother, and how they were able to connect through a common passion. While I enjoyed the initial idea of a female weightlifter, I felt that Sophie's transformation was too rooted in a physical change, and was not mentally or emotionally stimulating. She began the story as a loving younger sister who longed to be close with her brother, and she ended the story in the same fashion. Through weightlifting, she learned about her personal strengths and limits, but she was, for the most part, the same person. The current Sophie needed to be different, and through many drafts, Sophie emerged as an emotionally flawed teenager, who stereotypically falls into the category of a "Mean Girl." She is extremely unappreciative of the blessings she has in life, is self-conscious, ungrateful, self-entitled, and not grounded with a strong personal foundation. When her world is shaken she crumbles, but with the loving support of her brother, she is able to rebuild herself using the person that she least expected.

Freddie is the backbone for *Just Like Wild Pete*, and the pillar that Sophie needs to stand strong. Freddie's unconditionally kind and hard-working personality is the opposite of Sophie's, and we see their personalities clash throughout the story. Freddie is the same person from the start of the story through the end, and is just waiting in the wings for his chance to be a part of Sophie's life. Freddie was born to be a gentle and kind-hearted young man, but his perseverance

and willingness to help others is founded in his idol, a cowboy television character named Wild Pete, who is everything that Freddie wants to be: bold, full of life, adventurous, and strong in the face of adversity. Wild Pete lays the groundwork for the story and inspires Freddie to initiate a relationship with his sister.

My two main characters posed somewhat of a problem during the screenwriting process. As I learned in Erik Hansen's screenwriting classes, a traditional story focuses on one main character and their journey, with numerous supporting characters and storylines being added to give the story more depth. A story might highlight or show another character's smaller storyline or shift attention for the sake of the story, but the vast majority of scripts only asked audiences to really invest themselves in one protagonist and their journey of change. However, in *Just Like Wild Pete*, I have a "1A" main character and a "1B" main character, instead of a clear-cut one and two. Earlier drafts were confusing to my classmates in open workshop sessions, and no one could really decide if my main character was Sophie or Freddie. Some professors insisted that the focus was on Sophie, while others were convinced that Freddie was the protagonist because of his commitment to change Sophie. Either way, I had a problem that needed to be fixed. Too many moments in early drafts were just focusing on Freddie *without* the intent of furthering Sophie's storyline, and Erik helped me narrow the focus of the story to Sophie and her journey. Ultimately, I think the finished script has a good balance of highlighting each character, but always making sure the audience knows that Sophie is the film's protagonist and that she is the character who they should narrow their attention on.

Always keeping my thesis statement in mind, I had to be very conscientious while writing the script. I wanted to affect young people, so in a sense, I had to write to young people. Once I solidified the main characters and their basic story, I forced myself to stay centered to

Sophie and Freddie, and not be tempted to wander astray and shift the focus elsewhere. For example, during the writing process, I had many scenes added and taken out involving just the parents. While those scenes were helpful and assisted in giving information about the main characters, they did not quite advance the story the way I wanted, nor did they allow the audience to connect with Sophie or Freddie. While parents and older audience members might have emotionally attached to a character of the same age with the same concerns for their children, those scenes were not appealing to young people, and I feared a child's attention would waver from the main characters. Sophie and Freddie were going to ignite change in young people, and the story needed to stay on their journey and personal changes.

Towards the end of the screenwriting process, the script no longer became enjoyable. I was unable to find a draft where I could let go and say "It's finished" and this hindered my creative process and ability to move into pre-production. I was going against my instincts, and was doing more harm than good. For a while, my script was so disjointed and rocky that I wasn't sure if I could get back on track. I felt I needed to keep changing points in the story, dialogue, or major events, and could not come to a place where I could make the script final. The most notable of these changes was the entire ending of the script, and this prompted the screenwriting process to extend weeks after my original deadline.

The original ending of the script was much different than the current ending, although at the time I believed it brought us to the same place in Sophie and Freddie's journey. In the original ending, we follow Sophie and Freddie throughout the final race, and Freddie veers off-course when he sees a Western shop. He drags Sophie into the store, where he proceeds to buy a cowboy hat. Upon exiting the store, Sophie and Freddie have a very tender moment where Freddie takes the cowboy hat off his head and gives it to Sophie. They continue to run the race,



and complete the race hand-in-hand as they cross the finish line. While I liked the end of the script and thought it displayed a clearly-mended relationship between Sophie and Freddie, the moment of acceptance leaned more towards Freddie, not Sophie. The only way we saw Sophie change was through the acceptance of the cowboy hat and some kind words to Freddie. She didn't have that "Ah-hah" moment where she realized on her own the importance of having Freddie as her brother. My producer, Chris Gayden, came up with an idea that would focus the moment on Sophie, and enable her to "figure it out" on her own. The moment where a cowboy who resembles Wild Pete pulls up and has a conversation with Sophie proved to be much more cinematic, and it lets the audience decide if the character is really Wild Pete, or just another version of the cowboy ideal. The character is meant to be ambiguous, but I always believed that the character is a modern-day Wild Pete, and not the actual Wild Pete himself. In my opinion, this ending rounded out the story and let Sophie reach out to Freddie and communicate her acceptance of his love and attention, as well as starting a new chapter in her life.

An immense amount of credit belongs to my screenwriting professor, Erik Hansen. From reading all fourteen drafts to reading multiple brainstorming documents, editing outlines, scheduling meetings to talk about the story, and devoting endless time to this project, *Just Like Wild Pete* would be nothing without his help and guidance. Erik helped me mold and shape this script into something that an audience can truly care about, and assisted in creating a cohesive story that greatly improved from my first drafts. Erik was available day and night to flesh out ideas, and always gave me the honest feedback that I desired. In addition to developing my technique as a screenwriter, Erik was also the head of my committee, and was vital to guiding me throughout the entire thesis process. *Just Like Wild Pete* would be a very different story if it were not for Professor Hansen.

CHAPTER 4  
THE BUDGET AND NIMS SCHOLARSHIP: FOREVER GRATEFUL

In the spring of 2014, I was in the process of creating and finishing my prospectus of *Just Like Wild Pete* to send to the University of New Orleans faculty to review for the annual Jeri Nims Graduate Thesis Film Production Award. The scholarship, given annually by the Nims family, awards \$11,000 to a third-year graduate film student to use on his/her thesis film. Like any other student, I knew such an award would be the game-changer in my thesis film, and a chance to prepare my material for the award was something I was looking forward to. As my mother taught me in elementary school, hope for the best and plan for the worst. My fellow classmates who were also eligible for the award, Joey Harmon, Andrea Kuehnel, and Tylyn Anson, were all wonderful students who were going to make excellent, high-quality films that would well-represent the University of New Orleans. Each student brings his/her own unique strengths to the table and I could think of dozens of reasons why each of those students deserved to receive the Nims Scholarship. I have learned so much from being in classes with them for three years and I know their talents and passion make them deserving of the Nims award.

On the day I was told I was being awarded the scholarship, I had found out forty-five minutes earlier that my father lost his job. Being in electrical sales with an up-and-down market, he was a victim of “last man in, first man out,” and my family was shaken. My mother had just started a new pastoral appointment in Baton Rouge and my family was in the middle of trying to buy a house when the news came. My parents had just left to go to a special dinner party with a close group of friends, and were trying to hide the disappointment of the news of my father’s job. I didn’t want to call them on their way and take their feelings on an emotional roller coaster, so I waited until they returned home. Nervously, I sat them down on the couch, paused for dramatic

effect, and told them I had won the scholarship. My mother literally screamed and was so ecstatic, and there was such a rush of emotion in the middle of a very difficult time.

Ms. Jeri Nims and the UNO faculty will never know what they truly provided me with the Nims Scholarship. I was able to feel safe and comforted knowing the funds were already in place, and that I was free to make the movie I wanted to make. We grow up going to school and college working towards one big goal (my thesis film), and the thought of having to sacrifice and “make-do” with funds that did not fully let me explore my creative ability had been an unsettling thought. There was nothing that was not able to become a reality on this thesis film, and I am so incredibly lucky and blessed to have been chosen. My goal from the first day was to make the UNO faculty and university proud of my thesis film, and to not let down in any way those who helped me throughout this journey. That type of pressure is good pressure, and kept me going in times of frustration and doubt. To the Nims family and the UNO faculty that awarded me the Nims Scholarship, thank you.

Upon meeting with my producers, we decided to approach the budget with an attitude of “Spend more on the front end, then figure it out (if you have to) on the back end.” In other words, we did not want to sacrifice anything in pre-production or production in fear of needing more funding in post-production. We would rather spend the majority of the money during production, then find the money or adjust for things like sound, color correction, distribution, etc. once we were further into the editing process. The majority of the funds were spent on equipment that our equipment room does not have, such as a professional wireless microphone system, a Chapman-Leonard Dolly and a 135mm Zeiss lens. We spent \$2,857 on equipment, with local businesses giving us a student discount. These three pieces of equipment, especially the microphones and dolly, were vital to production. While the dolly did take some getting used

to, it was very nice to have such a professional and solid piece of equipment to have during shooting and the crew and camera team really enjoyed getting to learn and use an industry standard piece of equipment.

The next department that took up a large percentage of the Nims Scholarship was Catering and Craft Services. I know that it is the crew who truly makes a movie, and, because I cannot pay them I wanted to show them my appreciation by giving them a great meal each day. My parents took charge of Food Services, and made some really great meals on set that the crew really, really enjoyed. We spent \$2,486 on food services for principal shooting and re-shoots, and while it may seem like a large amount, feeding your crew right is something that you can't do over again. I can find more money for someone to mix my sound, but I can't cheat my crew out of a good meal and make up for it later. I wanted them to know how grateful I was for their participation, and I didn't mind spending the amount of money that we did.

In total we spent just over \$6,000 through production, which was just a few hundred dollars over our estimated budget. In pre-production it is nearly impossible to account for all the little things, but we left ourselves with plenty of funds to complete the film in a professional manner. Taking Laura Medina's second year production class really helped me prepare a budget to account for as much as possible, such as gas for the grip truck down to everyday necessities like AA batteries. Her class also helped me prepare for the back end of the process and to start making decisions early that would affect the film after principal shooting, such as setting aside money for sound and music rights. I knew that I did not want to edit the sound for *Just Like Wild Pete*, so I hired a former UNO student to be the Sound Designer and assist me in the post-production process. With all pre-production, production, and post-production costs spent, I have just over \$1,500 left to submit to film festivals around the United States. This was right on target

of my original anticipated budget, and, overall, I am extremely happy with the budget and spending for the film. My production team did a fantastic job of helping me with receipts, writing checks, and Nims paperwork and we stayed extremely organized throughout the whole process.

## CHAPTER 5 PRE-PRODUCTION: THE PLAN BEFORE THE STORM

I have a type A personality that thrives on being on time, overly prepared, professional, meeting deadlines and having a structured plan. While I believe these characteristics play to my benefit in most circumstances, making a movie does not fully lend itself to solid plans and absolute outcomes. My game plan for creating my thesis film was to create deadlines to stay on course, meet those deadlines in order to move on to the next task at hand, stay organized, handle as many tasks as possible, and stick to a rigorous work schedule to achieve all the items on my punch list. My working history has almost always included just myself, so my ability to adapt and change on the fly was not as sharp as it should be, as was made evident rather quickly. I wanted to be as prepared as humanly possibly as we entered production, and to feel like I did everything in my power to make *Just Like Wild Pete* the best that it could be.

Pre-production is where I thrive. I look forward to having fifty things on my To Do list at the start of the day, and being able to check them all off by the time I go to sleep. I enjoy sending dozens of emails, making phone calls, and solidifying plans that ensure my film will become a reality. Although I consider myself more of a natural producer or first assistant director, I made a decision early on in the process to turn off that side of my brain when necessary to focus on directorial duties. Instead of analyzing rehearsal, I am more inclined to start sending emails to locations to ask for details. Part of this process is to learn about myself as a filmmaker, and I needed to stretch and grow my abilities as a director at handling tasks that I am not usually accustomed to. However, I was only going to feel comfortable relinquishing some of my normal producer duties to those who I knew would get the job done well and on time.

Luckily, I was fortunate enough to build a team that was one hundred percent solid, through and through. The most important element of this film was my fellow producer and

Director of Photography, Chris Gayden. Chris and I learned early on in the process that we have very different workflows and styles, and that we needed to compromise and meet in the middle for joint tasks. As a filmmaker, Chris puts a very high priority on getting the right idea and letting it have the time to mold and shape itself in regards to the story. If deadlines are not met but an idea is in place, the mis-scheduling is worth it, and the rest of the schedule must be changed. I, on the other hand, need deadlines and schedules to make ideas happen, even if they're not ready, in order to stay on course, which is not always a wise choice. For example, I will make a scene work with less-than-stellar material if I need to make a deadline instead of really sitting with the material and finding out how to best shape it for the story. Whether with the script, through pre-production, with Director of Photography tasks, or during post-production, we had to find the middle ground and work with each other's styles and timeline.

Over and over throughout the entire process of making this film, Chris would always say to me "Sweat the details." I usually move at a fast pace through assignments and tasks, but Chris slowed me down and really challenged me to think about what I was doing, and why I was doing it. Instead of making decisions and immediately moving on, Chris asked "Why?" to every choice, and made me think about every single intricacy and consequence of that choice. From a word choice in the script to the color of Sophie's shirt or to a ray of light shining on Freddie's arm during shooting, Chris insisted I think through *every single thing* that had an impact on my movie. "Sweat the details" is a mantra that I will always keep with me as I continue my filmmaking journey, and one of the most important lessons I learned while making this film. Overall, working so closely with Chris was an incredible learning journey that has made me a better filmmaker and crewmember to work with, and Chris' constant devotion to the film is a rarity for student filmmaking that I will always be thankful for.

In addition to Chris, I wanted two additional crewmembers who could really help me in pre-production and anticipate tasks and problems before they arose during production. Two of my peers were the only choices in mind, and, luckily, both of them were excited to join the project. Rashada Fortier was originally brought on to be the First Assistant Director, but after realizing that being 1<sup>st</sup> AD was only tapping into a fraction of her skillset, I asked her to become a Producer as well. Rashada is the yin to my yang, and is the perfect team member to work with. While I tend to be more vocal, aggressive and emotional, Rashada handles every situation with calm, class, and professionalism. She is able to figure out problems instantly, and is always looking to find ways she can be of help or service. She handled every single assignment on time and was happy to do so, and was a huge reason I was able to be calm and confident as we headed into production.

Rashada is a star player on anyone's roster, so being able to add another veteran was a blessing. Rashada and I love to work as a team, and adding another like-minded female enabled us to divide responsibilities and achieve a perfect balance. Rebecca Llorella is an undergraduate student who goes above and beyond the responsibilities of whatever job she is assigned, and is always eager to make things happen. Similarly to Rashada, we brought Rebecca in to be the Unit Production Manager, but when it became clear that Rebecca was willing to handle much more responsibility, we also named her a Producer. Rebecca had no problem handling large tasks, such as dealing with all locations, while making last-minute changes a non-issue, such as locking up a golf-cart a day before shooting. Not once did I have to stay on Rebecca or remind her about a task, or fear that something was not going to get done. I was having trouble letting pre-production responsibilities go, but Rashada and Rebecca constantly showed me dedication and passion for this project. *Just Like Wild Pete* happened because of Chris, Rashada, and Rebecca,



and they deserve an immense amount of credit for their hard work and willingness to make this film the best that it could possibly be.

I grew up playing sports and always being in a team environment. Softball, soccer, dodgeball, and football require the ability to work with others, to collectively figure out problems, and to trust the people beside you on the field. I have always brought this mentality to film sets, whether as director or first assistant director, and wanted this mind-set to play a big part in the day-to-day operations of this film. I believe in greeting each crewmember every morning and asking if there is anything that they need, and asking others how I can be of service to them before I think about myself. I believe in always giving credit to others publically and privately, and never forgetting that without crewmembers, this film would still be only a screenplay. Every day on set was run like a team, and I tried to make sure everyone felt comfortable and appreciated within the creative environment, in hopes that the crew could perform at their best. The team that was assembled was what I called “The Dream Team,” and I could not have gotten any luckier with the people who would help make this film a reality.

## CHAPTER 6 CASTING: FEARING CHILD ACTORS, AMONG OTHER THINGS

One of the first rules a film student learns is to never work with animals or child actors. Until my third year I had yet to work on a film with a child actor in a major role, and I was hesitant to commit to something that was poised to become such a huge undertaking. Professors and peers, while never discouraging, cautioned me against heading down a path where the film relied on the performance of a child-actor, and I felt like I was behind before I even started. Nevertheless, my script would be nothing without the role of Freddie, and in the early fall of 2014, I was ready to find the actors who would portray Sophie and Freddie.

Before casting began, I was already self-conscious about my directing. On my first and second year films, I never felt completely natural at giving direction to actors. While I loved working with people and creating a film in a group environment, something about directing never felt totally right. I will never forget one of the most basic lessons from my UNO Performance and Direction professors Phil Karnell and Henry Griffin: talk to your actors using “as if” situations instead of directly telling them exactly what you want. To a fault, I am the exact opposite, and am much more naturally inclined to say directly what I want and to not trust that others will follow with “as if” situations. We practiced these techniques over and over in class with our peers, and while they aren’t particularly difficult, I never felt comfortable engaging with actors in a creative environment. In addition to these struggles, I was going to have to use these “as if” situations with a child actor, which made me even more anxious. I wanted to work on this weakness during *Just Like Wild Pete*, and hopefully improve or have some enlightening experience that told me I was born to be a director.

My main character, Sophie, needed to be played by someone who was able to completely immerse herself in a strong character and embrace a disability, while also being able to be

vulnerable and youthful in her decisions. I needed an actress who was built like an athlete and who could pass as a runner, someone who was going to enjoy working with a young actor, and someone who I felt I could build a good relationship with during the months of rehearsals and pre-production. While normally the auditioning process of a lead character can be long and tedious, I already had in mind the actress who I was hoping would accept the role of Sophie. In the fall of 2013, I was in pre-production for my second year film, *Whatever It Takes*. I contacted my high school theatre teacher, Jeff Polito, and asked if he had any female students who would be interested in auditioning for the part. He responded that he had about ten girls who wanted to audition, but that one girl, in his opinion, stood out for the lead role of Reagan. Hayden Guthrie was the first girl to audition, and although I did respect the process, I didn't need to audition anyone else. Hayden, while just a senior in high school at the time, is a talented actor who naturally excelled at the little things: eye movements, body language, emphasis on certain words, etc. While the other girls who auditioned that day were all very nice actresses who would do well in high school theatre, Hayden's ability to adapt to other actors and her devotion to mold into any role solidified her first film role in *Whatever It Takes*. Our experience during rehearsals and on the set of *Whatever It Takes* was a friendship, but also a business relationship where we could think the same thing and not have to say it out loud. I wanted to work with Hayden again, hopefully with a script that would enable her to stretch her acting ability and explore deeper parts of a character's psyche. Hayden came in and read for the part of Sophie, still surprising me with her acting ability, and was offered the role of Sophie after a few reading exercises and some talk about the script and the character. I will be forever grateful for Hayden's willingness and enthusiasm to be a part of this project, and I can't imagine any other actress bringing the character of Sophie to life.

Casting the role of Freddie is what kept me up at night. I knew it was going to be a challenge to find a young actor who could convincingly play a character with autism, build a relationship with an older teenage actress, be available for multiple rehearsals a week, and most importantly, be available during principal photography, which was while school was still in session. When put together, all of these challenges seemed impossible to overcome, and I braced myself at the start that I probably wouldn't be able to check off all the requirements listed above. I cast a wide net in acting calls, and attempted to focus the inquiries on places that I knew would be able to give me child actors within my range. In the past I've used general acting websites or just cast actors that I knew, but I wanted to search as hard as possible for the young man who would play Freddie. I contacted every single acting company and stage theatre within 100 miles of New Orleans, and searched Facebook and local acting groups for the right child. The Jefferson Performing Arts Society was one institution that responded with some possible actors, two of whom were highly recommended.

I auditioned a total of six boys for the role, all of whom were weeded out before the audition began. All were within the age range and were local boys who were interested in branching from the stage to film. The first actor who auditioned was a promising young pre-teen, but looked too old for the part and wasn't able to quite understand a character with autism. The second young actor received great praise from his teachers at the Jefferson Performing Arts Society and was actually shooting a television show in Atlanta, Georgia. My producer and I had great hopes for him, but ultimately, he gave flat performances and didn't seem interested in the part. The last boy was a serious candidate for the role at first, but I quickly realized that my love for spunky and cute children should not cloud my judgment. Once I stepped back, I could see that this young man was restless, only focused on what he wanted to do, high-strung, and did not

take direction well. We brought him in for a callback with the purpose of seeing how well he took a great amount of direction, and sadly, he never changed his performance. He was also what some would call a “nightmare on set,” and would require two or more handlers during production. While I thought, with intense work and rehearsals, this boy might play Freddie, ultimately, I did not feel comfortable with a child who I could not control.

In the middle of scheduling and holding auditions, I was put in touch with a boy named Jaden Norris from the Jefferson Performing Arts Society. He was ten years old, had quite a few years of stage productions and commercial shoots on his resume, and was eager to audition. When he walked in the room, he immediately seemed like Freddie: small, quiet, cute, shy until you got to know him, and small with his actions. He already knew the story, and was ready to get the audition script in his hands. We were lucky to have Hayden there to audition with most of the boys, and immediately she and Jaden were on the same page. When Hayden acted, Jaden reacted. When Hayden moved, Jaden followed. It was exciting to watch the story that I worked on for so many months come alive with two actors who understood the roles and wanted to learn and grow with each other. Jaden had a natural quietness and listening quality to him that the other boys didn't, and he put forth his best at playing a character with a disability.

I was worried that a young pre-teen boy would feel awkward or uncomfortable becoming close and performing with an older female teenager. The scene that Jaden auditioned with was the scene where Sophie and Freddie go outside for the first time, and Freddie gets Sophie to walk. The blocking in the audition was simple, just walking back and forth and swapping positions. While the other boys struggled to both say lines and move within the scene, Jaden took the blocking further and used the space around him to fully perform the scene. There was a moment during the audition when I knew he was Freddie, and where I felt completely confident

in a young male actor performing with a an older female. For the last walk-across in the scene, Jaden ran across the room and delivered his line saying, “Last time. Walk. Please.” As Hayden approached Jaden, he put out his arms like he was trying to catch her as she came closer. When she reached him, he grabbed her hands, smiled, swung her around, and delivered his line. Ultimately, out of wanting to be “by the book,” I called Jaden back to perform again with Hayden, and I was floored. We put the script down and did acting exercises for an hour or so, and I was able to see what Jaden was capable of as an individual actor. I gave them scenarios, such as “Freddie, Sophie is making fun of you, poking at you, blaming you, and being downright mean to you. You’ve had enough, and you respond. Also, you’re in the middle of a lake in a canoe and it’s getting dark, and Sophie forgot her cellphone.” I watched them bicker like siblings, and was surprised when Jaden turned around and yelled in Hayden’s face “Shut up!” Their chemistry together pulled them through this movie, and I couldn’t be happier with their individual and shared performances.

My producer, Chris, made me pull back the reins on my excitement for Jaden. While he was the perfect Freddie, we were unsure as to whether he would be available for rehearsals and principal shooting, or have parents who were willing to commit to *Just Like Wild Pete*. After talking to his mom at the callback audition and through numerous emails, Mrs. Norris assured us that Jaden was fully committed to the entire process, and that their family was ready and willing to help in any way possible. Jaden did indeed have final exams during principal shooting, but he was able to finish his schoolwork and take his finals a week early so he would not miss any days of shooting. Throughout the film, Jaden did not miss a rehearsal, meeting, or day of shooting. To say that we got lucky would never cover the full scope of my gratitude towards Jaden and his family.

The character of Wild Pete needed to be played by someone who could portray ruggedness, wholesomeness, a sense of adventure, southern charm, and a warm personality. The first, and only person, who came to mind was local actor John Neisler. I was fortunate enough to have worked with John on my second year film, *Whatever It Takes*, and although his role was quite the opposite of Wild Pete, I thought that John's natural persona would fit perfectly with the character of Wild Pete. I sent John the script to get his thoughts, and he fell in love with the character. Even though Wild Pete was a small supporting character, I think John found Wild Pete to be refreshing and fun, and he was thrilled when I asked if he would do us the honor of bringing Wild Pete to life. I could not imagine someone else playing the role, and I was extremely fortunate to be able to get John during a busy time in his life, in addition to being the last student film he would act in.

The role of Mrs. Adams was the only other role in the film that required an audition. Again, I cast a wide net looking for an actress who could play the mother role, but I did not get the response I was hoping for. A handful of local actresses came in for an audition, but none perfectly fit the role the way Hayden or Jaden did. A local actress by the name of Rebecca Meyers came into audition, and did well for the role. She had an extensive background in theatre and some experience in film and was excited to get back into acting. She read the part well, and along with my producers, we decided to cast her for the role. All the other characters had minimal lines, if any, and I wanted to cast people who I knew would fit the part, had acting experience, and wanted to be a part of a film. The role of Mr. Adams went to the very theatre teacher who introduced me to Hayden, Jeff Polito, and I think he did a wonderful job. Jeff is an extremely talented and diverse actor, and I was thrilled that he was able to be a part of *Just Like Wild Pete*. The roles of Anna and Paige went to Angie Griffitt and Abby Tatum, two girls who

were students of Jeff Polito and best friends of Hayden. I was excited because I knew they would be capable actors who had performed with Hayden before, so extensive rehearsals would not be necessary. Their small parts were simple enough to be able to have conversations through email about their characters, and their excitement for being in a film was refreshing. The part of Brian went to Max Fisk, a local University of New Orleans student with a good amount of acting experience, and the role of Jason went to my cousin, Julien Purpura. My main requirements for the male characters were that they be good-looking and confident, and be able to successfully play the high school jocks.



## CHAPTER 7 DIRECTING REHEARSALS: WORK HARD, PLAY HARD

During my second year at the University of New Orleans, I directed my nine-minute film, *Whatever It Takes*. During the rehearsal process and upon completion of principal photography, I gave serious thought to pursuing directing as a career. I enjoy working with people, handling multiple things at once, seeing a project come to life, and being the leader of a team. Before pre-production began for my thesis film, I was mentally preparing myself for a “test”; to see if directing was a path I wanted to pursue. I wanted to pay careful attention to how I approached each area of a film, how I interacted with actors and the crew, and if my work ethic in post-production would be strong enough to see the film through to the end in a timely manner. If directing was meant for me, I would know, and if I needed to move in a different direction, I would know as well.

The first step after casting was to immediately start rehearsals. Hayden and Jaden were cast in mid-October, so we had roughly two months to prepare for production. Because Hayden and Jaden were flexible with their schedules, I was confident that we would be well prepared for shooting and that they would have enough time to fully explore and develop their characters. Although Jaden seemed comfortable with Hayden during auditions, I was still apprehensive that Jaden wouldn't totally open himself up to be vulnerable with a teenage girl. My first priority was to build a solid foundation between Hayden and Jaden, not Sophie and Freddie.

We began our first rehearsal by getting to know each other, talking about each other's acting experiences, likes, dislikes, hobbies, etc. It was apparent very quickly that the three of us had a natural chemistry away from the film, and to this day, I feel so lucky that I was able to build those two solid relationships so easily. Although it sounds silly, Hayden, Jaden, and I came to the realization that we are all obsessed with Harry Potter, making conversations and inside

jokes easier, all while slowly building trust for each other. I started rehearsals with some elliptical scenes with no relation to *Just Like Wild Pete*, putting my actors in different situations and watching them react. These scenes were similar to exercises in Phil Karnell's and Henry Griffin's directing classes, and I knew they would enable Hayden and Jaden to begin to build a relationship and start understanding the ins and outs of each other's acting styles. At the start, Jaden was basing his movements and words purely off Hayden, and letting her take the lead so he could follow. Gradually, over the span of a half dozen rehearsals, Jaden felt confident and comfortable enough to take the lead and create from his own imagination rather than following in Hayden's footsteps. Jaden's wrinkle was that, not only did he have to be confident in himself, he had to be confident in himself while playing a child with autism.

I had no experience directing such a physically and mentally challenged character, so I knew this would be a growing exercise for both Jaden and myself. While I knew Sophie's blindness would play a large role in rehearsals with Hayden, my biggest concern was to prepare Jaden as best I could to play a child with autism. Hayden had just recently played a blind elderly woman in a high school production and had extensive hours of research, rehearsal, and performance playing a blind character under her belt. I met with Jaden on his own, and took that private time as an opportunity to ensure that Jaden felt comfortable playing such a character. I wanted him to form much of Freddie on his own, and to feel safe enough to explore different characteristics and traits to see what worked well and what didn't. Before meeting with Jaden one-on-one for the first time, I started by doing research on my own, mostly watching YouTube videos and reading articles about autistic children and their parents. I was pleasantly surprised about the content of media on YouTube that included firsthand footage of autistic children in

their everyday environment. Parents who were hoping to give the public insight into what an autistic child encounters on a daily basis shot many of the videos that proved immensely helpful.

The spectrum of autism varied in the YouTube videos, and I chose to show Jaden a video from each developmental stepping-stone of the disease. We began with a teenage boy, Weston, with an extreme case of autism attempting to perform a simple task: picking up grapes off the kitchen table. The father, who was holding the camera, explained that the child was having difficulty because his brain got “dewired” from autism, and not because the child was purposely misbehaving. The boy could not put together full sentences or thoughts, and struggled to communicate simple words. Although Weston would scream out noises and hit himself repeatedly, the father stressed that the key to dealing with autistic children is love and kindness. The next video we looked at was a short documentary of school of mentally disabled children that focused on multiple children with autism and difficult learning behaviors. These children could perform tasks, read and write, and progressively learn in school, but needed to be taught at a special facility that would give individual care and attention to each child. Jaden was able to see how a mid-level autistic child functions in school and with people, and I believe this video played a key role in Jaden finding Freddie’s characteristics and emotions. He saw children succeed and fail in real environments, and was able to easily see how an autistic child struggles on a daily basis. The last video was an eight-year-old boy, Zachary, talking in an interview about his personal journey with Asperger’s Syndrome. This video in particular is what Jaden and I decided to use as the foundation of Freddie. From the start of the screenwriting process, Freddie was never meant to be extremely disabled or low functioning, but rather a young boy who couldn’t find his place in the world, and who struggled with his thoughts and feelings. Zachary expresses that he has twitches, can’t communicate well when he is flustered or angry, and can’t

play with other kids because of his fears and insecurities. Yet, through all his difficulties, he is a smart, sweet, gentle young man who is extremely knowledgeable of video games and video game history, is well versed on Asperger's and its effect on his life, and who cares for and understands the importance of those around him. Freddie, like Zachary, is on the edge of normal society, and when Freddie sees the opportunity to connect with Sophie, the last person who would ever want to connect with him, he jumps at the chance.

Throughout rehearsals, Jaden and I watched and re-watched these videos and spoke at length about what it would mean to live in a world outside your friends and family. Jaden performed improvisational scenes where he played a young boy with each developmental stage of autism, as stated above, just to explore his range. What I quickly found was that Jaden was portraying a Freddie that was very kind, cheery and chipper, and would bounce back quickly from verbal or physical confrontation. I didn't think Jaden was being challenged enough, and as a director, I struggled to find ways to get Jaden to stretch his range and find new parts of Freddie and autism to tap into. As stated before, Jaden is an extremely mature young man, and has excellent learning and processing skills. I had an idea of what might assist Jaden in finding Freddie, and I sat him down and had a serious talk. Though he had been in dozens of plays prior to this film, they were all children's plays, and I don't think he had ever had someone sit down with him one-on-one and really personally challenge him. I told him I wanted to do an exercise that would get personal, but that he needed to understand that it was a just-pretend exercise, and that everything I was going to say was directed at the character Freddie, not at Jaden the actor. We sat down at a table, and I told him we were just going to have a conversation. I wanted him to be Freddie and to try and emulate Zachary from the YouTube video, who gets down on himself and has trouble communicating with others. I started off with simple questions like,

“What’s your favorite food?” and “What grade are you in?” Jaden kept his eyes low, rocked in his seat, and fidgeted with his hands, all while giving relatively mild answers. With Zachary in mind I asked, “What do you like to do for fun?” and Jaden responded, “I don’t know. Hang out with my mom, I guess.” Trying to be mean and insensitive towards his personality and disability, I replied, “Your mom? That’s retarded. Why don’t you hang out with your friends?” Jaden didn’t answer and kept rocking and avoiding eye contact. I pressed him harder with the same question, and he replied, “I don’t know. I don’t really have friends.” This conversation escalated to pressuring, and quite frankly, hurtful, questions about Freddie’s character and what makes him different from other kids. We explored all areas of Freddie’s life, and once I realized Jaden responded really well to this method of rehearsing, we repeated this exercise multiple times over the weeks of one-on-one rehearsing.

Once Jaden and I started to firm up the character of Freddie, the next challenge was to introduce Freddie to his sister, Sophie. As said before, I was very much looking forward to the opportunity to work with Hayden again, and I was excited to see what she was going to bring to the table. Our first priority was to explore the boundaries and limitations of a blind person, and to push those boundaries in relation to our film. For example, Hayden and I would blindfold ourselves and walk around inside and outside of classrooms in the department in attempt to perform simple tasks, such as picking up a phone or closing a door. After multiple rehearsals of simple blindfolding, we ventured outside to begin the process of learning how to run blind. We started by walking to each other, using only our voices to guide each other. To build confidence, we began in a grassy field, which turned out to be more complicated than originally thought. Once walking became easy, we started jogging toward each other. It’s very easy to see someone’s body language and confidence when they’re walking, and we both started out

extremely scared and apprehensive. Although you know for a fact there is a large green field out in front of you, there is still a fear inside you that believes you are about to hit a wall. This exercise, if nothing else, built a bond of trust between Hayden and myself, and after a few rounds of jogging, we felt confident to start running. We stayed in the grassy field and picked up the pace, and quickly found out that the fear of crashing into something is much less when you're running at a faster speed. Because of this new confidence, Hayden was able to dive into the role of Sophie, especially in scene fifteen where Sophie is able to run again.

For the next one-on-one rehearsal with Hayden, we tied a rope around each other to run around campus, just like Sophie and Freddie. We took turns leading with vision and following with a blindfold, and really learned how to communicate with each other. After we each hit tripped over curbs and our heads on tree branches while blindfolded, we figured out that the person with vision must think about the other person first, and themselves second. You cannot forget to guide the person behind you with your movements and your voice, and you must care about your personal well being second. I thought this idea was key to Jaden's development of Freddie, and I wanted him to understand what being selfless felt like, especially with someone else's safety on the line. Hayden and Jaden went outside for rehearsals, and they practiced running blindfolded, and eventually developed a rhythm together. I wanted Hayden and Jaden to feel comfortable and safe as we headed into pre-production with such a physical action, and these rehearsals were crucial to their performance on set.

As said before, Jaden and I would perform exercises where I would verbally tear Freddie down, and watch him respond. This was the most effective way to get a true and natural response out of Jaden, and he was proud and confident of his development with the character of Freddie. I was excited to bring Hayden into rehearsal, and I sat Hayden and Jaden down and told Hayden to

wear him down, like I did, and surprisingly, Jaden held back. It wasn't clear if he wasn't fully confident in his decision to play a disabled character, or if he felt vulnerable with someone else other than myself, but it was evident we still had work to do with his character. Additionally, I became worried that Jaden would be apprehensive to perform on set in front of a large amount of people, and that he wouldn't feel that he was in a safe and creative place. After more rehearsals and sessions going over to his house just to talk and hang out as director and actor, Jaden finally gained the confidence and strength to portray Freddie. We were ready for production!

## CHAPTER 8 PRODUCTION: IT SHOULD BE EASY

In the days heading into production, I was waiting for the ball to drop. There is always that essential crewmember who calls three days before and says they can't make it, or an actor who forgot about a doctor's appointment and would miss half a day of shooting. Unfortunately, the crewmember we confirmed to be the Gaffer suddenly and without warning dropped out days before production, leaving us in a bind. Luckily, I had the greatest team taking care of cast and crew logistics, and this was our only hitch as we headed into production. Before the first day of shooting, I felt that my mind literally could not stretch any further, so I settled down before going to sleep, put on *Wild Hearts Can't Be Broken* (Steve Miner, 1991), and let myself breathe and wipe my mind for the day ahead. There was a mixture of slight panic, awe, complete terror, and excitement before the first day of shooting, and I will never forget the feeling as I went to sleep. The pinnacle of my education was waiting for me the next morning, and I couldn't help but have butterflies in my stomach. This was the last task I will complete before my education ends, and there was a certain finality about going to sleep knowing that every decision I've made, every choice, every confirmation or rejection, will suddenly be concrete and real in the morning. Shooting in the winter months presented an obstacle of short days, so my alarm was set for 4:00 AM the next morning.

My actors were extremely prepared and ready to perform once shooting began. We developed their characters enough in rehearsals, and I was confident that their performances on set would be a breeze. As mentioned before, I was nervous that Jaden would close himself off when the camera started rolling on set, but he did just the opposite. When it was Jaden's time, he calmly and professionally delivered his performance as he'd done it a thousand times before in rehearsal. Jaden was always great at taking direction and following where I wanted him to go,



but I was, again, worried that in the midst of the stress of being on set, he would be too jumbled to make changes and hone his performance. Luckily, I was learning to never underestimate him, and he was everything I hoped he would be, and more. Likewise, Hayden's performances each day were spot-on to my original desires to cast her in the first place, and I think we successfully executed what we had prepared in rehearsals.

CHAPTER 9  
CINEMATOGRAPHY AND PRODUCTION DESIGN: GOTTA GET IT DONE

The first time I storyboarded a film project was as a sophomore in college while working at children's film camp. Although I had never drawn a storyboard before, I felt confident that I would be able to convey my thoughts and filming plans to a sheet of paper, and easily communicate my visual ideas to other members of the team. Instantly, I became aware of just how poor my drawing and visualization skills were, and even worse, how underdeveloped my shot planning skills were. The children in my group were nine to twelve years old, and with much mockery and laughter, they easily surpassed the quality and craftsmanship of my storyboards. Since then, I have been reminded time and time again of my lack of experience in the visual department, and I sought to improve that during *Just Like Wild Pete*.

The way I work in sports or as a First Assistant Director is the way others, like my Director of Photography Chris Gayden, work in Cinematography. To them, it's easy, and their thoughts and ideas come naturally and seamlessly. During Hamp Overton's Cinematography classes and Laura Medina's production classes, I struggled with visually telling my story, and, though I tried, I was not improving. We were taught to think about the visual look of our film in relation to the story, and to use the camera to tell a story within the story. Professors Henry Griffin and Hamp Overton forced us to think about how each element of cinematography, framing, color, movement, etc., relates to the characters and assists in the overall telling of the story. On my own, I could plan a film using basic shots and minimal movement, but I struggled with taking the film to the next level, and using the camera as another tool to tell a story. I knew very early on that I would have to rely heavily on Chris to plan and execute the shooting of *Just Like Wild Pete*. Similarly, Chris was the Cinematographer for my second year film, *Whatever It Takes*, and he walked me through the process relatively unscathed. What we discovered on

*Whatever It Takes* was that, although I understood the basic, or surface level, information of what we were planning, I did not fully grasp the ideas and concepts he was putting before me. For instance, Chris would say, “We have an OTS shot of Hayden that will turn into an OTS of John once John gets up,” and then he would proceed to walk through the basic blocking of the scene. I would nod my head and say I understood, but once we were on set, I didn’t realize how the shot actually worked with moving people and a moving camera. We realized that I didn’t fully understand the plan, and that Chris was assuming I was better versed in Cinematography. It is rather embarrassing to be so deficient in an area that is so vital to filmmaking, but I sought to improve during the making of my thesis film.

My script is long, and we knew that we were going to have to really move quickly on set. With sixteen total scenes, three of which involved complex quick movement by the main characters, our work was cut out for us. Chris and I decided from the start that we would not rely on traditional coverage for *Just Like Wild Pete*, but rather carefully plan out each scene and build the edit in our heads before we got on set. This would enable us to get all the shots we planned for, while not wasting time getting coverage that we knew we would not need. We tried to be as close to a professional set as possible, and while this approach forced us to be diligent and well prepared, there were some times in editing where a few more shots of the scene would have really helped. In addition, we wanted to shoot a film with significant camera movement to mimic the constant movement by the characters. With such active characters and multiple running scenes, we wanted to be mobile with the camera as much as possible.

Having so many scenes and so many setups heavily impacted the decisions for the rest of the cinematography planning. We wanted a house that would let us use as much natural light as possible, and a house that would fit the story and look for the Adams family. After visiting a few

houses of family members and friends, the house that fit all of our requirements was a large house in Metairie, Louisiana. The owner is a friend from past sports teams, and her and her husband were willing to let us use the house on all the dates we had originally scheduled. The house offered plenty of windows that would not only let in natural light, but that also provided room outside for us to set up lights if need be. I wanted the house to be relatively upscale, clean, and well designed, but also have a warm and comfortable family feel. Seeing as the family that lives in the house has three growing little boys, many of the production design elements were already in place. The house covered two neighborhood properties, providing the cast and crew plenty of space to set up equipment and move around.

All of the lighting for the film was realistic, for a couple of reasons. First, as said before, we knew we would be against the clock for the entirety of production. Setting up too many lights and trying to be too complex was only going to slow down production, and we could not afford any time wasted. Second, and more importantly, our Gaffer dropped out of production two days before shooting. Our Gaffer was the most experienced person on set in regards to lighting and equipment, and it was a significant setback. The rest of the Grip and Electric department had worked on student film sets before, but not in the capacity that our original Gaffer had, and it really hurt us. As a result, Chris was always having to set up and arrange lights himself to accommodate the pace of production and the lack of experience by the grips and electricians. Once our Gaffer dropped out, our lighting plans relied even more heavily on natural light, so we wanted to make the lighting as realistic and simple as possible. For the most part, this proved to be a wise choice; however, because we shot in the winter, the days were shorter, and a few times we were caught in golden hour and had to scramble to set up lights. For example, the short scene in Sophie's bedroom where she drops the flowers took place around six o'clock at night, once

the sun was setting. We had to maneuver our way onto the balcony and quickly set up lights and match the color to beat the sun. Similarly, the scene where Sophie ventures into the kitchen/living room area was shot with very tricky lighting, and we had to cover the windows with diffusion to match the light from previous days of shooting.

Production Design is another area of filmmaking where I am not well versed, and I hoped to add someone to our crew who specialized in this department. Alaina Boyett was brought on as the Production Designer to enhance the shooting locations and make them meet the needs of the script. After talking to Alaina, we realized our first priority was to ensure that the family environment was real and authentic, and to use available resources to enhance the production value. As stated previously, the house location presented itself to us almost ready-to-shoot, and the majority of the legwork was already done for us. For example, the kitchen, living room, and foyer area were already completely dressed with furniture, props, and family knick-knacks, so our only work was to add certain items that pertained to the story. Props play a major role in this film, especially with the main image of the film featuring a rope, so we knew we had to pay special attention to the large amount of props being added daily. The biggest challenge of shooting at the house location was to create Sophie's room and Freddie's room out of rooms that were a nursery and very plain guest room. It was essential to create Sophie's room to be as authentic as possible to a high school girl, and we brought in dozens of props, wall art, trophies, clothes, etc. Similarly, Freddie's room required a large amount of toys, props, and posters, and was set to be a very warm and inviting space.

The two outside locations required less set design than the house, but presented their challenges to overcome. The track location was in Covington, Louisiana, and because the property was owned by a private school and was a relatively new space, we were not allowed to

change or modify the majority of the space. Although we only had permission to move benches and bleachers, we did not need to do much more to alter the space to be ready for shooting. Alaina and the art team created some high school banners for Sophie and had some props scattered around the inside of the track, but the amount of production design for the track location was relatively small. The Audubon Park location, however, required a scene that was in an “already used” state, and had to be dressed as such. Banners were falling off trees, water cups and race bibs were thrown on the ground, and water jugs were scattered throughout the scene. Audubon Park is very strict about the treatment of the oak trees, so we had to be extremely careful when hanging banners or placing trash around the location, and to constantly be in communication with park staff about our intentions with props and people.

Costumes played a large role with the two main characters, but especially Freddie and his inspiration of Wild Pete. We wanted Freddie to have a variety of plaid and cowboy attire, sticking mostly with a brown/gold vest over his button down shirts. We wanted to keep a warm color palette for Freddie to parallel with his personality and actions. I wanted Freddie to be a young man who can dress himself to look like his idol, even though he wears close to the same outfit everyday. Originally boots were going to be on Freddie’s feet for the majority of the story, but after realizing that Jaden would need to run in boots, we quickly found some low-key tennis shoes to complete his costume. His cowboy hat also played a large part in his look, and after searching at Western stores all over south Louisiana, we found the right brown hat that emulated Wild Pete and fit our young actor. Sophie, on the other hand, needed to have a relaxed sport-look with nothing too bright or flashy. We worked with greys and blues for most of Sophie’s costumes, mimicking her cold character traits and contrasting with Freddie’s costume. We were fortunate enough to get sponsored by a very popular local running business, Varsity Sports, who

donated most of Sophie's costumes: hoodies, shorts, t-shirts, pullovers, etc. Varsity Sports is a store and local running club, so all of the apparel was perfect to portray someone who lived a runner's lifestyle.

## CHAPTER 10 POST-PRODUCTION: A DARK HOLE

Because my film was shot over the Christmas break, I was not able to immediately dive into post-production. I was looking forward to enjoying a few weeks off to settle down from the fast pace of the film, and to use that time to reflect and prepare for the post-production road ahead. Although I enjoy the technical side of films, such as dailies, editing, and exporting, I have only a limited knowledge of the process, and was daunted by the lack of support within the department for such an area. My second year project was completed by a single faculty member, and with that professor gone, I knew much of the process would be learning on my own and using only the help of my former classmates. I know that the lack of support is not intentional by anyone in particular, and that hard times within a university are unavoidable and damaging towards everyone. My frustration was with the system, not the people.

Upon returning from Christmas break, I began the process of dailies in Scratch Assimilate. Because I never learned this program in class or by any formal teaching, many days were wasted with trial and error, and I fell behind immediately. My goal is to always stay positive and not let myself get bogged down with frustration, but because I was required to use a program that was never taught to me, and because I had no support, the post-production process did not get off to a good start. Nevertheless, after two weeks of creating my Scratch project, watching Vimeo videos to teach myself the program, syncing, fixing errors, and processing dailies, I was ready to begin editing my film in Avid Media Composer. I used a full day to set up my project and ensure my settings were correct, and I was ready to build my movie.

From the start of graduate school through my second year film, *Whatever It Takes*, I realized that I approach editing narrative films like I approached my business outside of school. When I am editing recruiting videos, promotional videos, or web material, the process is all



about efficiency, time management, working at a quick pace, and churning out finished material quickly so as to keep the public from losing interest. When looking at takes of a video that needs to go out the next day, I scrub through the clips, find the best take from watching them a few times and by instinct, throw it in the timeline, quickly add some effects, and export the finished piece. I do not settle into watching clips or look at every detail as it pertains to the story and to the scene. When editing my first three films in graduate school, I rushed to get a product as fast as I could, and failed to really slow down and understand how to mold a film from the material I shot. With *Just Like Wild Pete*, I slowed my actions and my thought process down and forced myself to watch each clip dozens of times, take notes on each performance, watch the clip over and over for technical reasons, and always see the different positives and negatives of each clip.

My first cut took roughly five weeks to put together, and ran about twenty-five minutes long. The length of my script is eighteen pages, and I wanted the finished project to run just above or below twenty minutes. My workflow for editing a first cut of a film is to put in every single every piece of dialogue and action that was in the original script, and chip away at the story until only the essential elements remain. The first cut was very airy, contained dozens of dead or slow spots throughout the film, and contained every beat that didn't work. I like to put everything on the table, see what I have, and then mold and shape the material into a second, and eventually, third cut. By the end of the semester, I was starting a third cut, and had the film at around twenty-one minutes. Although I originally planned to work on my edit over the summer, I was given a job in Texas, and did not see or edit my film until I returned for the fall semester. When I got closer to locking my third cut, I asked Danny Retz, the departmental editing professor, if he would be a set of fresh eyes to the material, and hopefully find some moments that had grown too familiar to me. Danny dedicated weeks to sitting with my film, going through

every take time and time again, and really found some great moments within the material that I had failed to see. For example, I had originally cut the race scene to simply be a group of girls racing against each other with the focus being on my main character. Danny came in and really molded and shaped the material to be a struggle between Sophie and the aggressive runner, Laine. I had grown tired of looking at the same takes over and over again, yet Danny was able to extrapolate such small details and turn the scene from a group of girls running to an escalating drama that gave the audience insight into Sophie's character.

The most impactful change that Danny suggested was to find a way to quickly infuse more of Wild Pete into the film. According to the script, the character of Wild Pete, or any mention of him, does not appear until scene six, where we see Freddie watching television in his room. The film is rooted in Wild Pete's ideas and morals, in addition to being in the title of the movie, and because we didn't see him until almost eight minutes into the film, we were losing a key element to the story. Danny suggested moving Wild Pete to the very beginning of the film and opening with Wild Pete's television show. At first I was hesitant to start the film with someone other than my main character, but looking back, I am glad that Danny insisted that I give it a try. Starting off with Wild Pete really sets the tone for the film and gives the audience a glimpse into what will propel the characters through the story and influence them to change. With regards to my thesis statement, Wild Pete as the opening invites children to spark interest in the film, and gets their attention from the start. Throughout the rest of the picture lock process, Danny was essential to identifying and finalizing the heart of *Just Like Wild Pete*, and I will always be incredibly thankful for his weeks of unselfish work and willingness to devote himself to my film.

Although I was thrilled to lock the picture, the thought of proceeding to work on a sound edit was terrifying for many reasons. First, I know very little about sound, and I was not in a position to learn vast amounts of information and skill in a very short amount of time. Secondly, though I enjoy editing, I discovered in Sound I with Rob Racine and Advanced Editing with Danny Retz that I find no joy in editing sound, and absolutely dread the thought of searching for room tone, stealing dialogue, and adding complex sound effects. I wanted someone who would be willing to commit themselves to the project, someone that knew the script, and someone who I could count on to do a solid job. I called a former peer, Tylyn Anson, and was able to hire her as the Sound Designer for *Just Like Wild Pete*. I wanted to pay close attention to the film's scoring, and find music that would fit the mood of the film and elevate performances in spots that were weak. Chris turned me on to a YouTube artist, Andy Othling, whose motto is to "play the guitar as slowly as possible." After finding a library of Andy's work called LowerCase Noises, I found the exact music I had planned for to use throughout the film. All the music centered around a single guitar backed with atmospheric swells and soft beats. Tylyn did a fantastic job in finding just the right moments in the music to complement the scene, and I feel very lucky to have been able to have all my music done by the same musician. In earlier cuts of the film with temporary rock and pop music as the score, Erik Hansen suggested that I think about adding more Western-themed music to the score, and ultimately, I think it was a great suggestion that really enhances the film and helps set the tone of the story.

Once I was picture-locked and sound-locked I began the adventure of getting my film back into Scratch. I called upon Andrea Kuehnel, a former UNO film student, to show me the process, and we soon started the long journey of conforming *Just Like Wild Pete*. To conform, you must take your finished sequence out of Avid and back into Scratch, relink to the original 4K

footage, ensure that every single clip aligns properly using timecode and burn-in information, recreate titles in high resolution, recreate dissolves and fades, recreate stabilization, and recreate special effects. The process was tedious and lengthy, but I started to really understand how Scratch works and how to figure out complicated problems on my own.

At the same time during conforming, Chris came in to color correct the film. At first, it is difficult to see and imagine your film any other way than what you see in dailies, but it quickly became apparent that the RED color setting within the camera was very heavy with greens. My whole film looked very sickly, and we had our work cut out for us. We first went through the film, shot by shot, and color corrected everything to ground zero. We worked heavily with the Kelvin and Contrast adjustments, and tried to make the shots as even as possible. We used the Kelvin adjustment to white balance the film and create proper color levels for the inside and outside scenes, and used Contrast to add color depth to flat images. We picked out one shot from the scene that we wanted to use as a base, and then matched every shot in that scene to the base. Once we completed the first pass of the film, we went back to add specific color adjustments to each scene. For example, we wanted the scenes in the kitchen to be very cool with a lot of blue colors, and contrast that with scenes in Freddie's room, which were much warmer and inviting. Hayden's feelings and actions during the family breakfast scene and trip-over-the-horse scene in the kitchen are cold and selfish, whereas the scenes in Jaden's room are down to earth and gentle. To mimic Hayden's mental perspective, we also desaturated the film by ten percent and used the flashbacks in the street running scene to really make the colors pop. The color correction process took four very long days to complete, but in the end, I am very happy with Chris' work and I think he did a fantastic job of learning the interface so quickly and being able to apply his color knowledge to the film.

Exporting the film out of Scratch required additional help from Andrea, and thanks to her involvement, the process went smoothly. I now have a Digital Cinema Package (DCP) for my film, as well as multiple High Definition versions for Internet usage and DVD burning. I plan on creating 100 DVDs to give to cast, friends, and family, and to also use to send to film festivals. In 2016, I will upload the High Definition version of *Just Like Wild Pete* to Vimeo to use for film festival purposes and online showing purposes.

Overall, the post-production process once the film was picture-locked was a struggle, and was only able to be completed because of the help of other students and the assistance from a former UNO Film faculty member, Rob Racine. Even though we don't have faculty support, we are able to complete the dailies process because we have a blueprint of the process given to us by Professor Racine. The finishing process, however, had very little instruction and was extremely difficult to navigate with no classroom learning or a professor who could assist in the process. Attempting to provide a solution to the problem, I am in the process of creating a complete finishing PDF packet that will take students from picture locking in Avid to creating the final DVD of their film. They will have detailed instructions on: Information that they will not know until it's too late, creating a countdown leader, bringing the Avid sequence into Scratch, checking timecode in Scratch against the high resolution master, creating high resolution titles and bringing them into Scratch, color grading, exporting the TIFF sequence, exporting the MXT AMT Avid files, creating a DCP in CineAsset, bringing the MXF AMT Avid files back into Avid, syncing the High Definition version with sound, exporting the High Definition version, and creating a DVD. Hopefully this will enable students to finish their project in a timely manner, and give them information that they aren't learning in a classroom environment.

## CHAPTER 11 GETTING JLWP OUT THERE: THE FUN PART

Outside of my professors, peers, and immediate family, I have shown the picture lock of my film to very few people. There is always a fear inside of me that people won't like it, or that I have to make excuses to justify why I made this film. When people ask what my film is about, I usually say something to the effect of, "A family sports drama." When they ask to elaborate, I say that, "It's a wholesome movie about an older sister and younger brother who overcome extreme odds and discover how to have a relationship with each other." When people ask to elaborate further, I say, "The older sister is a star track athlete who goes blind early in the film, and her younger autistic brother teaches her how to run again." After the last sentence, the person usually goes "Oh, I see! That sounds really good!" Usually, I'm taken aback. Normally, the kinds of movies I enjoy contain chase scenes, explosions, gritty fights, and high stakes action. *Just Like Wild Pete* contains none of those elements, and I was scared to describe a movie I thought someone might not like, or worse, judge. Quite the contrary happened. I have had so many people tell me that they really enjoy a family thesis movie, and not a film about homeless people or shootings or drugs. So many people have said my story is "refreshing" and a nice change of pace. Never in writing or production would I have thought that the movie would have such a warm initial reception. Although I know my film is for younger people, it has been surprisingly nice to have people of all ages say they enjoy the movie and really grasped the positive message.

I was fortunate enough to be able to hold a screening in Professor Erik Hansen's undergraduate Short Film writing class, and after the film finished, the students filled out a short questionnaire and we talked about the different areas of the film. They all had very nice and kind things to say about the movie, and, again, I was very surprised at the reception by a young-adult

audience. Many of the students said they really felt for the characters and that they really enjoyed a positive and inspiring message. The class said they felt the story moved along at a good pace, was a great balance of attention between the two main characters, and was clear on the message of doing good and helping others.

When I am a part of a screening session such as this, or in a situation where I am going to get critical feedback as well as positive feedback, I tend to only really lend my ears to what can improve. I'm not very interested in what I did well; I want to hear where I fell short and what I can do to strengthen those areas. Although faculty members already brought many of the concerns that the students voiced to my attention, some of their thoughts were extremely helpful and thought provoking. About half the class found the home video footage at the beginning to be a jarring transition to the normal cinema camera because the color correction and special effects did not change. They also, like myself, thought the fall could have been more intense, painful, and more obvious that she hit her head on the ground. To my frustration, many students wanted more point-of-view shots from Sophie so that they could more quickly understand that she was blind. In my first and second cuts, I had quite a few more POV shots early on after the fall, but was encouraged to take them out and rely on the audience following along. A note that a student wrote in the questionnaire was that film did not have enough close ups to invite the audience into the action and dialogue, and after editing the film and looking at the cut over and over, I agree. Overall, the experience of talking with other like-minded film students opened my eyes to opinions and views I had yet to think of, and the feedback I received was immensely helpful in my review of the film and of my own performance.

The screening with Professor Erik Hansen's class was a great first test audience, but I am really looking forward to a private screening being held at the Nims Studio on Monday

December 7<sup>th</sup>, 2015. I will be able to show the film to cast, crew, family members, and friends of the film for the first time in a small, professional theatre. I'm looking forward to seeing and hearing the opinions of the people who helped make this film possible, and thanking all those who were a part of the process. I am extremely grateful to the Nims Studio for hosting the event, and hopefully it will be a lovely evening with friends and family.

I will submit my thesis to film festivals that have a target audience for families and young children, and hopefully festivals that are in or near a large family community. I know my film is not for everyone, but I plan on targeting festivals that have the specific block for films such as mine that are for young people. I will try and submit to every festival that fits the requirements in the southern United States, but I would love to submit around the country and around the world, and just see what happens. The same way that *Tru Confessions* and *E:60 Brotherly Bond* are still with me as an adult, I hope that a child sees *Just Like Wild Pete* and carries just a fraction from the movie with them into their adult lives. Ultimately, my sincere hopes refer back to my thesis from the beginning; whether it's a lesson or moral, or just contributing to the general idea of doing something good for someone else, I hope that my movie has even just a small impact on young people.



## CHAPTER 12 FILM AND SELF-ANALYSIS: I DON'T MIND

Oddly enough, I enjoy self-analysis. Possibly because I was an athlete, I take no issue with looking into the mirror and acknowledging the things I did right and the mistakes I made during the process. There is no way to get better if one doesn't realize where they can improve. Often, we only want to look at what we did well, and focus our energy on what is comfortable and what we are naturally good at. I attempt to identify my weaknesses and attack them, whether that means overcoming them or coming up short. Looking back on the script, I think the story of two siblings is strong overall, but I think moments, beats, and certain scenes could be greatly improved. I think that we could have seen more of Freddie and his personality away from Sophie and away from Wild Pete. I don't think this would have needed to be drawn out, but possibly a scene or two where the audience can really see who Freddie is on his own. I also would have liked to write in his disability more and find ways to weave his autism into the story to make it more clear to the audience that he isn't what we perceive as "normal." This, I think, would have significantly strengthened the storyline, and let the audience see even more that it doesn't matter who you are or what you can or cannot do, but as long as you have a loving heart and a will to make things better, you can accomplish change.

Although I attacked the chance to rehearse and work with my actors, I believe I came up short when it came to executing their performances. I was eager to start rehearsals, and could have done more to cast the role of Mrs. Adams, but my mind was already onto the next task, and I just wanted to cast the role and be done with it. Rebecca Meyers seemed like the perfect fit for the role on paper, she read the part well, but did not exceed expectations. Nevertheless, I decided she was "good enough" and cast the role. This decision is one of the bigger learning points throughout the process, and looking back, I think I could have done a better job at working the

phones and emails to find the perfect Mrs. Adams. Although she is a supporting character, every character matters, and the performance by Mrs. Adams is poor. To further the error on my part, once Sophie and Freddie were cast, I put on tunnel vision and wanted to cast the rest of the film in as few steps as possible. I was not diligent in finding the absolute best people for the supporting roles, but more to find people who worked well enough and were close enough to my original vision.

With regards to Hayden and Jaden, I think their performances are wonderful, but as a director, I still feel that I could have found ways for them to improve. I feel like I had opportunities on set to take my film a step further, but I was too focused on getting the plan done and I let those opportunities slip away. Even though I made a sincere effort to loosen up and not be so focused on logistics, the clock and the sun got the better of me, and I made myself content with getting what we planned for and staying safe. Hayden had a few moments in the film when her performance was of Hayden, not Sophie. For example, when Sophie walks out in front yard with Freddie for the first time, Sophie says, "I'm going back inside. I'm not going to walk to you like a freaking dog." Hayden delivered the line more truthful of Hayden, and I did not love the performance. Nevertheless, I thought the performance conveyed *enough* of the character, so I allowed us to move on. This happened two or three more times in the film, which is unacceptable. Never should this happen even once, much less multiple times. I don't think the film suffered in a general sense, but those tiny moments that a character is not believable can add up and possibly effect someone's viewing experience.

I learned a few helpful lessons from my time with Jaden that I will take with me as I continue my filmmaking career. The first is to never underestimate the knowledge and capabilities of a child actor. Though I knew Jaden was immensely talented, I still referred to him

as “just a kid” and treated him as such in certain situations. Whether it was over-explaining a scene or an exercise, I needed to learn to trust my young actor more. His maturity and quick understanding is what got him cast in the first place, and I needed to let go of my death grip on control and let my actor do what he loves to do. The second important lesson was that pushing actors is OK; in fact, pushing actors is what I succeed at. I attribute this directly to having a sports background, where the only way to improve is to be physically and mentally pushed and to constantly be put in situations where you are expected to adapt and excel. Jaden reacted extremely well to being pushed outside his comfort zone, and I think he surprised himself with his acting capabilities. He knew he could play a chipper young boy in a children’s play, but I don’t think he knew he could play a complex and multi-layered disabled child in a family drama.

Before entering graduate school, I assumed the job of the director was to deal with *everything* during production: the lights, camera, actors, lunch, equipment, etc. What surprised me about learning directing in Henry Griffin’s class is that your job, give or take some liberties during pre-production and on set, is to deal with the actors. You provide the vision of the film, and if things have gone as planned before shooting, the rest of your crew is prepared and knows what needs to be done in the name of your film. On set, your job is not to worry about lunch or the camera being built, but to make sure that your actors feel they are in a space where they can creatively succeed and bring your movie to life. Being such a people person, I’m much more inclined to worry about every other department instead of narrowing my focus to the two people who will make or break my film. I had to consciously be aware of this on set, and, to be honest, it was a struggle. In rehearsals, working with actors is easy because they are the only people there. Once I was in the environment of set, I learned that I don’t have a burning desire to work with actors on the fine details, and that I don’t have the stamina to keep helping them mold and

shape their characters. I hit the point before production in my head where I was burnt out, and I just wanted to shoot what we rehearsed, and be over with it. I didn't have that passion in me to stop production and really work out the kinks if my actor was not giving his or her performance the way I wanted. Maybe this is because I had been working on the film for so long and I just ran out of steam, or maybe because I was truly confident in their performance in rehearsals.

Whatever the case, my lack of directing skills were apparent to me after we wrapped, and from talking to those who truly want to be directors, I realized that I did not share their same fire and hunger.

Looking back, we didn't quite use light the way I had hoped for in order to improve my knowledge and skillset. We used the camera and light to tell the story, but not in the way I had originally thought. Instead of using the camera and light to really enhance the story and mimic the action in the scene, such as having dramatic lighting for an intense scene or moving in for close-ups to tell the audience something of significance is about to happen, we used the camera and light for more practical reasons. The story is a softer story between two people, and we wanted to invite the audience into each scene in a very soft and gentle way. For example, many of the shots at the start of scenes are on the dolly to ease the audience into the scene that is about to happen. We rented a Chapman-Leonard dolly because we knew movement was going to be incredibly important to the story, and I'm glad we chose to do so. Because we knew lighting was not going to be complex or drastic, we wanted to enhance the level of sophistication and production value by the movement of the dolly and the camera.

Production Design was a disappointment, and I should have found time to take more of the responsibility. Alaina Boyett, the production designer, was busy during the time leading up to shooting, and it seemed found it hard to devote time to the film. I gave Alaina a very detailed

scene-by-scene list of every prop and set piece that would be needed in hopes to save time on her part, but many of those items were not attained and had to be purchased or found by other crew members. As a result, much of the work fell on to my shoulders, and I ended up gathering most of the props and set pieces for the film. Principal shooting was right after finals week, so it was hard to compete for time and attention from crewmembers, which quickly got frustrating.

With all of that being said, I feel like I made a significant leap in being able to delegate and trust others to contribute to the film. I would like to handle every single task myself to ensure the job gets done, but with such a phenomenal team, I was assured that I could trust my producers with a heavy workload of responsibility. Asking for others' help doesn't seem like such an uncertain task anymore, and I have already seen this pay off in other areas of life. Similarly, I feel like I worked extremely hard to stay on task and meet my deadlines, which made pre-production less stressful than originally thought. I thrive on being prepared and accomplishing tasks, and with the exception of extending the screenwriting process and falling behind with Scratch, I was able to plan and shoot this film the way I wanted.

Nowhere throughout the process of this film do I feel like I failed. I choose to look at every opportunity as a learning experience, and to try and find the best in situations. However, the post-production process was difficult. Although I got the job done on schedule, my work ethic took a nose-dive when it came to editing my first and second cuts. I would get up to the editing suite and procrastinate or get distracted by the smallest thing, and after weeks of doing so, it was very difficult to get into an editing rhythm. Likewise, when I returned home from the summer, it took weeks to get back into the flow of editing my thesis film. I am very disappointed in myself regarding the editing process, and I believe that I just became tired of my material. A combination of having a job after graduation and wavering faith in the content of my movie

resulted in wasted days and nights in the editing suite and a growing negative attitude towards my film. I am not accustomed to living a lazy lifestyle or not being proactive about tasks, but the editing process was an extremely challenging six months due to my lack of enthusiasm to get the job done. Ultimately, Danny Retz restored my attitude and got me excited to edit my film again. When entering graduate school, editing was an area of film that I was interested in pursuing as a full time job, however, after working with just a twenty-minute movie for almost a year, I realized that I'm not fit to live in a box for twelve hours a day, working with the same material. Quite simply, I do not have the patience for editing, and I need to be actively working on problems and finding solutions.

Despite my setbacks with editing, as a whole I am proud of my performance with *Just Like Wild Pete*. After filming wrapped and for the first six months of editing, I was frustrated with myself at the dozens of things that I didn't do: I didn't demand a certain performance, I didn't get another actor, I didn't get another location, I didn't write a certain scene, so on and so forth. But, as I look back, I like that quality about myself. I am proud that I don't immediately hoist up the good qualities and try to shove the bad choices deep in a closet. If one can't look inside themselves to improve, then they will never be the person they want to become. I don't believe in finger pointing, especially on a student film set. We are who we surround ourselves with, and I was surrounded by people who genuinely cared and wanted me to succeed. When casting a child actor, I took a great deal of responsibility to ensure he was constantly in a safe environment, and I took great care to protect and shape his first film experience. I built a great team around me that had an enormous impact on my film. I wrote a full script that, even though has its mistakes, I am proud of. I worked tirelessly with faculty and my team to get as many thoughts and opinions on the script and edit as possible, and I worked to use all the feedback to

mold the best story that I could. I am proud that I chose to make a film outside the normal thesis film subject matter, and I will always look back on this film as a life-changing experience. I learned more about myself than I ever would have thought, and I am well equipped to move forward in my life down a career path that will implement all the lessons I learned from attending the University of New Orleans and directing my thesis film.

## CHAPTER 13 CONCLUSION

Looking back, the adventure of making *Just Like Wild Pete* is somewhat of a blur. During each stage, it felt as though the light was at the end of the tunnel, and that I was never going to get there. From screenwriting to production to finishing the film, I put my heart and soul into each segment, and sometimes it felt like I was never going to be able to move on. After reflecting on the process, I realize my attention and feelings of anxiety were all positive because I was giving this film everything I had. The weight of finishing the script or casting or shooting or conforming meant that I truly cared about this film, and that I wanted all my hard work to mean something.

At this point in the filmmaking process, it is too early to tell whether my thesis proves true or not. I wanted to make a film that appeals to young people and that can hopefully spark some small change, but I may never truly know whether this film resonates with the young demographic. Personally, I did not really appreciate the value of the films that inspired me until much later. Despite the doubts and frustrations throughout the filmmaking journey, I sincerely kept at heart that I was making this film for young people, knowing that the story would have the most impact on them. I knew my peers, friends, and professors might not enjoy *Just Like Wild Pete* or draw the same moral lessons that the film seeks to communicate, but I did not let that stop me from making the film I wanted to make. Hopefully, years from now, a fourteen-year-old boy who saw the film when he was nine will remember the foundation, to do something good for someone else and to never give up. If in the back of his mind he is reminded of “some cowboy,” then I’ll consider this film a success.



## WORKS CITED

"The Lone Ranger." *IMDb*. IMDb.com, n.d. Web. 28 Nov. 2015.

"The Lone Ranger." *Metacritic*. CBS Interactive Inc., n.d. Web. 28 Nov. 2015.

"Wild." *IMDb*. IMDb.com, n.d. Web. 28 Nov. 2015.

"Wild." *Metacritic*. CBS Interactive Inc., n.d. Web. 28 Nov. 2015.

## FILMS CITED

- The Color of Friendship* (Paris Qualles, 2000)  
*E:60 Brotherly Bond* (Tom Rinaldi, 2014)  
*The Lone Ranger* (Gore Verbinski, 2013)  
*Tru Confessions* (Paul Hoen, 2002)  
*Whatever It Takes* (Jade Hewitt, 2014)  
*Wild* (Jean-Marc Vallée, 2014)  
*Wild Hearts Can't Be Broken.* (Steve Milner, 1991)

## APPENDICIES

### Appendix A: Actor Contact Information

*Just Like Wild Pete*

**CAST CONTACT INFORMATION**

UNO Thesis Film

Directed by: Jade Hewitt	wildpetethesisfilm@gmail.com	(985) 778-9964
Produced by: Jade Hewitt		
Produced by: Chris Gayden	cgayden4@yahoo.com	(334) 549-3315
Produced by: Rashada Fortier	rashada.fortier@gmail.com	(832) 647-5758
Produced by: Rebecca Llorella	rmllorel@my.uno.edu	(504) 906-8901

<i>Actor</i>	<i>Role</i>	<i>Email</i>	<i>Cell</i>
Hayden Guthrie	Sophie Adams	[REDACTED]	[REDACTED]
Jaden Norris	Freddie Adams	[REDACTED]	[REDACTED]
Jenny Norris (mom)		[REDACTED]	[REDACTED]
John Neisler	Wild Pete	[REDACTED]	[REDACTED]
Rebecca Meyers	Mrs. Adams	[REDACTED]	[REDACTED]
Jeff Polito	Mr. Adams	[REDACTED]	[REDACTED]
Angie Griffitt	Paige	[REDACTED]	[REDACTED]
Abby Tatum	Anna	[REDACTED]	[REDACTED]
Max Fisk	Brian	[REDACTED]	[REDACTED]
Julien Purpura	Jason	[REDACTED]	[REDACTED]

APPENDICIES

Appendix B: Actor Releases and Minor Release Form

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

PROD. #:	PRODUCTION TITLE: Just Like Wild Pete
PRODUCER: R. Fortier and R. Llorella	DIRECTOR: Jade Hewitt (985) 778-9964

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I hereby grant to the UNO Film, Theatre, and Communication Arts, its 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 you 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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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.

Name: Hayden Gutierrez

Address: 177 Emerald Creek east  
Abita Springs LA 70470

Telephone: [REDACTED]


Signature [Signature] Date \_\_\_\_\_

Character Name: Sophie Adams

[Signature] 12/12/14 832-647-5758  
Producer Signature Date Producer Telephone

APPENDICIES

Appendix B: Actor Releases and Minor Release Form

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

Name: Jaden Norris

Address: 749 Holyoke Pl.  
Ternstown LA 70056

Telephone: [REDACTED]


Signature: [Handwritten Signature] Date: 12/12/14

Character Name: Freddie Adams

Producer Signature: [Handwritten Signature] Date: 12/12/14 Producer Telephone: (985) 778-9964

# APPENDICIES

## Appendix B: Actor Releases and Minor Release Form

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

Student: Jade Hewitt	Email: wildpetethesisfilm@gmail.com Phone:
Course#: Studio II	Professor: Erik Hansen
Project Title: Just Like Wild Pete	Date: 12/1/2014

### MINOR ACTOR RELEASE AND INFORMATION

Minors (anyone under eighteen years of age) may be used in student productions only under the following conditions:

- Approval of the Course Instructor or Thesis Supervisor
- Signed permission from a parent or legal guardian.
- Parent or legal guardian must have read, approved of, and initialed the production script.
- Parent, legal guardian or person approved by parent / legal guardian agrees to be present during filming.

I/We, the undersigned, am/are the parent/parents or guardian of the below named minor child. I/We, the undersigned, being of legal age, do hereby consent and grant to the Student Filmmaker named above, (hereinafter sometimes referred to as "you"), permission to photograph the below named minor child in connection with the student project tentatively entitled Just Like Wild Pete (the "Picture").

I hereby grant to the Student 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 records which you may make of his/her voice, including the right to substitute his/her voice for the voice of another person or persons, and the right to use his/her 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 him/her, in connection with the production and/or post production of the Picture.

I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named Student Filmmaker or its duly appointed representative, and NOT the UNO Department of Film & Theatre.

I/We, further agree and warrant that the below named minor child will not disaffirm or disavow said consent and permission on the grounds that he/she was a minor on the date of execution thereof or any similar grounds whatsoever, or endeavor to recover from you personally or through any guardian, any sums for participating in the Picture.

I hereby certify and represent that I am the parent or legal guardian of the below named minor child, and I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

**(SIGNATURES ON PAGE 2)**  
 Minor Actor Release and Information

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APPENDICIES

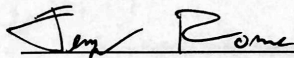
Appendix B: Actor Releases and Minor Release Form

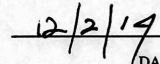
Name of Minor: Jaden Norris	Age: 10
Relationship to Parent or Legal Guardian: SON <input checked="" type="checkbox"/> DAUGHTER <input type="checkbox"/> STEP-SON <input type="checkbox"/> STEP-DAUGHTER <input type="checkbox"/> BROTHER <input type="checkbox"/> SISTER <input type="checkbox"/> NEPHEW <input type="checkbox"/> NIECE <input type="checkbox"/> OTHER <input type="checkbox"/>	Character: Freddie Adams

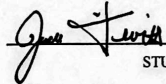
Name of Parent or Legal Guardian: Jenny Norris	Email: [REDACTED] Phone: [REDACTED]
Address: 749 Holyoke Pl. Terrytown, LA 90056	
Guardian on Location: Jared or Jenny Rome Norris	Email: (above) Phone:

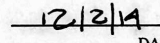
**NOTE: MINORS ARE ONLY ALLOWED TO BE ON SET FOR A MAXIMUM NUMBER OF HOURS AS STATED IN THE SCREEN ACTORS GUILD RULES OR BY THE STATE OF LOUISIANA, WHICHEVER IS MORE RESTRICTIVE.**

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

  
PARENT OR LEGAL GUARDIAN SIGNATURE

  
DATE


  
STUDENT SIGNATURE

  
DATE



APPENDICIES

Appendix B: Actor Releases and Minor Release Form

 The University of New Orleans Film Program		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
PROD. #:	PRODUCTION TITLE: <u>Just Like Wild Pete</u>	
PRODUCER: <u>R. Fortier and R. Llorella</u>	DIRECTOR: <u>Jade Hewitt (985) 778-9964</u>	

**ACTOR RELEASE FORM**

To Whom It May Concern:

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

Name: John Nisler  
 Address: 513 Belleville St  
New Orleans, LA 70114  
 Telephone: [REDACTED]  
 Signature John Nisler Date 12/17/19  
 Character Name: Wild Pete

[Signature] 12/17/19 (985) 778-9964  
 Producer Signature Date Producer Telephone



APPENDICIES

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Name: Rebecca Meyers

Address: 324 Fairfield Ave  
Gretna, LA 70056

Telephone: [REDACTED]

Signature: Rebecca Meyers Date: 12-14-2014

Character Name: Mrs Adams

[Signature] 12/14/14 832-647-5758

Producer Signature Date Producer Telephone

APPENDICIES

Appendix B: Actor Releases and Minor Release Form

<b>UNO FILM</b> The University of New Orleans Film Program		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
PROD. #:	PRODUCTION TITLE: <b>Just Like Wild Pete</b>	
PRODUCER: <b>R. Fortier and R. Llorella</b>	DIRECTOR: <b>Jade Hewitt (985) 778-9964</b>	

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Name: Jeff Polito

Address: 900 Emerald Forest Blvd Apt. 8206  
Coungton LA 70433

Telephone: [REDACTED]


Signature J Polito Date 12-14-14

Character Name: Mr. Adams

Producer Signature [Signature] Date 12/14/14 Producer Telephone 832-647-5758

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Name: Angela Griffitt

Address: 42 Kramer Place

Telephone: [REDACTED]


Signature Angela Griffitt Date 12/14/14

Character Name: Paige

Producer Signature [Signature] Date 12/14/14 Producer Telephone 832-644-5758

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 <b>The University of New Orleans Film Program</b>		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
PROD. #:	PRODUCTION TITLE: <b>Just Like Wild Pete</b>	
PRODUCER: <b>R. Fortier and R. Llorella</b>		DIRECTOR: <b>Jade Hewitt (985) 778-9964</b>

**ACTOR RELEASE FORM**

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled Just Like Wild Pete the "Picture").

I hereby grant to the UNO Film, Theatre, and Communication Arts, its 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 you 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 Film, Theatre, and Communication Arts, your 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 Film, Theatre, and Communication Arts 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 and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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.

Name: Abigail Tatum

Address: 511 Evergreen drive, mandeville, LA 70448

Telephone: [REDACTED]

Signature Abigail Tatum Date 12/14/14

Character Name: Anna

Producer Signature [Signature] Date 12/14/14 Producer Telephone 832-647-5458



APPENDICIES

Appendix B: Actor Releases and Minor Release Form

<b>UNOFILM</b> The University of New Orleans Film Program		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
PROD. #:	PRODUCTION TITLE: Just Like Wild Pete	
PRODUCER: R. Fortier and R. Llorella	DIRECTOR: Jade Hewitt (985) 778-9964	

**ACTOR RELEASE FORM**

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, or silhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled Just Like Wild Pete the "Picture").

I hereby grant to the UNO Film, Theatre, and Communication Arts, its 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 you 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 Film, Theatre, and Communication Arts, your 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 Film, Theatre, and Communication Arts 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 and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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.

Name: William Fisk

Address: 1301 General Pershing, New Orleans, LA, 70115

Telephone: [REDACTED]

Signature William Fisk Date 12-14-2014

Character Name: Brian

Producer Signature [Signature] Date 12/14/14 Producer Telephone 832-647-5758

APPENDICIES

Appendix B: Actor Releases and Minor Release Form

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

PROD. #:	PRODUCTION TITLE: <b>Just Like Wild Pete</b>	
PRODUCER: <b>R. Fortier and R. Llorella</b>	DIRECTOR: <b>Jade Hewitt (985) 778-9964</b>	

**ACTOR RELEASE FORM**

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled \_\_\_\_\_ the "Picture").

I hereby grant to the UNO Film, Theatre, and Communication Arts, its 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 you 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 Film, Theatre, and Communication Arts, your 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 Film, Theatre, and Communication Arts 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 and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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.

Name: JULIEN PURPURA

Address: 2721 DANBURY DRIVE

Telephone: [REDACTED]

Signature: [Signature] Date: 12/14/14

Character Name: JASON

Producer Signature: [Signature] Date: 12/14/14 Producer Telephone: 832-647-5758

# APPENDICIES

## Appendix C: Extras Contact Information

### *Just Like Wild Pete*

#### EXTRAS FOR HIGH SCHOOL TRACK SCENE CONTACT INFORMATION

UNO Thesis Film

Directed by: Jade Hewitt

Produced by: Jade Hewitt

Produced by: Chris Gayden

Produced by: Rashada Fortier

Produced by: Rebecca Llorella

2nd Assistant Director: Emily Poulliard

<i>Name</i>	<i>Role</i>	<i>Email</i>	<i>Cell</i>
Melanie Gaines	Track Runner		
Brittany Grab	Track Runner		
Laine Guillot	Track Runner		
Brittney Gonzalez	Track Runner		
Jaelyn Scholvin	Track Runner		
Jenna Scholvin	Track Runner		

APPENDICIES

Appendix D: Extras Group Release

 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
	COURSE NAME AND NUMBER: Studio 1 6910

PROD. #:	PRODUCTION TITLE: Just Like Wild Pete
PRODUCER: Rashada Fortier & Rebecca Llorella	DIRECTOR: Jade Hewitt (985) 778-9964

**GROUP RELEASE FORM**

To Whom It May Concern:

I (the undersigned) do hereby grant to the The University of New Orleans Film, Theater, and Communication Arts (hereinafter sometimes referred to as "you") the right to photograph me and use my picture, silhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled Just Like Wild Pete (the "Picture").

I hereby grant to the The University of New Orleans Film, Theater, and Communication Arts, its 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 you may make of me or of my voice, including the right to substitute my voice for the voice of another person or persons, 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 post production of the Picture.

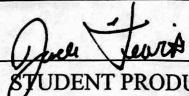
I further acknowledge and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative, and NOT The University of New Orleans Film, Theater, and Communication Arts.

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.

DATE	PRINTED NAME	SIGNATURE
12/14/14	MELANIE GAINES	<i>Melanie Gaines</i>
12/14/14	Brittany Grab	<i>Br Grab</i>
12/14/14	BRITTANY GONZALEZ	<i>Brittany Gonzalez</i>
12/14/14	Laine Guillot	<i>Laine Guillot</i>
12/14/14	Jaclyn Schelvin	<i>Jaclyn Schelvin</i>
12/14/14	Jenna Schelvin	<i>Jenna Schelvin</i>

ADDITIONAL SPACES ON BACK OF PAGE

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 STUDENT PRODUCTION REPRESENTATIVE	(985) 778-9964 TELEPHONE
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# APPENDICIES

## Appendix E: Location Contact Information

*Just Like Wild Pete*


**LOCATION CONTACT INFORMATION**

UNO Thesis Film		
Directed by: Jade Hewitt	[REDACTED]	[REDACTED]
Produced by: Jade Hewitt		
Produced by: Chris Gayden		
Produced by: Rashada Fortier	[REDACTED]	[REDACTED]
Produced by: Rebecca Llorella		

<i>Location</i>	<i>Contact</i>	<i>Connection</i>	<i>Email</i>	<i>Cell</i>	<i>Address</i>
House	Nichole Doyle	Home Owner	[REDACTED]		[REDACTED]
High School Track	Charles Richard	Athletic Director at SSA	[REDACTED]		
Final Race Scene	Frank Donze	Communications Director	[REDACTED]		

APPENDICIES

Appendix F: Location Contracts and Releases

 <b>The University of New Orleans Film Program</b>		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
COURSE NAME AND NUMBER: Studio 1 6910		
PROD. #:	PRODUCTION TITLE:	Just Like Wild Pete
PRODUCER: Rashada Fortier & Rebecca Llorella	DIRECTOR:	Jade Hewitt (985) 778-9964
LOCATION MANAGER:	Jade Hewitt (985) 778-9964	

**STUDENT PRODUCTION LOCATION CONTRACT**

DATE: 12/12/2014

Permission is hereby granted to JADE HEWITT (hereinafter referred to as "Student Filmmaker") by NICHOLE DOYLE (hereinafter referred to as "Owner/Agent"), to use RESIDENTIAL HOME the property and adjacent area, located at 5028 CHERLYN DR. NEW ORLEANS, LA. 70124 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 5  Days  Weeks, beginning on FRIDAY, DEC. 12th (Day & Date) and ending on THURSDAY, DEC. 18th (Day & Date).


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

Jade Hewitt \_\_\_\_\_ DATE 12/12/14  
 STUDENT FILMMAKER  
Nichole Doyle \_\_\_\_\_ DATE 12/12/14  
 OWNER/AGENT

ADDRESS: 5028 cherlyn Dr.  
New Orleans, LA 70124  
 TELEPHONE: [REDACTED]

APPENDICIES

Appendix F: Location Contracts and Releases

		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
COURSE NAME AND NUMBER: Studio 1 6910		
PROD. #:	PRODUCTION TITLE:	Just Like Wild Pete
PRODUCER: Rashada Fortier & Rebecca Llorella	DIRECTOR:	Jade Hewitt (985) 778-9964

**STUDENT PRODUCTION LOCATION RELEASE**

LOCATION RESIDENTIAL HOME  
 PROPERTY OWNER NICHOLE DOYLE  
 ADDRESS 5628 CHERLYN DR.  
NEW ORLEANS, LA. 70124

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 12/10/2014 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.


ACCEPTED AND AGREED TO

<u>Rebecca Llorella</u>	<u>12/10/2014</u>
Producer	Date
<u>Rebecca Llorella</u>	<u>12/10/2014</u>
Location Manager	Date
<u>[Signature]</u>	<u>12/12/14</u>
Owner/Agent	Date

ADDRESS 5628 Cherlyn Dr.  
NEW ORLEANS, LA 70124  
 TELEPHONE [REDACTED]

APPENDICIES

Appendix F: Location Contracts and Releases

 <b>The University of New Orleans Film Program</b>		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
COURSE NAME AND NUMBER: Studio 1 6910		
PROD. #:	PRODUCTION TITLE:	Just Like Wild Pete
PRODUCER: Rashada Fortier & Rebecca Llorella	DIRECTOR:	Jade Hewitt (985) 778-9964
LOCATION MANAGER:	Jade Hewitt (985) 778-9964	

**STUDENT PRODUCTION LOCATION CONTRACT**

DATE: 12/12/2014

Permission is hereby granted to JADE HEWITT (hereinafter referred to as "Student Filmmaker") by CHARLES RICHARD (hereinafter referred to as "Owner/Agent"), to use ST. SCHOLASTICA ACADEMY (SSA) TRACK the property and adjacent area, located at 4354-4530 RONALD REAGAN HWY. COVINGTON, LA 70433 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1  Days  Weeks, beginning on SUNDAY, DEC. 14TH (Day & Date) and ending on SUNDAY, DEC. 14TH (Day & Date).


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

Jade Hewitt \_\_\_\_\_ DATE: 12/19/14  
 STUDENT FILMMAKER  
Charles Richard \_\_\_\_\_ DATE: 12/14/14  
 OWNER/AGENT

ADDRESS: 130 President Madison Drive  
Madisonville, LA 70447  
 TELEPHONE: [REDACTED]

APPENDICIES

Appendix F: Location Contracts and Releases

 <b>The University of New Orleans Film Program</b>		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
COURSE NAME AND NUMBER: Studio 1 6910		
PROD. #:	PRODUCTION TITLE:	Just Like Wild Pete
PRODUCER: Rashada Fortier & Rebecca Llorella	DIRECTOR: Jade Hewitt (985) 778-9964	

**STUDENT PRODUCTION LOCATION RELEASE**

LOCATION ST. SCHOLASTICA ACADEMY (SSA) RACE TRACK  
 PROPERTY OWNER CHARLES RICHARD - ATHLETIC DIRECTOR  
 ADDRESS 4354 - 4530 RONALD REAGAN HWY.  
COVINGTON, LA. 70433

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 12/14/2014 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

<u>Rebecca Llorella</u> Producer	<u>12/12/2014</u> Date
<u>Rebecca Llorella</u> Location Manager	<u>12/12/2014</u> Date
<u>Charles Richard</u> Owner/Agent	<u>12/14/14</u> Date

ADDRESS 130 President Madison Drive  
Madisonville, LA 70447  
 TELEPHONE [REDACTED]

APPENDICIES

Appendix F: Location Contracts and Releases

 <p>The University of New Orleans Film Program</p>		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
COURSE NAME AND NUMBER: Studio 1 6910		
PROD. #:	PRODUCTION TITLE:	Just Like Wild Pete
PRODUCER: Rashada Fortier & Rebecca Llorella	DIRECTOR:	Jade Hewitt (985) 778-9964
LOCATION MANAGER:	Jade Hewitt (985) 778-9964	

**STUDENT PRODUCTION LOCATION CONTRACT**

DATE: 12/17/14

Permission is hereby granted to JADE HEWITT (hereinafter referred to as "Student Filmmaker") by FRANK DONZE (hereinafter referred to as "Owner/Agent"), to use AUDUBON PARK the property and adjacent area, located at 6500 MAGAZINE ST. 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; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1  Days  Weeks, beginning on 12/17/14 (Day & Date) and ending on 12/17/14 (Day & Date).

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

Jade Hewitt  
STUDENT FILMMAKER 12/17/14  
DATE

Frank Donze  
OWNER/AGENT 12/17/14  
DATE

ADDRESS: 6500 MAGAZINE STREET  
NEW ORLEANS, LA 70118  
TELEPHONE: [REDACTED]



APPENDICIES

Appendix F: Location Contracts and Releases

 The University of New Orleans Film Program	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
	COURSE NAME AND NUMBER: Studio 1 6910

PROD. #:	PRODUCTION TITLE:	Just Like Wild Pete
PRODUCER: Rashada Fortier & Rebecca Llorella	DIRECTOR:	Jade Hewitt (985) 778-9964

**STUDENT PRODUCTION LOCATION RELEASE**

LOCATION AUDUBON NATURE INSTITUTE  
 PROPERTY OWNER FRANK DONZE - COMMUNICATIONS DIRECTOR  
 ADDRESS 6500 MAGAZINE STREET  
NEW ORLEANS, LA. 70118

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 12/17/2014 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

<u>Rebecca Llorella</u> Producer	<u>12/17/2014</u> Date
<u>Rebecca Llorella</u> Location Manager	<u>12/17/2014</u> Date
<u>Frank Donze</u> Owner/Agent	<u>12/17/2014</u> Date

ADDRESS 6500 Magazine Street  
NEW ORLEANS, LA 70118  
 TELEPHONE [REDACTED]

APPENDICIES

Appendix F: Location Contracts and Releases



COURSE NAME AND NUMBER: Studio 1 6910		
PROD. #:	PRODUCTION TITLE:	Just Like Wild Pete
PRODUCER: Rashada Fortier & Rebecca Llorella	DIRECTOR:	Jade Hewitt (985) 778-9964
LOCATION MANAGER:	Jade Hewitt (985) 778-9964	

**STUDENT PRODUCTION LOCATION CONTRACT**

DATE: 3/20/15

Permission is hereby granted to Jade Hewitt (hereinafter referred to as "Student Filmmaker") by Nichole Doyle (hereinafter referred to as "Owner/Agent"), to use Residence the property and adjacent area, located at 5528 Cheryl Dr. New Orleans, LA 70124 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of \_\_\_\_\_  Days  Weeks, beginning on 3/19/15 (Day & Date) and ending on 3/19/15 (Day & Date).

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

Jade Hewitt  
STUDENT FILMMAKER 3/20/15  
DATE

Nichole Doyle  
OWNER/AGENT 3/20/15  
DATE

ADDRESS: 5528 Cheryl Dr.  
New Orleans, LA 70124

TELEPHONE: [REDACTED]



APPENDICIES

Appendix F: Location Contracts and Releases

 <p><b>UNO FILM</b> The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
	COURSE NAME AND NUMBER: Studio 1 6910

PROD. #:	PRODUCTION TITLE:	Just Like Wild Pete
PRODUCER: Rashada Fortier & Rebecca Llorella	DIRECTOR:	Jade Hewitt (985) 778-9964

**STUDENT PRODUCTION LOCATION RELEASE**

LOCATION \_\_\_\_\_ Residence  
 PROPERTY OWNER \_\_\_\_\_ Nichole Doyle  
 ADDRESS \_\_\_\_\_ 5528 Cheryl Dr.  
 \_\_\_\_\_ New Orleans, La. 70124

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 3/20/15 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO


\_\_\_\_\_ Rashada Llorella \_\_\_\_\_ 3/20/15  
 Producer Date

\_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_  
 Location Manager Date  
 \_\_\_\_\_ [Signature] \_\_\_\_\_ 3/20/15  
 Owner/Agent Date

ADDRESS \_\_\_\_\_ 5528 Cheryl Dr. \_\_\_\_\_  
 \_\_\_\_\_ New Orleans, La. 70124 \_\_\_\_\_  
 TELEPHONE \_\_\_\_\_ [Redacted] \_\_\_\_\_

APPENDICIES

Appendix F: Location Contacts and Releases

 The University of New Orleans Film Program		The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
COURSE NAME AND NUMBER: Studio 1 6910		
PROD. #:	PRODUCTION TITLE:	Just Like Wild Pete
PRODUCER: Rashada Fortier & Rebecca Llorella	DIRECTOR:	Jade Hewitt (985) 778-9964
LOCATION MANAGER:	Jade Hewitt (985) 778-9964	

**STUDENT PRODUCTION LOCATION CONTRACT**

DATE: 3/20/15

Permission is hereby granted to Jade Hewitt (hereinafter referred to as "Student Filmmaker") by Charles Richard (Athletic Director) (hereinafter referred to as "Owner/Agent"), to use SSA Track + Field the property and adjacent area, located at 4354-4530 Ronald Reagan Hwy. Covington, La. 70433 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1  Days  Weeks, beginning on Sunday, March 29, 15 (Day & Date) and ending on Sunday, March 29, 15 (Day & Date).

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

Jade Hewitt  
 STUDENT FILMMAKER 3/20/15  
 DATE

Charles Richard  
 OWNER/AGENT 3/20/15  
 DATE

ADDRESS: 130 President Madison Drive  
Madisonville, LA 70447

TELEPHONE: (985) 403-8211

APPENDICIES

Appendix F: Location Contracts and Releases

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

COURSE NAME AND NUMBER: Studio 1 6910	
PROD. #:	PRODUCTION TITLE: Just Like Wild Pete
PRODUCER: Rashada Fortier & Rebecca Llorella	DIRECTOR: Jade Hewitt (985) 778-9964

**STUDENT PRODUCTION LOCATION RELEASE**

LOCATION SSA Track + Field  
 PROPERTY OWNER Charles Richard (Athletic Director)  
 ADDRESS 4354 - 4580 Ronald Reagan Hwy.  
Covington, La. 70433

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 3/20/15 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

Rebecca Llorella \_\_\_\_\_ Date 3/20/15  
 Producer

[Signature] \_\_\_\_\_ Date \_\_\_\_\_  
 Location Manager

[Signature] \_\_\_\_\_ Date 3/20/15  
 Owner/Agent

ADDRESS 130 President Madison Drive

Madisonville, LA 70447

TELEPHONE [Redacted]

APPENDICIES

Appendix F: Location Contracts and Releases

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

COURSE NAME AND NUMBER: Studio 1 6910	
PROD. #:	PRODUCTION TITLE: <b>Just Like Wild Pete</b>
PRODUCER: <b>Rashada Fortier &amp; Rebecca Llorella</b>	DIRECTOR: <b>Jade Hewitt (985) 778-9964</b>
LOCATION MANAGER:	<b>Jade Hewitt (985) 778-9964</b>

**STUDENT PRODUCTION LOCATION CONTRACT**

DATE: 3/20/15

Permission is hereby granted to Jade Hewitt (hereinafter referred to as "Student Filmmaker") by Frank Donze (Communications Dept) (hereinafter referred to as "Owner/Agent"), to use Audubon Park Institute the property and adjacent area, located at 6500 Magazine St. 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; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 1  Days  Weeks, beginning on Sunday, March 29, 15 (Day & Date) and ending on Sunday, March 29, 15 (Day & Date).

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

Jade Hewitt  
STUDENT FILMMAKER 3/20/15  
DATE

Frank Donze  
OWNER/AGENT 3/20/15  
DATE

ADDRESS: 6500 Magazine Street  
NEW ORLEANS, LA 70118

TELEPHONE: [REDACTED]

APPENDICIES

Appendix F: Location Contracts and Releases



COURSE NAME AND NUMBER: Studio 1 6910	
PROD. #:	PRODUCTION TITLE: Just Like Wild Pete
PRODUCER: Rashada Fortier & Rebecca Llorella	DIRECTOR: Jade Hewitt (985) 778-9964

**STUDENT PRODUCTION LOCATION RELEASE**

LOCATION           Audubon Park Institute            
PROPERTY OWNER          Frank Donze - Communications Director           
ADDRESS          6500 Magazine St.           
         New Orleans, LA. 70118         

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated          3/20/15          ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

         Rashada Fortier                   3/20/15           
Producer Date

         Frank Donze                   3/20/15           
Location Manager Date  
    
Owner/Agent Date

ADDRESS          6500 Magazine Street         

         New Orleans, LA 70118         

TELEPHONE          (504) 303-9111



## APPENDICIES

### Appendix G: Audubon Park Film Agreement

1

#### **AUDUBON NATURE INSTITUTE, INC. FILM AGREEMENT**

THIS AGREEMENT is made on December 17, 2014, by and between The Audubon Nature Institute Inc., Audubon Commission and all of their affiliates, hereinafter referred to as "Owners" and the Department of Film & Theatre Arts at the University of New Orleans, hereinafter referred to as "Company".

1. For the period specified below, Owners hereby grant to Company the right to enter Owner's property, Audubon Park and the exterior of Audubon Zoo, (with equipment and personnel Company deems necessary), situated in the City of New Orleans, hereinafter referred to as "said premises" with cast and crew members, vehicles and a catering operation to film scenes for a student film titled "Just Like Wild Pete," hereinafter referred to as the "Production".

2. Commencing on December 17, 2014, at approximately 5 a.m. and continuing until approximately 6 p.m., Company may have such limited use of an area outside Audubon Zoo across from the Audubon Tennis Courts that is reasonably necessary to support the Production, and such premises use may continue until the proposed scenes and work are completed. It is estimated that it will require about 13 hours of use on December 17, 2014, for the Company to complete its principle use of said premises.

3. As compensation for use of said premises, Owners agree to waive all fees for the 13 hours, or part thereof, on which Company makes use of said premises by cast and crew.

4. At any time within six (6) months from the date Company first makes use of said premises hereunder, Company may, following not less than seven (7) working days advance written notice to Owners, on a mutually agreed upon date, re-enter upon and use said premises for such period as may be reasonably necessary to photograph retakes or added scenes desired by Company, and in any such event, the rate specified in paragraph 3 above shall apply.

5. Company agrees to leave said premises and all property of any kind located thereon, in as good order and condition as they were immediately prior to any use of said premises pursuant to this Agreement, reasonable wear and tear excepted, and to pay for any injury or damage that may occur through the use of said premises by Company.

6. Company agrees to indemnify Owners and to keep and hold Owners harmless from any and all suits, claims for loss or liabilities for, any injury of any nature or kind, including, personal injury to any person or any damage to other premises or property located thereon, occasioned by or resulting from Company's use of said premises, except for any damage or injury caused by the negligent or intentional misconduct by the Owners (including Owners' employees or agents). If Owners claim Company is responsible for any such damage or injury, or both, Owners shall notify Company in writing. In this regard, Company represents that they have obtained General Liability and Property Damage Insurance in an amount of at least \$1,000,000.00 covering General Liability and \$1,000,000.00 covering Property Damage. Company will name Owners as additional insureds on policy, and provide Owners with a certificate of insurance.

7. Company shall have the right to photograph and record at, and to depict the premises, or any part thereof, in Company's discretion using or not the actual name, signs and other identifying features. Company shall have no obligation to photograph or record at, or otherwise actually utilize the premises, or to use any photograph and recording made at the premises. Without limiting the foregoing, Company shall have the right to use said photographic depiction in all media throughout

APPENDICIES

Appendix G: Audubon Park Film Agreement

2

the Universe in perpetuity in the Production and/or distribution, exhibition, promotion, or other exploitation thereof, and in any trailers or promotions thereof.

Neither Owners or anyone claiming through Owners shall have any right, title or interest in or to Company's photography and recording and recording at the premises, nor shall there be any restriction upon Company's right to utilize such photography and recording in photoplay or in any of Company's productions.

8. Should there be any breach under this agreement, it is agreed that the prevailing party shall be entitled to reasonable outside attorney's fees costs incurred as a result of any action or proceeding under this agreement.

9. The on-site contact person during Company's use of the Property shall be:

For Owners: Frank Donze Phone: [REDACTED]

For Company: Rebecca Llorella Phone: [REDACTED]

Agreed:

By: Frank Donze

Owners/Owners' Agent:

Frank Donze Date: December 17, 2014

Address: 6500 Magazine St. New Orleans, La. 70118

Phone/Email: 504-232-7461; [fdonze@auduboninstitute.org](mailto:fdonze@auduboninstitute.org)

Company:

By: Rebecca M. Llorella

Rebecca Llorella, producer

UNO, Department of Film & Theatre Arts Date: December 17, 2014

Address: 2000 Lakeshore Drive; New Orleans, LA 70148

Phone/Email: 504-232-746 [REDACTED]

APPENDICIES

Appendix H: Filming Street Permits



**CITY OF NEW ORLEANS**  
**MAYOR'S OFFICE OF CULTURAL ECONOMY**  
**FILM PERMIT**

**PROJECT:**

<b>Project Name:</b> Just Like Wild Pete	<b>Project Number:</b> 14-6284
<b>Valid Dates:</b> 12/12/2014 to 12/18/2014	
<b>Description:</b> Student Film	

**APPLICANT:**

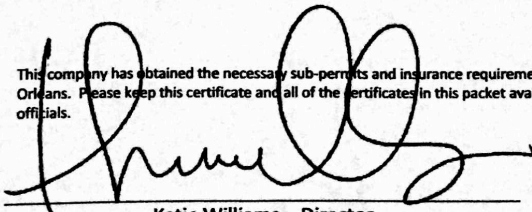
<b>Applicant Name:</b> UNO	<b>Contact Name:</b> [REDACTED]
<b>Applicant Address:</b> 2000 Lakeshore Drive New Orleans, LA 70148	<b>Contact Phone:</b> [REDACTED]
<b>Applicant Phone:</b> (504) 280-6317	<b>Contact Email:</b> [REDACTED]

**LOCATION PERMITS:**

Number	Location	Film Date	Description
14-38258-FILM	5628 Cherlyn Dr	12/12/2014 – 12/18/2014	INT/EXT
General Filming	Audubon Park	12/17/2014	Filming [pending approval]*
General Filming	Lake Terrace	12/17/2014	Exterior

\*Will need additional permit/permission from The Audubon Institute

This company has obtained the necessary sub-permits and insurance requirements to conduct the project detailed above within the city of New Orleans. Please keep this certificate and all of the certificates in this packet available on location, so that they may be reviewed by any city officials.

  
 \_\_\_\_\_  
 Katie Williams – Director

12/15/2014  
 \_\_\_\_\_  
 Date

Mayor's Office of Cultural Economy  
 1300 Perdido Street, 2<sup>nd</sup> Floor  
 New Orleans, LA 70112  
 504-658-4315



APPENDICIES

Appendix H: Filming Street Permits



CITY OF NEW ORLEANS  
MAYOR'S OFFICE OF CULTURAL ECONOMY  
FILM PERMIT

**PROJECT:**

<b>Project Name:</b>	Just Like Wild Pete	<b>Project Number:</b>	14-6284
<b>Valid Dates:</b>	3/28/2015 to 3/29/2015		
<b>Description:</b> Student Film			

**APPLICANT:**

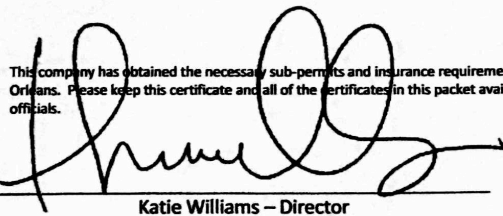
<b>Applicant Name:</b>	UNO	<b>Contact Name:</b>	[REDACTED]
<b>Applicant Address:</b>	2000 Lakeshore Drive New Orleans, LA 70148	<b>Contact Phone:</b>	[REDACTED]
<b>Applicant Phone:</b>	(504) 280-6317	<b>Contact Email:</b>	[REDACTED]

**LOCATION PERMITS:**

Number	Location	Film Date	Description
14-38258-FILM	5528 Cherlyn Dr	3/28/2015	INT/EXT
General Filming	Audubon Park	3/29/2015	Filming [pending approval]*

\*Will need additional permit/permission from The Audubon Institute

This company has obtained the necessary sub-permits and insurance requirements to conduct the project detailed above within the city of New Orleans. Please keep this certificate and all of the certificates in this packet available on location, so that they may be reviewed by any city officials.



Katie Williams – Director

3/23/2015  
Date

Mayor's Office of Cultural Economy  
1300 Perdido Street, 2<sup>nd</sup> Floor  
New Orleans, LA 70112  
504-658-4315

## APPENDICIES

### Appendix I: UNO Insurance Documents



October 29, 2014

To Whom It May Concern,

Please be advised that all University of New Orleans student film projects done in fulfillment of course and degree requirements are covered by general liability and loss or damage by the University insurance policy. Attached is a sample Certificate of Insurance (COI) as evidence of coverage limits. It is not necessary to issue a COI specific to each student film project for the policy to be in place.

This letter confirms that Jade Hewitt is a graduate student in the UNO film program and the project currently titled "Just Like Wild Pete" is a thesis project being done in fulfillment of graduate degree requirements.

Should you require more information about the University's insurance, please contact:

Sherri R. Ganuchau  
Risk Management Coordinator, UNO  
Email: s [REDACTED]  
Office: [REDACTED]

Sincerely,

Laura J. Medina  
Assistant Professor  
Department of Film & Theatre  
University of New Orleans  
Email: [lmedina@uno.edu](mailto:lmedina@uno.edu)

APPENDICIES

Appendix I: UNO Insurance Documents



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

COPY

CERTIFICATE OF INSURANCE

COPY

<b>PRODUCER</b> Office of Risk Management - DOA Post Office Box 91106 Baton Rouge, Louisiana 70821-9106	THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. December 8, 2009 COMPANY AFFORDING COVERAGE
<b>INSURED</b> State of Louisiana University of New Orleans 2000 Lakeshore Drive New Orleans, LA 70148	Louisiana Self-Insurance Fund
CORP. NO: 4480	

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

CO LTR	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE	POLICY EXPIRATION	LIABILITY LIMITS	
					EACH OCCURRENCE	AGGREGATE
	<b>GENERAL LIABILITY</b> <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCURRENCE <input checked="" type="checkbox"/> PERSONAL & ADVERTISING INJURY <input checked="" type="checkbox"/> POLLUTION (Sudden & Accidental Only) <input checked="" type="checkbox"/> PROFESSIONAL LIABILITY <input checked="" type="checkbox"/> PRODUCTS/COMPLETED OPERATIONS <input checked="" type="checkbox"/> FIRE DAMAGE (Any only list) <input type="checkbox"/> MEDICAL EXPENSES	CGL20092810	07-01-2009	07-01-2010	BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED \$ 5,000,000	
	<b>AUTOMOBILE LIABILITY</b> <input type="checkbox"/> ANY AUTO <input type="checkbox"/> OWNED <input type="checkbox"/> NON-OWNED <input type="checkbox"/> HIRED  <b>AUTOMOBILE PHYSICAL DAMAGE</b> <input type="checkbox"/> OWNED <input type="checkbox"/> SPECIFICALLY DESCRIBED <input type="checkbox"/> HIRED				BODILY INJURY PROPERTY DAMAGE BI & PD COMBINED	
	<input type="checkbox"/> WORKERS' COMPENSATION AND EMPLOYERS' LIABILITY <input type="checkbox"/> OTHER				STATUTORY \$ (EACH ACCIDENT) \$ (DISEASE-POLICY LIMIT) \$ (DISEASE-EACH EMPLOYEE)	

**DESCRIPTION OF OPERATIONS/LOCATIONS/VEHICLES/SPECIAL ITEMS**

Proof of coverage for UNO film project, "Psych Search", being filmed at the following locations: Britta Smith's residence located at 84 Dove Street in New Orleans, LA 70124; 1<sup>st</sup> NBC Bank located at 210 Poydras Street, New Orleans, LA 70112; Le Agout Toy Store, 1700 Airline Drive, Metairie, LA 70001; JR's Pawn located at 2209 Jefferson Highway, Metairie, LA 70112; and the First District Post Office located at 4116 Hessemer Avenue, Metairie, LA 70002.

**CANCELLATION**

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

CERTIFICATE HOLDER \_\_\_\_\_ AUTHORIZED REPRESENTATIVE \_\_\_\_\_

University of New Orleans  
2000 Lakeshore Drive  
New Orleans, LA 70148

COPY

*Melissa Harris*  
MELISSA HARRIS, UNDERWRITING MANAGER

## APPENDICIES

### Appendix J: Music Licenses



## License Certificate

This document certifies the purchase of the following license: **MUSIC STANDARD LICENSE**.  
Details of the license can be accessed from your downloads page.

<b>Licensors Author Username:</b>	AndySlatter
<b>Licensee:</b>	Jade Hewitt
<b>Item Title:</b>	Western Hero
<b>Item URL:</b>	<a href="http://audiojungle.net/item/western-hero/13185470">http://audiojungle.net/item/western-hero/13185470</a>
<b>Item ID:</b>	13185470
<b>Item Purchase Code:</b>	a88ea486-ca52-4f55-890f-7d4a88673338
<b>Purchase Date:</b>	2015-10-23 16:32:48 UTC

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PO Box 16122, Collins Street West, VIC 8007, Australia

**THIS IS NOT A TAX RECEIPT OR INVOICE**

## APPENDICIES

### Appendix J: Music Licenses

#### **Musicbed: Licensing Agreement**

University of New Orleans  
Jade Hewitt  
14212 S Gate House Ave  
Baton Rouge, LA 70817  
USA

October 20, 2015

The Music Bed, LLC. ("TMB") approves the use of "A Whole Garden" (Composition(s) and Master(s)) for Jade Hewitt "Just Like Wild Pete" (the "Production") pursuant to your request date October 20, 2015 as follows:

Composition/Master:	A Whole Garden
Artist(s):	Lowercase Noises
Duration:	5:04
Type:	Non-Profit
Size:	School or University
Term:	Single Use and Perpetual
Use:	Internal and Streaming
Territory:	Worldwide
Production:	Just Like Wild Pete
Scene/Project Description:	Scene 4: The race track where Sophie falls.
End Client:	Jade Hewitt
Fee:	\$79.00

Production, Project Description, and End Client MUST align with the Project Type, Size, Term, Use, and Territory listed above.

Example:

If a business corporate license was chosen it must be used for a corporation of the correct size, and may not be used for something outside of the Project Use chosen on [www.musicbed.com](http://www.musicbed.com)

This permission is only for the use of "A Whole Garden" Composition/Master in the Production as specified herein. Any other proposed use is subject to Musicbed's approval.

Please contact Musicbed with any Questions or comments.

The Music Bed, LLC.  
9555 Harmon Road  
Fort Worth, TX 76177  
1-800-380-8154

This Agreement (the "Agreement") is a legal contract between you (the end user) and The Music Bed, LLC., a Texas limited liability company with its principal office located in Tarrant County, Texas (hereinafter "Licensor"). By downloading Recordings from our website, you agree to be bound by the terms of this Agreement in respect to those Recordings. If you do not accept or agree with these terms, do not download Recordings. In this Agreement you are referred to as Licensee.

1. You acknowledge that each Recording is the property of Licensor and its Artists. If you are entering this

## APPENDICIES

### Appendix J: Music Licenses

#### **Musicbed: Licensing Agreement**

University of New Orleans  
Jade Hewitt  
14212 S Gate House Ave  
Baton Rouge, LA 70817  
USA

October 20, 2015

The Music Bed, LLC. ("TMB") approves the use of "Beauty Into Wreck" (Composition(s) and Master(s)) for Jade Hewitt "Just Like Wild Pete" (the "Production") pursuant to your request date October 20, 2015 as follows:

Composition/Master:	Beauty Into Wreck
Artist(s):	Lowercase Noises
Duration:	5:29
Type:	Non-Profit
Size:	School or University
Term:	Single Use and Perpetual
Use:	Internal and Streaming
Territory:	Worldwide
Production:	Just Like Wild Pete
Scene/Project Description:	Scene 9/10: Sophie comes into the kitchen, falls, Freddie comes in and Sophie gets angry, Freddie sees newspaper.
End Client:	Jade Hewitt
Fee:	\$79.00

Production, Project Description, and End Client MUST align with the Project Type, Size, Term, Use, and Territory listed above.

#### Example:

If a business corporate license was chosen it must be used for a corporation of the correct size, and may not be used for something outside of the Project Use chosen on [www.musicbed.com](http://www.musicbed.com)

This permission is only for the use of "Beauty Into Wreck" Composition/Master in the Production as specified herein. Any other proposed use is subject to Musicbed's approval.

Please contact Musicbed with any Questions or comments.

The Music Bed, LLC.  
9555 Harmon Road  
Fort Worth, TX 76177  
1-800-380-8154

This Agreement (the "Agreement") is a legal contract between you (the end user) and The Music Bed, LLC., a Texas limited liability company with its principal office located in Tarrant County, Texas (hereinafter "Licensor"). By downloading Recordings from our website, you agree to be bound by the terms of this Agreement in respect to those Recordings. If you do not accept or agree with these terms, do not download Recordings. In this Agreement you are referred to as Licensee.

## APPENDICIES

### Appendix J: Music Licenses

#### **Musicbed: Licensing Agreement**

University of New Orleans  
Jade Hewitt  
14212 S Gate House Ave  
Baton Rouge, LA 70817  
USA

October 20, 2015

The Music Bed, LLC. ("TMB") approves the use of "Death in a Garden" (Composition(s) and Master(s)) for Jade Hewitt "Just Like Wild Pete" (the "Production") pursuant to your request date October 20, 2015 as follows:

Composition/Master:	Death in a Garden
Artist(s):	Lowercase Noises
Duration:	5:25
Type:	Non-Profit
Size:	School or University
Term:	Single Use and Perpetual
Use:	Internal and Streaming
Territory:	Worldwide
Production:	Just Like Wild Pete
Scene/Project Description:	Scene 9/10: Sophie walks into kitchen, falls, Freddie comes in and Sophie gets angry, and Freddie sees newspaper.
End Client:	Jade Hewitt
Fee:	\$79.00

Production, Project Description, and End Client MUST align with the Project Type, Size, Term, Use, and Territory listed above.

#### Example:

If a business corporate license was chosen it must be used for a corporation of the correct size, and may not be used for something outside of the Project Use chosen on [www.musicbed.com](http://www.musicbed.com)

This permission is only for the use of "Death in a Garden" Composition/Master in the Production as specified herein. Any other proposed use is subject to Musicbed's approval.

Please contact Musicbed with any Questions or comments.

The Music Bed, LLC.  
9555 Harmon Road  
Fort Worth, TX 76177  
1-800-380-8154

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## APPENDICIES

### Appendix J: Music Licenses

#### **Musicbed: Licensing Agreement**

University of New Orleans  
Jade Hewitt  
14212 S Gate House Ave  
Baton Rouge, LA 70817  
USA

October 20, 2015

The Music Bed, LLC. ("TMB") approves the use of "Death in a Garden" (Composition(s) and Master(s)) for Jade Hewitt "Just Like Wild Pete" (the "Production") pursuant to your request date October 20, 2015 as follows:

Composition/Master:	Death in a Garden
Artist(s):	Lowercase Noises
Duration:	5:25
Type:	Non-Profit
Size:	School or University
Term:	Single Use and Perpetual
Use:	Internal and Streaming
Territory:	Worldwide
Production:	Just Like Wild Pete
Scene/Project Description:	Scene 9/10: Sophie walks into kitchen, falls, Freddie comes in and Sophie gets angry, and Freddie sees newspaper.
End Client:	Jade Hewitt
Fee:	\$79.00

Production, Project Description, and End Client MUST align with the Project Type, Size, Term, Use, and Territory listed above.

#### Example:

If a business corporate license was chosen it must be used for a corporation of the correct size, and may not be used for something outside of the Project Use chosen on [www.musicbed.com](http://www.musicbed.com)

This permission is only for the use of "Death in a Garden" Composition/Master in the Production as specified herein. Any other proposed use is subject to Musicbed's approval.

Please contact Musicbed with any Questions or comments.

The Music Bed, LLC.  
9555 Harmon Road  
Fort Worth, TX 76177  
1-800-380-8154

This Agreement (the "Agreement") is a legal contract between you (the end user) and The Music Bed, LLC., a Texas limited liability company with its principal office located in Tarrant County, Texas (hereinafter "Licensor"). By downloading Recordings from our website, you agree to be bound by the terms of this Agreement in respect to those Recordings. If you do not accept or agree with these terms, do not download Recordings. In this Agreement you are referred to as Licensee.



## APPENDICIES

### Appendix J: Music Licenses

#### **Musicbed: Licensing Agreement**

University of New Orleans  
Jade Hewitt  
14212 S Gate House Ave  
Baton Rouge, LA 70817  
USA

October 20, 2015

The Music Bed, LLC. ("TMB") approves the use of "Requiem" (Composition(s) and Master(s)) for Jade Hewitt "Just Like Wild Pete" (the "Production") pursuant to your request date October 20, 2015 as follows:

Composition/Master:	Requiem
Artist(s):	Lowercase Noises
Duration:	5:22
Type:	Non-Profit
Size:	School or University
Term:	Single Use and Perpetual
Use:	Internal and Streaming
Territory:	Worldwide
Production:	Just Like Wild Pete
Scene/Project Description:	Scene 16: Final race scene with Wild Pete through end credits.
End Client:	Jade Hewitt
Fee:	\$79.00

Production, Project Description, and End Client MUST align with the Project Type, Size, Term, Use, and Territory listed above.

Example:

If a business corporate license was chosen it must be used for a corporation of the correct size, and may not be used for something outside of the Project Use chosen on [www.musicbed.com](http://www.musicbed.com)

This permission is only for the use of "Requiem" Composition/Master in the Production as specified herein. Any other proposed use is subject to Musicbed's approval.

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1. You acknowledge that each Recording is the property of Licensor and its Artists. If you are entering this Agreement on behalf of an organization, entity, or company, then that entity is bound to the license granted

## APPENDICIES

### Appendix J: Music Licenses

#### **Musicbed: Licensing Agreement**

University of New Orleans  
Jade Hewitt  
14212 S Gate House Ave  
Baton Rouge, LA 70817  
USA

October 20, 2015

The Music Bed, LLC. ("TMB") approves the use of "The Hungry Years" (Composition(s) and Master(s)) for Jade Hewitt "Just Like Wild Pete" (the "Production") pursuant to your request date October 20, 2015 as follows:

Composition/Master:	The Hungry Years
Artist(s):	Lowercase Noises
Duration:	4:40
Type:	Non-Profit
Size:	School or University
Term:	Single Use and Perpetual
Use:	Internal and Streaming
Territory:	Worldwide
Production:	Just Like Wild Pete
Scene/Project Description:	Scene 12: Sophie and Freddie walk in the yard for the first time.
End Client:	Jade Hewitt
Fee:	\$79.00

Production, Project Description, and End Client MUST align with the Project Type, Size, Term, Use, and Territory listed above.

Example:

If a business corporate license was chosen it must be used for a corporation of the correct size, and may not be used for something outside of the Project Use chosen on [www.musicbed.com](http://www.musicbed.com)

This permission is only for the use of "The Hungry Years" Composition/Master in the Production as specified herein. Any other proposed use is subject to Musicbed's approval.

Please contact Musicbed with any Questions or comments.

The Music Bed, LLC.  
9555 Harmon Road  
Fort Worth, TX 76177  
1-800-380-8154

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1. You acknowledge that each Recording is the property of Licensor and its Artists. If you are entering this

## APPENDICIES

### Appendix J: Music Licenses

Agreement on behalf of an organization, entity, or company, then that entity is bound to the license granted and the restrictions and limitations detailed herein (and such entity or organization is included in the term "Licensee") regardless of your future employment and/or relationship with such entity.

2. Licensor hereby grants to Licensee a non-exclusive, non-transferable license to use the Recordings of those Artists represented by Licensor subject to the terms and conditions set forth below.
3. Licensor may also terminate this License Agreement upon Licensee's breach of any of the terms of this Agreement by giving notice in writing of such breach, by regular or registered mail, telegram or telex to Licensee at Licensee's address. If Licensee fails to remedy the breach complained of fourteen (14) days of the date of mailing of the notice, then this Agreement shall automatically terminate on the fifteenth (15) day.
4. Any use of the Recording after termination of the license is prohibited and may be actionable as an act of infringement of copyright owned by the Artist or Licensor or for any other applicable cause of action.
5. The uses of the Recordings are strictly subject to the rules set on page 1 of this agreement.
6. The recordings and accompanying materials (if applicable) are provided "as is" without representation, warranty or condition of any kind, either express or implied, including, but not limited to the implied representations, warranties or conditions of merchantability, or fitness for a particular purpose. Licensor does not represent or warrant that the recordings will meet your requirements or that its use will be uninterrupted or error free. The entire risk as to the quality and performance of the recordings is with you. Should the recordings prove defective, you, and not licensor, assume the entire cost of all necessary corrections.
7. LICENSOR'S entire liability and your exclusive remedy, with respect to any claims arising out of your use of the Recordings or accompanying material (if applicable), or out of your actions in downloading such, shall be as follows:
  - (a) You may, upon request to Licensor, be permitted to download the Recordings again, at a location Licensor will provide for you;
  - (b) If you continue to be unable to download the Recordings, Licensor will refund the fee actually paid by you in respect of the use of such Recordings, provided Licensor determines in its sole and absolute discretion that you have been unable to download such Recordings successfully.
8. In no event shall licensor or any of its directors, officers, employees, shareholders, partners, or agents be liable for any incidental, indirect, punitive, exemplary, or consequential damages whatsoever (including damages for loss of profits, interruption, loss of business information, or any other pecuniary loss) in connection with any claim, loss, damage, action, suit or other proceeding arising under or out of this agreement, including without limitation your use of, reliance upon, access to, or exploitation of the recordings, or any part thereof, or any rights granted to you hereunder, even if we have been advised of the possibility of such damages, whether the action is based on contract, tort (including negligence), infringement of intellectual property rights or otherwise.
9. In any event, the total maximum aggregate liability under this agreement, the license provided hereunder, or the use or exploitation of any or all of the recordings in any manner whatsoever shall be limited to the fees actually paid by you to licensor under this agreement in respect of the use of the recordings.
10. This License is personal to the Licensee and strictly subject to the exercise of the rights set out herein. The rights and obligations set forth in this Agreement may not be assigned or otherwise transferred without Licensor's prior written consent. Licensor may assign this Agreement without Licensee's consent.
11. Each party (the "Indemnifying Party") shall indemnify, hold harmless and defend the other party (the "Indemnified Party"), its parent, subsidiaries, affiliates, and the other party's respective officers, directors, employees and agents from any and all liabilities, actual loss, damages, costs and expenses (including, without limitation, reasonable attorney's fees) incurred by the Indemnified Party that arise out of any claim,

## APPENDICIES

### Appendix J: Music Licenses

demand, suit, action, encumbrance, deficiency, or proceeding brought by a third party that involves, relates to or concerns a violation or other breach by the Indemnifying Party of any of the provisions of this Agreement (including, without limitation, any of the representations or warranties of the Indemnifying Party set forth in this Agreement) or the negligence or wilful misconduct of the Indemnifying Party. Provided, however, that the Indemnified Party, upon receipt of a notice of a claim that could result in the Indemnifying Party indemnifying the Indemnified Party, gives prompt notice to the Indemnifying Party of the existence and specifics of such claim.

12. The performance of any Composition in the exhibition of any program materials authorized hereunder may be made by systems having valid performance licenses there for from the American Society of Composers Authors and publishers ("ASCAP"), Broadcast Music, Inc. ("BMI"), Society of European Stage, Authors and Composers ("SESAC") or other applicable performing rights societies, as the case may be. The performance of any Composition in the exhibition of any program materials authorized hereunder by systems not having licenses there from is subject to clearance of the performing right either from ASCAP, BMI, SESAC or other applicable performing rights society, in accordance with their customary practices and the payment of their customary fees. This agreement shall not supersede any clearances with regard to any Composition or Master authorized hereunder as required by performance right societies in such portion of the Territory as is outside of the United States and its possessions, which shall be in accordance with their customary practices and the payment of their customary fees to the extent required hereunder.

13. The parties to this Agreement are independent contractors. Nothing in this Agreement will create any partnership, joint venture, agency, franchise, sales representation, or employment relationship between the parties. Neither party has authority to make or accept any offers or representations on behalf of the other party.

14. This Agreement sets forth the entire agreement between the parties and supersedes any and all prior proposals, agreements or communications, written or oral, of the parties with respect to the subject matter herein.

15. This Agreement may not be modified, altered or amended, except by written instrument duly executed by both parties.

16. No failure or delay by either party in exercising any right hereunder will operate as a waiver thereof.

17. Any attempt by Licensee to assign this Agreement other than as permitted above will be null and void. This Agreement shall be binding upon and inure to the benefit of the parties and their respective successors and permitted assigns.

18. If any provision of this Agreement is found to be invalid or unenforceable by an arbitrator or a court of competent jurisdiction, the remaining portions shall remain in full force and effect.

19. All notices required under this Agreement shall be (a) in writing, (b) deemed to have been duly made and received when (i) personally served, (ii) delivered by commercially established courier service, or (iii) five (5) days after deposit in mail via certified mail, return receipt requested, to the addresses specified below or at such other address as the parties shall designate in writing from time to time.

Address for notices:  
LICENSOR:  
The Music Bed, LLC.  
9555 Harmon Road  
Fort Worth, TX 76177



## APPENDICIES

### Appendix J: Music Licenses

20. This Agreement shall be governed by and construed under the laws of the State of Texas without regard to any conflict of law provision. This Agreement is performable in whole or in part in Tarrant County, Texas.

21. At no time while this Agreement is in effect shall Licensee deal directly or indirectly with any Artist regarding Artist's Recordings where a Marketing

Agreement is in effect between Artist and the Company.

22. YOU ACKNOWLEDGE THAT YOU HAVE READ THIS AGREEMENT, UNDERSTAND IT, AND AGREE TO BE BOUND BY ITS TERMS AND CONDITIONS. YOU FURTHER AGREE THAT IT IS THE COMPLETE AND EXCLUSIVE STATEMENT OF THE AGREEMENT BETWEEN YOU AND Musicbed, WHICH SUPERSEDES ANY PROPOSAL OR PRIOR AGREEMENT, ORAL OR WRITTEN, AND ANY OTHER COMMUNICATION BETWEEN YOU AND Musicbed RELATING TO THE SUBJECT OF THIS AGREEMENT.

23. Full details of permitted and restricted uses are outlined below.

### **Schedule A: Non-Profit / 501c3 Usage Guidelines**

Your use of the Recordings is subject to the restrictions that you chose during checkout on [www.musicbed.com](http://www.musicbed.com). The definitions of each use are described below:

ALL NON-PROFIT LICENSES MUST BE USED FOR A REGISTERED 501(c)(3) ORGANIZATION

#### **Internal Single Use**

Internal Single use intended for internal projects ONLY. Projects should be shown in an internal capacity only for use in internal presentations, shareholder meetings, trainings etc, within a single organization. This license includes a perpetual right to show the project in its final form within the specified media and territories. This license is also subject to the employee size & audience size chosen during checkout, and shown on your invoice.

#### **Streaming Single Use**

Streaming Single Use is intended for web sites or streaming sites, including as a design element on a corporate web site, promoting a single company, service or product. (DOES NOT INCLUDE PAID ADVERTISING or BROADCAST MEDIA) Includes all forms of web videos for placement anywhere on the web including YouTube, Facebook, MySpace, etc. , as well as streaming for web-enabled handheld devices/phones and internet-connected tablets. This license includes a perpetual right to stream the project in its final form within the specified media and territories. This license is also subject to the employee size & audience size chosen during checkout, and shown on your invoice.

#### **External Single Use**

External Single Use intended for any non-broadcast medium targeting external or broad audience, e.g. sales giveaways, external presentations, leave behinds, in-store promo, trade show displays, promoting a single company, product or service. (DOES NOT INCLUDE PAID ADVERTISING or BROADCAST MEDIA) This license includes a perpetual right to show the project in its final form within the specified media and territories. You may make up to 500 physical copies of the finished project Not For Resale. This license is also subject to the employee size & audience size chosen during checkout, and shown on your invoice.

## APPENDICIES

### Appendix J: Music Licenses

#### **Approved Uses for Non-Profit Licenses**

- Make one copy, backup or archive the Recordings as necessary.
- Use the recordings according to the license that was chosen. Ie: Internal, or Internal & Streaming Use.
- Use the Recordings in Training Videos, Conference/Gathering Media, Internal Displays, Church Media, and other Non-Profit related internal and/or external video projects.
- For Streaming License - Host your videos on Vimeo, Youtube, your organization's website, and other user generated content ("UGC") networks.
- Use on your media for promotional use on DVDâ€™s that are NOT FOR RESALE.
- Ask us if you have any questions about usage.

#### **Prohibited Uses for Non-Profit Licenses**

- Do not stream your video anywhere except Vimeo, Youtube, your organizations website, and other user generated content ("UGC") networks.
- Do not sell DVDs.
- Do not use the music in templates or Recordings for resale.
- Do not duplicate or replicate the Recordings in any way other than to make one backup copy.
- Do not use in broadcast, corporate, or commercial projects.
- DO NOT use in any other industry other than non-profit or ministry.
- DO NOT use with inappropriate content such as but not limited to, pornography, drugs and alcohol, violence, or any content deemed appropriate for mature audiences only.
- DO NOT use in/for political purposes.

APPENDICIES

Appendix K: Shooting Script

Just Like Wild Pete

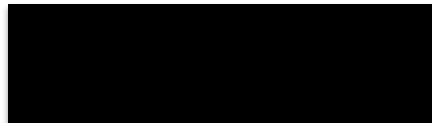
By

Jade Hewitt

Draft #14  
December 8th, 2014  
FINAL - REVISED

FINAL DRAFT

Thesis Screenplay  
University of New Orleans



## APPENDICIES

### Appendix K: Shooting Script

EXT. HIGH SCHOOL RACE TRACK - DAY 1

CELL PHONE VIDEO SEQUENCE OVER OPENING CREDITS

MRS. ADAMS, Sophie's mom, fumbles with the camera phone.  
SOPHIE ADAMS, a 16 year old high school junior, talks with 2  
jocks, BRIAN and JASON. Both are good looking athletic guys.

MRS. ADAMS (O.S.)  
I think I'm doing this right....I  
got it...hey Brian! Hey Jason!  
Ya'll ready for sectionals?

Brian and Jason nod, wave, and trail off, leaving Sophie.

SOPHIE  
Mom!

MRS. ADAMS (O.S.)  
I can't tell if it's recording or  
not.

SOPHIE  
Mom, I've showed you like a million  
times! It's already on, geez!

MRS. ADAMS (O.S.)  
Got it! Here we are! Big day today!  
Time to bring home the gold!

Sophie looks forward and puts on her Letterman jacket.  
FREDDIE, Sophie's little autistic brother who always wears a  
cowboys hat, enters with a water bottle. He's awkward.

MOM (O.S.)  
Let me take a picture of you and  
Freddie!

Freddie goes to offer Sophie the water bottle. She rejects.

SOPHIE  
Mom, stop! Get out of here,  
Freddie. Y'all go sit with Dad!

CUT TO

EXT. HIGH SCHOOL TRACK BLEACHERS - DAY 2

CELL PHONE VIDEO: Mrs. Adams still fumbles with the phone.  
We see MR. ADAMS, a slender man with a warm persona.

(CONTINUED)



## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

2.

MRS. ADAMS (O.S.)  
Sophie taught me how to use this  
yesterday and I still can't figure  
it out.

MR. ADAMS  
She's walking out. (shouting) STAY  
FOCUSED, SOPHIE!! FAST START!!

The camera pans to Freddie. He doesn't pay attention. He  
plays with cowboy figurines.

MRS. ADAMS (O.S.)  
Wave, Freddie!

Freddie ignores the camera. The camera pans.

2 high school girls, PAIGE and ANNA, walk up. Popular kids.

MRS. ADAMS  
Hey Anna! Hey Paige! Wave to the  
camera!

The girls ignore Mrs. Adams and play on their phones.

MR. ADAMS  
Cindy! It's about to start!

The camera quickly turns to the track. We see Sophie.

DISSOLVE

EXT. HIGH SCHOOL RACE TRACK - DAY

3

Sophie is at the starting line, laser focused. SFX: The gun  
fires.

Sophie takes off. She's ahead of the pack. She's flawless.

Her feet tangle with another runner. They take a hard fall.

MRS. ADAMS  
SOPHIE!

Mr. and Mrs. Adams race down the track.

Sophie lies motionless. Blood leaks from her head.

MRS. ADAMS  
Sophie! Sweetie! Somebody call 911!

CUT TO

## APPENDICIES

### Appendix K: Shooting Script

3.

TITLE CARD: 3 WEEKS LATER

INT. ADAM'S KITCHEN - MORNING

4

Sophie is sitting at the kitchen table, motionless. She stares into the empty space. Family pictures are placed about in the kitchen.

The Adams are having a family breakfast.

MR. ADAMS

Sophie?

She's in her own world. No answer.

Sophie's POV: We see her vision. She can see very vague shades of light and dark, but no detail.

MR. ADAMS

Sophie, eat something, honey.

It snaps her back into reality.

SOPHIE

(abruptly)

They're going to give my spot away at state, aren't they?

Silence. Mr. and Mrs. Adams look at each other.

MRS. ADAMS

They have to, honey, you can't compete. I'm sorry, sweetie. We're going to help you figure this out.

Sophie sits still, trying not to fall apart.

MR. ADAMS

Come on sweetie, eat some breakfast.

Sophie sits for a beat.

SOPHIE

Is there any more bacon left?

Sophie reaches for more bacon. There isn't any left. Without missing a beat, Freddie give his pieces to her off his plate.

The doorbell rings. Sophie starts to get up.

(CONTINUED)

## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

4.

SOPHIE

That's Paige and Anna. They said they were coming over today.

MRS. ADAMS

Why don't you let Freddie get the door, honey?

SOPHIE

Mom, I can handle it.

Sophie struggles as she gets up and tries to walk.

Freddie looks at his Mom. She gives him the "go ahead" nod.

INT/EXT. ADAM'S FOYER - DAY

5

Freddie helps Sophie as she stumbles to the door.

SOPHIE

Alright Freddie, get off! Go to your room and watch your stupid tapes.

Freddie steps back and slowly heads up the stairs. Sophie fumbles, but opens the door.

Paige and Anna are standing there with flowers.

PAIGE

Hi Sophie.

ANNA

Hey Soph.

SOPHIE

Hey guys, I'm glad you came over.

Sophie steps aside for them to walk through the doorway. Anna moves to enter, and Paige stops her, shaking her head.

PAIGE

How are you doing?

SOPHIE'S POV. Light and figures vaguely moving.

SOPHIE

Uh, you know....I'm ok.

ANNA

Well, you still look really pretty.

(CONTINUED)

## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

5.

PAIGE

Here, my mom said we should give  
you these.

Paige hands Sophie the flowers. Freddie watches from the top  
of the stairs.

SOPHIE

What do you guys want to today? I  
bet my mom would take us to get  
manicures or something.

PAIGE

Oh, yeah.

Paige, Anna, and Freddie share a disapproving look.

ANNA

So....

PAIGE

(cuts Anna off)  
Well, it's good to see you're doing  
so well. Glad we got to hang out.

SOPHIE

You're leaving?

ANNA

Yeah, Jason and Brian asked Anna  
and me if we wanted to run the  
River Run 5K on Saturday with them.  
Too bad you can't come.

PAIGE

Yeah, everyone's gonna be there.  
We're going shopping for our race  
outfits.

SOPHIE

Oh. Ok.

PAIGE

Feel better, Soph!

Paige motions for Anna to follow. Sophie is left alone with  
the flowers. It's sad.

FADE TO BLACK

## APPENDICIES

### Appendix K: Shooting Script

6.

EXT. WESTERN RANCH

6

BLACK AND WHITE OLD TELEVISION FOOTAGE

WILD PETE, an older man, 50's, but rugged and handsome, walks towards the camera with a horse at his side. He has a winning smile and a bright white hat, much like Roy Rogers.

ANNOUNCER VOICE (O.S.)

The Train Wreck Robbers look like they may get away, but let's take a moment to hear from Wild Pete on what good cowboys should know!

WILD PETE

Hi there kids! This is Wild Pete!

Wild Pete flashes a huge smile and pats Sidekick.

WILD PETE

Let's go over a few rootin' tootin' tricks of the trade for being a first-place cowboy.

PULL BACK TO REVEAL

INT. FREDDIE'S BEDROOM - DAY

7

Freddie is watching an old VHS tape of Wild Pete. He stares in amazement.

WILD PETE

First, be thankful for those who are close to you, like your family and friends. For me, it's Sidekick. He's gotten me out of plenty sticky situations. We are an unbeatable team, aren't we buddy?

Wild Pete pats Sidekick and gives him an apple.

WILD PETE

Second, don't ever forget, most importantly, lasso your dreams and hang on tight! You can accomplish anything if you put your mind to it! Good cowboys never give up!

Freddie mouths "lasso your dreams."

(CONTINUED)



## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

7.

WILD PETE

That's it cowboys! I'll see you all  
next time on The Wild Pete Show!  
Time for me to keep headin' West!  
Saddle up for your adventures kids,  
just like Wild Pete!

Sophie enters and stands in the doorway.

SOPHIE

Turn that crap off.

She exits.

INT. SOPHIE'S BEDROOM - DAY

8

Sophie sits alone on her bed. We see the flowers on top of a pile of "Get Well" cards and small sympathy trinkets.

ANNOUNCER VOICE DOWN THE HALL (O.S.)

Let's head back to the town bank  
and see how Wild Pete handles the  
Train Wreck Robbers!

Sophie suddenly becomes determined and exits room.

INT. ADAM'S KITCHEN - DAY

9

Sophie enters, walking with determination. She stumbles but regains her balance. She looks ahead, willing to try again.

SOPHIE'S POV: She makes her way into the kitchen, and knocks over some pots and pans. Loud noises.

Freddie runs into the kitchen. Painfully, he watches Sophie try and collect herself.

INT. ADAM'S LIVING ROOM - DAY

10

Sophie stands, starts to walk again, but trips over a stuffed animal into the living room, throws the stuffed animal, and stays on the ground. The stuffed animal lands next to a newspaper. She starts to softly cry.

SOPHIE

(to herself)

Why?

Freddie quickly leaves, then re-enters with Sophie's cane.

(CONTINUED)

## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

8.

FREDDIE

Here.

SOPHIE

Why don't you get your Wild Pete  
junk out of the living room,  
Freddie?

Freddie's not fazed. He's persistent.

FREDDIE

Here, Sophie.

SOPHIE

I don't want it! Just let me be!

Freddie is hurt. He gently puts the cane down next to  
Sophie, and drifts back. Sophie curls up, upset.

Freddie picks up his stuffed animal by the newspaper. He  
reads it, and tears part of the page off. We see from what's  
left a headline that reads "SATURDAY OCTOBER 7TH".

INT. SOPHIE'S BEDROOM - DAY

11

We see the clock: It's 10:15 am. Sophie is sleeping. Freddie  
enters quietly. He's nervous and can't decide how to wake  
her, then chickens out and aggressively shoves her.

FREDDIE

Wake up.

SOPHIE

Freddie!? What are you doing?! Get  
out of here!

FREDDIE

Get out of bed.

SOPHIE

I'm not going anywhere. Leave me  
alone and get out.

Freddie thinks.

FREDDIE

You're stupid friends are outside.

SOPHIE

What!?

Freddie takes all the covers off Sophie.

(CONTINUED)

## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

9.

SOPHIE

Paige and Anna are here?

Sophie rushes to get up. Freddie helps her up, turns her towards the door, grabs her arm, and escorts her out.

EXT. ADAM'S FRONT YARD - DAY

12

Freddie is walking behind Sophie, escorting her to the front yard and holding her arm. Sophie walks towards the driveway, but Freddie diverts her towards the front lawn.

SOPHIE

Where are Paige and Anna? What are you doing!?

FREDDIE

I lied. Here.

Freddie removes newspaper ad from his pocket that reads "OLD MAN RIVER RUN 5K".

SOPHIE

(tosses flyer)

You realize I can't see this, right? Moron.

FREDDIE

The race. It's 3 miles. You're gonna run it. You've got 8 days.

SOPHIE

Are you on something!? Have your meds gone wrong?! I'M BLIND,  
FREDDIE.

Sophie moves to leave. Freddie stops Sophie and makes her stand still. Freddie steps a few yards away from her.

FREDDIE

Walk to me.

SOPHIE

What?! Are you crazy? Take me back inside!

FREDDIE

Walk, Sophie.

SOPHIE

I'm not walking to you like a freakin' dog!

(CONTINUED)



## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

10.

Sophie turns towards the house to walk inside.

FREDDIE  
Wrong way.

Sophie grunts and turns towards the neighbor's house.

FREDDIE  
(half-smiling)  
Wrong way.

Sophie is frustrated, and starts to walk towards the street.

FREDDIE  
(full smile)  
Wrong way.

SOPHIE  
You're being a punk, Freddie! This  
isn't funny!

Freddie walks back up to Sophie and spins her towards him.

FREDDIE  
(softly)  
Prove to everyone you can do it.  
Walk. Please.

Sophie is frustrated, but slowly walks towards Freddie.

FREDDIE  
Good Sophie. Just like Wild Pete.

SOPHIE  
Oh my God. This is so stupid.

Sophie reaches Freddie.

FREDDIE  
Good Sophie, like Sidekick.

Freddie takes off more than twice the distance from before.

Freddie makes a "click, click, click" noise.

SOPHIE  
You're not....did you just....are  
you clicking at me like a horse?!?

Freddie smiles. Sophie walks with a little more confidence.

(CONTINUED)

## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

11.

FREDDIE

Good, Sophie.

Freddie turns and extends to an even greater distance.

SOPHIE

Are we done with your little game?

FREDDIE

One more time. Walk.....please.

Sophie walks even faster with more confidence.

SOPHIE'S POV: She walks all the way across the yard.

FREDDIE

Good, Sophie.

She reaches Freddie. Sophie gives a half-smile, having enjoyed being able to walk without so much fear.

FREDDIE

Always give encouragement to your partner, just like Wild Pete.

SOPHIE

You know he's fake, right!? He was an actor, not a cowboy. Just like you're a ten year old boy from the suburbs who lives in a cul-de-sac. You're not a cowboy either.

FREDDIE

Always keep a positive attitude, and never give up on your charger.

SOPHIE

If you compare me to a horse one more time, I'm going to take your lasso, tie it tight, and wring your neck.

MRS. ADAMS (O.S.)

Lets go! You have chores to do!

Freddie looks at his lasso, then at Sophie. He has an idea.

## APPENDICIES

### Appendix K: Shooting Script

12.

INT. ADAM'S HALLWAY - NIGHT 13

Sophie walks past Freddie's room, and stops in the doorway.

WILD PETE (O.S.)  
Remember, treat your friends and  
those you care about right, and  
they'll stay by your side across  
the Wild West. Just like me and  
Sidekick.

Freddie sees Sophie, smiles, and continues watching.

EXT. ADAM'S FRONT YARD - DAY 14

Sophie looks more comfortable walking with Freddie.

FREDDIE  
Better, Sophie. Much better.

SOPHIE  
I can't believe I'm doing this with  
you.

When Sophie reaches Freddie, he stops her. He bends down off  
screen, then pops back up with a rope in his hands.

FREDDIE  
Rope.

Freddie begins to tie the rope around Sophie. She feels it.

SOPHIE  
ARE YOU CRAZY!? No way in hell,  
Freddie! This is too far....

FREDDIE  
Me in front, you in back.

SOPHIE  
I'm not being tied to you! Not a  
chance in hell, Freddie!

Sophie begins to walk away. Freddie jerks the rope back.

FREDDIE  
Not this time.

Paige, Anna, Brian, and Jason pull up in a nice sports car.

(CONTINUED)

APPENDICIES

Appendix K: Shooting Script

CONTINUED:

13.

PAIGE  
Sophie?

SOPHIE  
(nervous)  
Paige? Anna?

JASON  
Hey Sophie.

Sophie is horrified when she hears Jason's voice.

PAIGE  
What are you doing?

ANNA  
Playing cowboy and Indians with  
your little brother, huh?

Paige and Anna laugh.

SOPHIE  
No, no! Uhhh....Freddie dragged me  
out here and told me...uh...

Freddie glares. Paige and Anna share another wicked stare.  
Sophie starts to take the rope off.

PAIGE  
No no, y'all keep going! It's cute!

ANNA  
Yeah, y'all look busy. We'll come  
back later.

Anna shoots a look to everyone in the car.

SOPHIE  
I was just telling him to leave....

They start to pull away.

PAIGE  
You kids have fun now.

Anna and Paige laugh. Sophie and Freddie are left alone.  
Freddie starts to head towards the house.

FREDDIE  
We're done.

(CONTINUED)

## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

14.

SOPHIE

What? Where are you going? Get back here! Let's go!

FREDDIE

What?

SOPHIE

This dumb rope thing...let's go!  
They're not going to tell me what I can and cannot do!

Freddie nods for a beat. They fix the rope.

FREDDIE

Me in front, you in back.

SOPHIE

Go.

They start running. It's rough.

SOPHIE

Faster!

FREDDIE

Are you sure?

SOPHIE

Faster, Freddie!

They start running faster.

SOPHIE

Faster!

FREDDIE

We should slow down, Sophie!

SOPHIE

Faster!

They start to stride for 15 yards. Freddie's hat starts to wobble on his head. He turns his head to look back at Sophie, and his hat falls off. He slows down. Sophie, still at full speed, crashes into the back of him.

They both hit the ground. Mrs. Adams rushes out to the street in her bathrobe to check on Sophie.

MRS. ADAMS

Are you OK, sweetie?

(CONTINUED)

## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

15.

SOPHIE

I'm fine, Mom, I'm fine.

MRS. ADAMS

Dangit, Freddie! I knew this was a bad idea! You could have sent her back to the ER! She's not a toy, Freddie!

Freddie is horrified. He bolts out of the scene.

Sophie breathes a huge sigh and thinks to herself.

INT. FREDDIE'S BEDROOM - MORNING

15

We see the clock: It's 9:25 am. Sophie swings the door open, feels for Freddie's sheets, and rips them off.

SOPHIE

What are you doing, loser? I thought we were running the race today. Time for me to shine.

Freddie is confused. He groans, and tries to hide in bed.

FREDDIE

You're going to get hurt again.

SOPHIE

Oh, quit your whining. I'm not in the ER. Paige and Anna can do it, so can I.

FREDDIE

Really?

SOPHIE

Really.

FREDDIE

A good cowboy never gives up.

Freddie smiles. He goes to jump out of bed to walk out. Sophie stops him, and feels for his head.

SOPHIE

Aren't you forgetting something?

Freddie cracks a huge grin. He grabs his hat and puts it on.

(CONTINUED)



## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

16.

SOPHIE

Let's go. I have an idea.

She has a small grin. Freddie smiles back.

EXT. RACE STARTING LINE - DAY

16

The starting line is empty. A banner hangs over the road that reads, "OLD MAN RIVER RUN 5K". Trash lingers on the road and sides of the starting line. Sophie has the rope.

Sophie, Freddie, and Mrs. Adams walk up. Freddie and Mrs. Adams are looking around, confused.

SOPHIE

Alright, this is what we're gonna do. I'm in front, you're in back. It'll be easier if you steer me. I'm not backing down.

Sophie goes to tie the rope around her waist.

MRS. ADAMS

Where is everybody?

FREDDIE

Maybe we're here early.

SOPHIE

What's going on? Why is it so quiet?

Silence.

SOPHIE (CONT'D)

The race is today right?

FREDDIE

The 7th.

SOPHIE

TODAY IS THE 8TH FREDDIE.

Freddie is crushed. Silence.

MRS. ADAMS

I'm so sorry, honey.

SOPHIE

Thanks a lot, reject! Now they're all gonna think I'm weak! You're such a screw up.

(CONTINUED)

## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

17.

Freddie takes off running to the car.

MRS. ADAMS  
I'm going to go talk to your  
brother. Stay right here.

Sophie sits on the curb. She's disappointed too.

SOPHIE'S POV: A truck and trailer pull up next to her. A  
mysterious COWBOY sits in the driver's seat.

COWBOY  
Excuse me, miss, can you tell me  
how to get to I-10 West? Trying to  
get my horse to the rodeo today.

Sophie thinks it's Wild Pete. She's in amazement.

SOPHIE  
Uh, I'm not sure. Can you hold on a  
second....FREDDIE!!!!

COWBOY  
Ah, don't worry about it ma'mm.  
I'll just keep headin' West. We'll  
make it as long as we stick  
together.

The cowboy tips his hat and pulls away.

Freddie comes over, sulking and head down. He looks up, and  
watches the truck pull away.

SOPHIE  
Freddie, did you see who that was?!

Freddie looks at her like she's crazy.

SOPHIE  
(to herself)  
Huh.

They sit for a beat.

SOPHIE  
Well, let's go. We're gonna do  
this.

Freddie looks confused.

FREDDIE  
No one's here.

(CONTINUED)



## APPENDICIES

### Appendix K: Shooting Script

CONTINUED:

18.

SOPHIE

Forget them. Today is about me and you, Freddie. You're my partner, cowboy.

FREDDIE

Done good, Sophie.

Sophie takes the hat off Freddie, and puts it on her head.

SOPHIE

We're unbeatable, Freddie. Saddle up for our adventure? Just like Wild Pete?

Freddie ties the rope around him and Sophie. Sophie walks out front.

FREDDIE

Ready?

SOPHIE

Ready.

They take off.

END



# APPENDICIES

## Appendix L: Call Sheets

Day 1 of 3

Director	Jade Hewitt
Producer/1ST AD	Rashada Fortier
Producer/UPM	Rebecca Liorella
Nearest Hospital	Ochsner Hospital 1516 Jefferson Highway, Jefferson, LA 70121 (504) 842-3000

**Just Like Wild Pete**  
**Friday December 12, 2014**

CRAFT SERVICES			
LUNCH: 11:00	Patty & Jim Hewitt	(985) 778-3094	
SUNRISE		SUNSET	
6:45 AM		5:00 PM	
WEATHER	49° AM	61° NOON	59° PM
Humidity	51%		Sunny

Note 1: Individual call times may vary.  
Note 2: Questions? Call Rashada Fortier

**CALL 5:00 AM**

Carpool will leave the PAC parking lot at 5:00 AM.  
Crew members should be at UNO 15 minutes prior to call  
If you are late you are responsible for your transportation to set

LOCATIONS						
LOCATION	ADDRESS	PARKING	CONTACT			
Adam's Front Yard	5528 Cheryln Drive, New Orleans LA, 70124	Street past the house	(832) 647-5758			
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES	
12	Ext. Adam's Front Yard <i>Freddie gets Sophie to walk in the yard.</i>	1,2	D	2 6/8	Please do not park in front of the house with the palm tree and fire hydrant! Park down the street pass set.	
<b>TOTAL PAGES</b>				2 6/8		

#	CAST	CHARACTER	CALL	MU/WD	SET	STATUS	MINOR?	SPECIAL INSTRUCTIONS
1	Hayden Guthrie	Sophie Adams	6:30AM	6:30AM	6:45AM	SW		
2	Jaden Norris	Freddie Adams	6:30AM	6:30AM	6:45AM	SW	Y	

STAND-INS / ATMOSPHERE	BACKGROUND

PRODUCTION NOTES/REQUIREMENTS	
<b>PROPS:</b> Lasso, Newspaper Clipping	<b>SPECIAL FX:</b>
<b>EQUIPMENT:</b> Staging area for ALL equipment will be in the garage.	<b>MAKEUP/HAIR:</b>
<b>CAMERA:</b> Zeis 135mm Lens	<b>COSTUME:</b>
<b>GRIP:</b> Chapman Dolly	<b>LOCATIONS:</b> Grip Truck needs to park in the 3rd Driveway!

ADVANCED SCHEDULE						
DATE	SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
Day 2 12/12/14	8	INT. Sophie's Bedroom	D	2/8	1	5528 Cheryln Drive, New Orleans LA, 70124
Day 2 12/12/14	11	INT. Sophie's Bedroom	D	5/8	1,2	5528 Cheryln Drive, New Orleans LA, 70124
Day 2 12/12/14	7	INT. Freddie's Bedroom	D	6/8	1,2	5528 Cheryln Drive, New Orleans LA, 70124
Day 2 12/12/14	15	INT. Freddie's Bedroom	D	6/8	1,2	5528 Cheryln Drive, New Orleans LA, 70124
Day 2 12/12/14	13	INT. Adam's Hallway	N	2/8	1,2	5528 Cheryln Drive, New Orleans LA, 70124

POSITION	NAME	PHONE	IN
Producer/Director	Jade Hewitt		5:00AM
UPM/Producer	Rebecca Liorella		5:00AM
1st AD/Producer	Rashada Fortier		5:00AM
2nd AD	Emily Poulliard		5:00AM
Script Supervisor	Stephen Bertucci		5:00AM
Set PA	Kyndra Periban		5:00AM
Set PA	Anita Mayeaux Walker		5:00AM
Set PA	Kat Vieira		5:00AM
CAMERA			
DP/Camera Operator	Chris Gayden		5:00AM
1st AC	Barry Cunningham		5:00AM
2nd AC	Noell Deminick		After Work
3rd AC	Daniel Klempeter		5:00AM
Camera PA	Julian Pupura		--
DIT	Barry Cunningham		5:00AM
Set Stills	Victor Nguyen		5:00AM
SOUND			
Sound Mixer	Donovan Thibodeaux		5:00AM
Boom Operator	Emily Poulliard		5:00AM
ART			
Production Designer	Alaina Boyett		5:00AM
Prod. Design Assistant	Demi Peralta		5:00AM
Prod. Design Assistant	Alex Forsyth		5:00AM

POSITION	NAME	PHONE	IN
GRIP AND ELECTRIC			
Gaffer	Connor Redmond		5:00AM
Dolly Grip	Josh Peireira		5:00AM
Grip	Mask Fisk		5:00AM
Grip	Will Van Hoof		After Final
Grip	Christian Chesnut		5:00AM
COSTUMES & VA			
Key Costume	Barbara Vinson		5:00AM
Key Hair	Barbara Vinson		5:00AM
Key Makeup	Barbara Vinson		5:00AM
CRAFT SERVICES			
Catering/Crafty	Patty Hewitt		5:00AM
Catering/Crafty	Jim Hewitt		5:00AM



# APPENDICIES


## Appendix L: Call Sheets

Day 2 of 7

<b>Director</b>	Jade Hewitt
<b>Producer/1ST AD</b>	Rashada Fortier
<b>Producer/UPM</b>	Rebecca Llorella
<b>Nearest Hospital</b>	Ochsner Hospital
1516 Jefferson Highway, Jefferson, LA 70121	
(504) 842-3000	

**Just Like Wild Pete**  
**Saturday December 13, 2014**

CRAFT SERVICES		
<b>LUNCH: 11:00</b>	Patty & Jim Hewitt (985) 778-3094	
<b>SUNRISE</b> 	<b>SUNSET</b> 	
6:48 AM	5:00 PM	
<b>WEATHER</b>	51° AM	65° NOON 66° PM
<b>Humidity</b>	61%	Sunny

Note 1: Individual call times may vary.  
Note 2: Questions? Call Rashada Fortie 

CALL 5:00 AM

Carpool will leave the PAC parking lot at 5:00 AM.  
Crew members should be at UNO 15 minutes prior to call  
If you are late you are responsible for your transportation to set

LOCATIONS						
LOCATION	ADDRESS	PARKING	CONTACT			
Adam's Front Yard	5528 Cherlyn Drive, New Orleans LA, 70124	Street past the house	(832) 647-5758			
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES	
7	<b>Int. Freddie's Room</b> <i>Freddie watches Wild Pete on his TV, Sophie enters annoyed.</i>	1,2	D	6/8	Please do not park in front of the house with the palm tree and fire hydrant! Park down the street past set. The baby will be sleeping when we arrive, please BE QUIET on set.	
15	<b>Int. Freddie's Room</b> <i>Sophie wakes Freddie up to go to the race.</i>	1,2	D	6/8		
13	<b>Int. Adam's Hallway</b> <i>Sophie passes Freddie's room to find him watching Wild Pete, Freddie smiles at her.</i>	1,2	N	2/8		
<i>TO BE COMPLETED</i>						
12 Pickups	<b>Ext. Adam's Front Yard</b> <i>Freddie gets Sophie to walk in the yard.</i>	1,2	D	---		
8	<b>Int. Sophie's Bedroom</b> <i>Sophie sits on her bed amongst her "Get Well Soon" gifts.</i>	1	D	2/8		
11	<b>Int. Sophie's Bedroom</b> <i>Freddie wakes Sophie up and tells her that her friends are outside.</i>	1,2	D	5/8		
				<b>TOTAL PAGES</b>	2 5/8	

#	CAST	CHARACTER	CALL	MU/WD	SET	STATUS	MINOR?	SPECIAL INSTRUCTIONS
1	Hayden Guthrie	Sophie Adams	6:30AM	6:30AM	6:45AM	W		
2	Jaden Norris	Freddie Adams	6:30AM	6:30AM	6:45AM	W	Y	

STAND-INS / ATMOSPHERE	BACKGROUND

PRODUCTION NOTES/REQUIREMENTS	
<b>PROPS:</b> Flowers, Sympathy Trinkets, VHS Tape, Get Well Cards, Cowboy Hat	<b>SPECIAL FX:</b>
<b>EQUIPMENT:</b> Staging area for ALL equipment will be in the garage.	<b>MAKEUP/HAIR:</b>
<b>CAMERA:</b> Zeis 135mm Lens	<b>COSTUME:</b>
<b>GRIP:</b> Chapmann Dolly	<b>LOCATIONS</b> Grip Truck needs to park in the 3rd Driveway!

ADVANCED SCHEDULE						
DATE	SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
Day 3 12/13/14	1	EXT. High School Race Track	D	6/8	1,3,7,8	16181 Hwy. 190 Covington, LA 70433
Day 3 12/13/14	2	EXT. High School Track Bleachers	D	6/8	2,3,4,5,6	16181 Hwy. 190 Covington, LA 70433
Day 3 12/13/14	3	EXT. High School Race Track	D	3/8	1,3,4	16181 Hwy. 190 Covington, LA 70433
Day 4 12/15/14	14	EXT. Adam's Front Yard	D	2 7/8	1, 2, 3, 5, 6, 7, 8	5528 Cherlyn Drive, New Orleans LA, 70124

# APPENDICIES

## Appendix L: Call Sheets

POSITION	NAME	PHONE	IN
<b>PRODUCTION</b>			
Producer/Director	Jade Hewitt		5:00AM
UPM/Producer	Rebecca Llorella		5:00AM
1st AD/Producer	Rashada Fortier		5:00AM
2nd AD	Emily Poulliard		5:00AM
Script Supervisor	Stephen Bertucci		5:00AM
Set PA	Kyndra Periban		5:00AM
Set PA	Anita Mayeaux Walker		5:00AM
Set PA	Kat Vieira		5:00AM
<b>CAMERA</b>			
DP/Camera Operator	Chris Gayden		5:00AM
1st AC	Barry Cunningham		5:00AM
2nd AC	Noell Dominick		5:00AM
3rd AC	Daniel Kleinpeter		5:00AM
Camera PA	Julian Papura		---
DIT	Barry Cunningham		5:00AM
Set Stills	Victor Nguyen		5:00AM
<b>SOUND</b>			
Sound Mixer	Tim Connor		5:00AM
Boom Operator	Donovan Thibodeaux		5:00AM
<b>ART</b>			
Production Designer	Alaina Boyett		5:00AM
Prod. Design Assistant	Demi Peralta		5:00AM
Prod. Design Assistant	Alex Forsyth		5:00AM

POSITION	NAME	PHONE	IN
<b>GRIP AND ELECTRIC</b>			
Gaffer	Connor Redmond		5:00AM
Dolly Grip	Josh Peireira		5:00AM
Grip	Mask Fisk		5:00AM
Grip	Will Van Hoof		5:00AM
Grip	Christian Chesnut		--
<b>COSTUMES &amp; VA</b>			
Key Costume	Barbara Vinson		5:00AM
Key Hair	Barbara Vinson		5:00AM
Key Makeup	Barbara Vinson		5:00AM
<b>CRAFT SERVICE &amp;</b>			
Catering/Crafty	Patty Hewitt		5:00AM
Catering/Crafty	Jim Hewitt		5:00AM

# APPENDICIES

## Appendix L: Call Sheets

<b>Director</b>	Jade Hewitt
<b>Producer/1ST AD</b>	Rashada Fortier
<b>Producer/UPM</b>	Rebecca Llorella
<b>Nearest Hospital</b>	St. Tammany Parish Hospital 1202 South Tyler Street Covington, LA 70433 (985) 898-4000

**Just Like Wild Pete**  
**Sunday December 14, 2014**

CRAFT SERVICES		
<b>LUNCH: 10:00</b>	Patty & Jim Hewitt (985) 778-3094	
<b>SUNRISE</b> 6:50 AM		<b>SUNSET</b> 5:02 PM
<b>WEATHER</b>	47° AM	67° NOON 61° PM
<b>Humidity</b>	66% Sunny	

Note 1: Individual call times may vary.  
Note 2: Questions? Call Rashada Fortier [REDACTED]

**CALL 4:15 AM**

**Carpool will leave the PAC parking lot at 4:15AM.**  
Crew members should be at UNO 15 minutes prior to call  
If you are late you are responsible for your transportation to set

LOCATIONS						
LOCATION	ADDRESS	PARKING			CONTACT	
High School Track	4354-4530 Highway 190, Covington, LA 70433	At the SSA Track			(832) 647-5758	
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES	
1	<b>Ext. High School Track</b> <i>Mrs. Adams tries to take a picture of Sophie.</i>	1,3,7,8	D	6/8	Please contact Jim Hewitt at (985) 778-3153 if you need directions. <b>WEAR CREW SHIRTS</b>	
2	<b>Ext. High School Track Bleachers</b> <i>The Adams family sees Sophie about to start the race.</i>	2,3,4,5,6	D	6/8		
3	<b>Ext. High School Track</b> <i>Sophie falls while running.</i>	1,3,4	D	3/8		
				<b>TOTAL PAGES</b>	17/8	

#	CAST	CHARACTER	CALL	MU/WD	SET	STATUS	MINOR?	SPECIAL INSTRUCTIONS
1	Hayden Guthrie	Sophie Adams	6:30AM	6:30AM	6:45AM	W		
2	Jaden Norris	Freddie Adams	6:30AM	6:30AM	6:45AM	W	Y	
3	Rebecca Meyers	Mrs. Adams	6:30 AM	6:30AM	6:45AM	SW		
4	Jeff Polito	Mr. Adams	6:30 AM	6:30AM	6:45AM	SW		
5	Angela Griffitt	Paige	6:30 AM	6:30AM	6:45AM	SW		
6	Abby Tatum	Anna	6:30 AM	6:30AM	6:45AM	SW		
7	Julien Purpura	Jason	6:30 AM	6:30AM	6:45AM	SW		
8	Max Fisk	Brian	6:30 AM	6:30AM	6:45AM	SW		

STAND-INS / ATMOSPHERE	BACKGROUND		
	#	DESCRIPTION	CALL
	4	Track Meet Runners	6:30 AM
		Track Meet Watchers	8:00 AM

PRODUCTION NOTES/REQUIREMENTS			
<b>PROPS:</b>	2 cell phones	<b>SPECIAL FX:</b>	Blood (head wound), Gun fire
<b>EQUIPMENT:</b>		<b>MAKEUP/HAIR:</b>	
<b>CAMERA:</b>	Zeis 135mm Lens, Go Pro, Drone	<b>COSTUME:</b>	Letterman
<b>GRIP:</b>	Chapmann Dolly	<b>LOCATIONS</b>	4354-4530 Highway 190, Covington, LA 70433

ADVANCED SCHEDULE						
DATE	SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
Day 4 12/15/14	14	EXT. Adam's Front Yard	D	2/8	1,2,3,5,6,7,8	5528 Cherlyn Drive, New Orleans LA, 70124
Day 5 12/16/14	4	INT. Adam's Kitchen	D	1/2/8	1,2,3,4	5528 Cherlyn Drive, New Orleans LA, 70124
Day 5 12/16/14	9	INT. Adam's Kitchen	D	2/8	1	5528 Cherlyn Drive, New Orleans LA, 70124
Day 5 12/16/14	10	INT. Adam's Living Room	D	6/8	1,2	5528 Cherlyn Drive, New Orleans LA, 70124

# APPENDICIES

## Appendix L: Call Sheets

POSITION	NAME	PHONE	IN
<b>PRODUCTION</b>			
Producer/Director	Jade Hewitt		4:15AM
UPM/Producer	Rebecca Llorella		4:15AM
1st AD/Producer	Rashada Fortier		4:15AM
2nd AD	Emily Poulliard		4:15AM
Script Supervisor	Stephen Bertucci		4:15AM
Set PA	Kyndra Periban		4:15AM
Set PA	Anita Mayeaux Walker		4:15AM
Set PA	Kat Vieira		4:15AM
Set PA	Amanda Haykus		4:15AM
<b>CAMERA</b>			
DP/Camera Operator	Chris Gayden		4:15AM
1st AC	Barry Cunningham		4:15AM
2nd AC	Noell Dominick		4:15AM
3rd AC	Daniel Kleinpeter		After Lunch
Camera PA	Julian Pupura		6:30AM
DIT	Barry Cunningham		4:15AM
Set Stills	Victor Nguyen		4:15AM
<b>SOUND</b>			
Sound Mixer	Tim Connor		4:15AM
Boom Operator	Donovan Thibodeaux		4:15AM
<b>ART</b>			
Production Designer	Alaina Boyett		4:15AM
Prod. Design Assistant	Demi Peralta		4:15AM
Prod. Design Assistant	Alex Forsyth		4:15AM

POSITION	NAME	PHONE	IN
<b>GRIP AND ELECTRIC</b>			
Gaffer	Connor Redmond	(5)	4:15AM
Dolly Grip	Josh Peireira	(9)	4:15AM
Grip	Mask Fisk	(5)	6:30AM
Grip	Will Van Hoof	(3)	---
Grip	Christian Chesnut	(5)	---
<b>COSTUMES &amp; VANITY</b>			
Key Costume	Barbara Vinson	(5)	---
Key Hair	Barbara Vinson		---
Key Makeup	Barbara Vinson		---
<b>CRAFT SERVICE &amp; OTHER</b>			
Catering/Crafty	Patty Hewitt	(9)	4:15AM
Catering/Crafty	Jim Hewitt	(9)	4:15AM



# APPENDICIES

## Appendix L: Call Sheets

Day 4 of 7

<b>Director</b>	Jade Hewitt
<b>Producer/IST AD</b>	Rashada Fortier
<b>Producer/UPM</b>	Rebecca Llorella
<b>Nearest Hospital</b>	Oschner Hospital
1516 Jefferson Highway, Jefferson, LA 70121	
(504) 842-3000	

**Just Like Wild Pete**  
**Monday December 15, 2014**

CRAFT SERVICES		
<b>LUNCH: 11:00</b>	Patty & Jim Hewitt	(985) 778-3094
<b>SUNRISE</b> 	<b>SUNSET</b> 	
6:49 AM	5:03 AM	
<b>WEATHER</b>	56° AM	72° NOON 68° PM
<b>Humidity</b>	72% Partly cloudy. 40% chance of rain.	

Note 1: Individual call times may vary  
Note 2: Questions? Call Rashada Fortier [REDACTED]

CALL 5:00 AM

Carpool will leave the PAC parking lot at 5:00AM.  
Crew members should be at UNO 15 minutes prior to call  
If you are late you are responsible for your transportation to set

LOCATIONS						
LOCATION	ADDRESS	PARKING			CONTACT	
Adam's Front Yard	5528 Cherlyn Drive, New Orleans, LA 70124	On street past the house			(832) 647-5758	
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES	
14	Ext. Adam's Front Yard <i>Paige, Anna, Jason, and Brian drive up and catch Sophie and Freddie practicing.</i>	1,2,3,5,6,7,8	D	2 7/8	Park down the street, past set. We will have a picture car on set.	
				<b>TOTAL PAGES</b>	2 7/8	

#	CAST	CHARACTER	CALL	MU/WD	SET	STATUS	MINOR?	SPECIAL INSTRUCTIONS
1	Hayden Guthrie	Sophie Adams	6:30AM	6:30AM	6:45AM	W		
2	Jaden Norris	Freddie Adams	6:30AM	6:30AM	6:45AM	W	Y	
3	Rebecca Meyers	Mrs. Adams	6:30 AM	6:30AM	6:45AM	W		
5	Angela Griffith	Paige	6:30 AM	6:30AM	6:45AM	W		
6	Abby Tatum	Anna	6:30 AM	6:30AM	6:45AM	W		
7	Julien Purpura	Jason	6:30 AM	6:30AM	6:45AM	W		
8	Max Fisk	Brian	6:30 AM	6:30AM	6:45AM	W		

STAND-INS / ATMOSPHERE	BACKGROUND

PRODUCTION NOTES/REQUIREMENTS	
<b>PROPS:</b>	<b>SPECIAL FX:</b>
<b>EQUIPMENT:</b> All equipment will be held in the garage.	<b>MAKEUP/HAIR:</b>
<b>CAMERA:</b> Zeiss 135mm Lens	<b>COSTUME:</b>
<b>GRIP:</b> Chapman Dolly	<b>LOCATIONS</b> Grip truck should be parked in third driveway.

ADVANCED SCHEDULE						
DATE	SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
Day 5 12/16/14	4	INT. Adam's Kitchen	D	1 2/8	1,2,3,4	5528 Cherlyn Drive, New Orleans LA, 70124
Day 5 12/16/14	9	INT. Adam's Kitchen	D	2/8	1	5528 Cherlyn Drive, New Orleans LA, 70124
Day 5 12/16/14	10	INT. Adam's Living Room	D	6/8	1,2	5528 Cherlyn Drive, New Orleans LA, 70124
Day 6 12/17/15	16	EXT. Race Starting Line	D	2 4/8	1,2,3,10	Exposition Blvd New Orleans, LA 70118

# APPENDICIES

## Appendix L: Call Sheets

POSITION	NAME	PHONE	IN
<b>PRODUCTION</b>			
Producer/Director	Jade Hewitt	[REDACTED]	5:00AM
UPM/Producer	Rebecca Llorella	[REDACTED]	5:00AM
1st AD/Producer	Rashada Fortier	[REDACTED]	5:00AM
2nd AD	Emily Poulliard	[REDACTED]	5:00AM
Script Supervisor	Nick Manning	[REDACTED]	5:00AM
Set PA	Kyndra Periban	[REDACTED]	5:00AM
Set PA	Anita Mayeaux Walker	[REDACTED]	5:00AM
Set PA	Kat Vieira	[REDACTED]	5:00AM
Set PA	Amanda Haykus	[REDACTED]	5:00AM
<b>CAMERA</b>			
DP/Camera Operator	Chris Gayden	[REDACTED]	5:00AM
1st AC	Barry Cunningham	[REDACTED]	5:00AM
2nd AC	Noell Dominick	[REDACTED]	5:00AM
3rd AC	Daniel Kleinpeter	[REDACTED]	5:00AM
Camera PA	Julian Pupura	[REDACTED]	6:30AM
DIT	Barry Cunningham	[REDACTED]	5:00AM
Set Stills	Victor Nguyen	[REDACTED]	5:00AM
<b>SOUND</b>			
Sound Mixer	Tim Connor	[REDACTED]	5:00AM
Boom Operator	Donovan Thibodeaux	[REDACTED]	5:00AM
<b>ART</b>			
Production Designer	Alaina Boyett	[REDACTED]	5:00AM
Prod. Design Assistant	Demi Peralta	[REDACTED]	5:00AM
Prod. Design Assistant	Alex Forsyth	[REDACTED]	5:00AM

POSITION	NAME	PHONE	IN
<b>GRIP AND ELECTRIC</b>			
Gaffer	Connor Redmond	[REDACTED]	4:15AM
Dolly Grip	Josh Peireira	[REDACTED]	4:15AM
Grip	Mask Fisk	[REDACTED]	6:30AM
Grip	Will Van Hoof	[REDACTED]	---
Grip	Christian Chesnut	[REDACTED]	5:00AM
<b>COSTUMES &amp; VA</b>			
Key Costume	Barbara Vinson	[REDACTED]	5:00AM
Key Hair	Barbara Vinson	[REDACTED]	5:00AM
Key Makeup	Barbara Vinson	[REDACTED]	5:00AM
<b>CRAFT SERVICE &amp;</b>			
Catering/Crafty	Patty Hewitt	[REDACTED]	5:00AM
Catering/Crafty	Jim Hewitt	[REDACTED]	5:00AM





# APPENDICIES

## Appendix L: Call Sheets

<b>Director</b>	Jade Hewitt
<b>Producer/1ST AD</b>	Rashada Fortier
<b>Producer/UPM</b>	Rebecca Llorella
<b>Nearest Hospital</b>	Oschner Hospital 1516 Jefferson Highway, Jefferson, LA 70121 (504) 842-3000

**Just Like Wild Pete**  
**Tuesday December 16, 2014**

CRAFT SERVICES		
<b>LUNCH: 11:00</b>	Pattye & Jim Hewitt	(985) 778-3094
<b>SUNRISE</b> 	<b>SUNSET</b> 	
6:50 AM	5:04 AM	
<b>WEATHER</b>	61° AM	63° NOON 60° PM
<b>Humidity</b>	49% Sunny with morning showers	

Note 1: Individual call times may vary.  
Note 2: Questions? Call Rashada Fortier [REDACTED]

**CALL 5:00 AM**

**Carpool will leave the PAC parking lot at 5:00AM.**  
**Crew members should be at UNO 15 minutes prior to call**  
**If you are late your are responsible for your transportation to set**

LOCATIONS						
LOCATION	ADDRESS	PARKING	CONTACT			
Adam's House	5528 Cherlyn Drive, New Orleans, LA 70124	On street past the house	(832) 647-5758			
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES	
4	<b>Int. Adam's Kitchen</b> <i>Adam's family has breakfast.</i>	1,2,3,4	D	1 2/8	Park down the street, past set.	
9	<b>Int. Adam's Kitchen</b> <i>Sophie tries to walk through the kitchen.</i>	1	D	2/8		
10	<b>Int. Adam's Living Room</b> <i>Sophie trips on Freddie's stuffed animal.</i>	1,2	D	6/8		
<b>TOTAL PAGES</b> 2 2/8						

#	CAST	CHARACTER	CALL	MU/WD	SET	STATUS	MINOR?	SPECIAL INSTRUCTIONS
1	Hayden Guthrie	Sophie Adams	6:30AM	6:30AM	6:45AM	W		
2	Jaden Norris	Freddie Adams	6:30AM	6:30AM	6:45AM	W	Y	
3	Rebecca Meyers	Mrs. Adams	6:30 AM	6:30AM	6:45AM	W		
4	Jeff Polito	Mr. Adams	6:30 AM	6:30AM	6:45AM	W		

STAND-INS / ATMOSPHERE	BACKGROUND

PRODUCTION NOTES/REQUIREMENTS	
<b>PROPS:</b> Pans, pots, cane, stuffed animal, newspaper	<b>SPECIAL FX:</b>
<b>EQUIPMENT:</b> All equipment will be held in the garage.	<b>MAKEUP/HAIR:</b>
<b>CAMERA:</b> Zeis 135mm Lens	<b>COSTUME:</b>
<b>GRIP:</b> Chapmann Dolly	<b>LOCATIONS</b> Grip truck should be parked in third driveway.

ADVANCED SCHEDULE						
DATE	SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
Day 6 12/17/14	16	EXT. Race Starting Line	D	2 4/8	1,2,3,10	Exposition Blvd New Orleans, LA 70118
Day 6 12/17/14	6	EXT. Western Ranch	D	5/8	9	Exposition Blvd New Orleans, LA 70118
Day 7 12/18/14	5	INT. Adam's Foyer	D	1 5/8	1,2,5,6	5528 Cherlyn Drive, New Orleans, LA 70124

# APPENDICIES

## Appendix L: Call Sheets

POSITION	NAME	PHONE	IN
<b>PRODUCTION</b>			
Producer/Director	Jade Hewitt		5:00AM
UPM/Producer	Rebecca Llorella		5:00AM
1st AD/Producer	Rashada Fortier		5:00AM
2nd AD	Emily Poulliard		5:00AM
Script Supervisor	Steven Bertucci		5:00AM
Set PA	Kyndra Periban		5:00AM
Set PA	Anita Mayeaux Walker		5:00AM
Set PA	Kat Vieira		---
Set PA	Amanda Haykus		5:00AM
<b>CAMERA</b>			
DP/Camera Operator	Chris Gayden		5:00AM
1st AC	Barry Cunningham		5:00AM
2nd AC	Noell Dominick		5:00AM
3rd AC	Daniel Kleinpeter		5:00AM
Camera PA	Julian Pupura		5:00AM
DIT	Barry Cunningham		5:00AM
Set Stills	Victor Nguyen		5:00AM
<b>SOUND</b>			
Sound Mixer	Tim Connor		5:00AM
Boom Operator	Donovan Thibodeaux		5:00AM
<b>ART</b>			
Production Designer	Alaina Boyett		5:00AM
Prod. Design Assistant	Demi Peralta		5:00AM
Prod. Design Assistant	Alex Forsyth		5:00AM

POSITION	NAME	PHONE	IN
<b>GRIP AND ELECTRIC</b>			
Gaffer	Connor Redmond	(508) 338-1111	5:00AM
Dolly Grip	Josh Peireira	(508) 338-1111	5:00AM
Grip	Mask Fisk	(508) 338-1111	5:00AM
Grip	Will Van Hoof	(508) 338-1111	---
Grip	Christian Chesnut	(508) 338-1111	5:00AM
<b>COSTUMES &amp; VANITY</b>			
Key Costume	Barbara Vinson	(508) 338-1111	5:00AM
Key Hair	Barbara Vinson	(508) 338-1111	5:00AM
Key Makeup	Barbara Vinson	(508) 338-1111	5:00AM
<b>CRAFT SERVICE &amp; OTHER</b>			
Catering/Crafty	Patty Hewitt	(508) 338-1111	5:00AM
Catering/Crafty	Jim Hewitt	(508) 338-1111	5:00AM

# APPENDICIES

## Appendix L: Call Sheets

Day 6 of 7

<b>Director</b>	Jade Hewitt
<b>Producer/IST AD</b>	Rashada Fortier
<b>Producer/UPM</b>	Rebecca Llorella
<b>Nearest Hospital</b>	Kindred Hospital New Orleans
3601 Coliseum Street New Orleans, LA 70115	
(504) 899-1555	

### Just Like Wild Pete

### Wednesday December 17, 2014

CRAFT SERVICES			
<b>LUNCH: 11:00</b>	Pattye & Jim Hewitt	(985) 778-3094	
<b>SUNRISE</b>	6:51 AM	<b>SUNSET</b>	5:04 AM
<b>WEATHER</b>	46° AM	59° NOON	55° PM
<b>Humidity</b>	55% Sunny		

Note 1: Individual call times may vary.  
 Note 2: Questions? Call Rashada Fortier [REDACTED]

## CALL 5:00 AM

**Carpool will leave the PAC parking lot at 5:00AM.**  
 Crew members should be at UNO 15 minutes prior to call  
 If you are late you are responsible for your transportation to set

LOCATIONS						
LOCATION	ADDRESS	PARKING	CONTACT			
Race Starting line, Western Ranch	Exposition Blvd New Orleans, LA 70118	Lot before train tracks	(832) 647-5758			
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES	
16	Ext. Race Starting Line <i>Freddie gets the date wrong for the race, and a cowboy approaches Sophie.</i>	1,2,3,10	D	2 4/8	Wear Varsity shirts!!!!!!	
6	Ext. Western Ranch <i>Wild Pete talks about how to be a cowboy.</i>	9	D	5/8		
<b>TOTAL PAGES</b>						

#	CAST	CHARACTER	CALL	MU/WD	SET	STATUS	MINOR?	SPECIAL INSTRUCTIONS
1	Hayden Guthrie	Sophie Adams	6:30AM	6:30AM	6:45AM	W		
2	Jaden Norris	Freddie Adams	6:30AM	6:30AM	6:45AM	W	Y	
3	Rebecca Meyers	Mrs. Adams	6:30 AM	6:30AM	6:45AM	W		
9	John Neisler	Wild Pete	6:30 AM	6:30AM	6:45AM	SW		
10	John Neisler	Cowboy	6:30 AM	6:30 AM	6:45 AM	SW		

STAND-INS / ATMOSPHERE	BACKGROUND

PRODUCTION NOTES/REQUIREMENTS	
<b>PROPS:</b> Cowboy hat, rope	<b>SPECIAL FX:</b>
<b>EQUIPMENT:</b>	<b>MAKEUP/HAIR:</b>
<b>CAMERA:</b> Zeis 135mm Lens	<b>COSTUME:</b>
<b>GRIP:</b> Chapmann Dolly	<b>LOCATIONS</b> We will have a horse on set.

ADVANCED SCHEDULE						
DATE	SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
Day 7 12/18/14	5	INT. Adam's Foyer	D	1.5/8	1,2,5,6	5528 Cherlyn Drive, New Orleans, LA 70124

# APPENDICIES

## Appendix L: Call Sheets

POSITION	NAME	PHONE	IN
<b>PRODUCTION</b>			
Producer/Director	Jade Hewitt		5:00AM
UPM/Producer	Rebecca Llorella		5:00AM
1st AD/Producer	Rashada Fortier		5:00AM
2nd AD	Emily Poulliard		5:00AM
Script Supervisor	Nick Manning		5:00AM
Set PA	Kyndra Periban		5:00AM
Set PA	Anita Mayeaux Walker		5:00AM
Set PA	Kat Vieira		---
Set PA	Amanda Haykus		5:00AM
<b>CAMERA</b>			
DP/Camera Operator	Chris Gayden		5:00AM
1st AC	Barry Cunningham		5:00AM
2nd AC	Noell Dominick		5:00AM
3rd AC	Daniel Kleinpeter		5:00AM
Camera PA	Julian Pupura		5:00AM
DTT	Barry Cunningham		5:00AM
Set Stills	Victor Nguyen		5:00AM
<b>SOUND</b>			
Sound Mixer	Tim Connor		5:00AM
Boom Operator	Donovan Thibodeaux		5:00AM
<b>ART</b>			
Production Designer	Alaina Boyett		5:00AM
Prod. Design Assistant	Demi Peralta		5:00AM
Prod. Design Assistant	Alex Forsyth		---

POSITION	NAME	PHONE	IN
<b>GRIP AND ELECTRIC</b>			
Gaffer	Connor Redmond		5:00AM
Dolly Grip	Josh Peireira		5:00AM
Grip	Mask Fisk		5:00AM
Grip	Will Van Hoof		---
Grip	Christian Chesnut		5:00AM
<b>COSTUMES &amp; VAN</b>			
Key Costume	Barbara Vinson		5:00AM
Key Hair	Barbara Vinson		5:00AM
Key Makeup	Barbara Vinson		5:00AM
<b>CRAFT SERVICE &amp; CATERING</b>			
Catering/Crafty	Pattye Hewitt		5:00AM
Catering/Crafty	Jim Hewitt		5:00AM



# APPENDICIES

## Appendix L: Call Sheets

Day 7 of 7

<b>Director</b>	Jade Hewitt
<b>Producer/1ST AD</b>	Rashada Fortier
<b>Producer/UPM</b>	Rebecca Llorella
<b>Nearest Hospital</b>	Oschner Hospital
1516 Jefferson Highway, Jefferson, LA 70121	
(504) 842-3000	

**Just Like Wild Pete**  
**Thursday December 18, 2014**

CRAFT SERVICES			
<b>LUNCH: 11:00</b>	Pattye & Jim Hewitt		(985) 778-3094
<b>SUNRISE</b>		<b>SUNSET</b>	
6:51 AM		5:04 AM	
<b>WEATHER</b>	50° AM	67° NOON	62° PM
<b>Humidity</b>	61% Sunny		

Note 1: Individual call times may vary.  
Note 2: Questions? Call Rashada Fortier

**CALL 5:00 AM**

Carpool will leave the PAC parking lot at 5:00AM.  
Crew members should be at UNO 15 minutes prior to call  
If you are late you are responsible for your transportation to set

LOCATIONS						
LOCATION	ADDRESS	PARKING			CONTACT	
Adam's House	5528 Cherlyn Drive, New Orleans, LA 70124	Past the set on the street			(832) 647-5758	
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES	
5	Int. Adam's Foyer <i>Paige and Anna visit Sophie.</i>	1,2,5,6	D	1 5/8	Wear crew shirts!!!!!!	
10	Int. Adam's Living Room <i>Sophie trips on Freddie's stuffed animal.</i>	1,2	D	6/8		
				<b>TOTAL PAGES</b>	2 3/8	

#	CAST	CHARACTER	CALL	MU/WD	SET	STATUS	MINOR?	SPECIAL INSTRUCTIONS
1	Hayden Guthrie	Sophie Adams	6:30AM	6:30AM	6:45AM	W		
2	Jaden Norris	Freddie Adams	6:30AM	6:30AM	6:45AM	W	Y	
5	Angela Griffith	Paige	6:30 AM	6:30AM	6:45AM	W		
6	Abby Tatum	Anna	6:30 AM	6:30AM	6:45AM	W		

STAND-INS / ATMOSPHERE	BACKGROUND

PRODUCTION NOTES/REQUIREMENTS	
<b>PROPS:</b> flowers	<b>SPECIAL FX:</b>
<b>EQUIPMENT:</b> All equipment held in the garage.	<b>MAKEUP/HAIR:</b>
<b>CAMERA:</b> Zeis 135mm Lens	<b>COSTUME:</b>
<b>GRIP:</b> Chapmann Dolly	<b>LOCATIONS</b>

# APPENDICIES

## Appendix L: Call Sheets

POSITION	NAME	PHONE	IN
<b>PRODUCTION</b>			
Producer/Director	Jade Hewitt		5:00AM
UPM/Producer	Rebecca Llorella		5:00AM
1st AD/Producer	Rashada Fortier		5:00AM
2nd AD	Emily Poulliard		5:00AM
Script Supervisor	Emily Poulliard		5:00AM
Set PA	Kyndra Periban		5:00AM
Set PA	Anita Mayeaux Walker		5:00AM
Set PA	Kat Vieira		---
Set PA	Amanda Haykus		5:00AM
<b>CAMERA</b>			
DP/Camera Operator	Chris Gayden		5:00AM
1st AC	Barry Cunningham		5:00AM
2nd AC	Noell Dominick		5:00AM
3rd AC	Daniel Kleinpeter		---
Camera PA	Julian Pupura		5:00AM
DIT	Barry Cunningham		5:00AM
Set Stills	Victor Nguyen		5:00AM
<b>SOUND</b>			
Sound Mixer	Tim Connor		5:00AM
Boom Operator	Donovan Thibodeaux		5:00AM
<b>ART</b>			
Production Designer	Alaina Boyett		5:00AM
Prod. Design Assistant	Demi Peralta		---
Prod. Design Assistant	Alex Forsyth		---

POSITION	NAME	PHONE	IN
<b>GRIP AND ELECTRIC</b>			
Gaffer	Connor Redmond		5:00AM
Dolly Grip	Josh Peireira		5:00AM
Grip	Mask Fisk		5:00AM
Grip	Will Van Hoof		---
Grip	Christian Chesnut		5:00AM
<b>COSTUMES &amp; VA</b>			
Key Costume	Barbara Vinson		5:00AM
Key Hair	Barbara Vinson		5:00AM
Key Makeup	Barbara Vinson		5:00AM
<b>CRAFT SERVICE &amp;</b>			
Catering/Crafty	Patty Hewitt		5:00AM
Catering/Crafty	Jim Hewitt		5:00AM


# APPENDICIES

## Appendix L: Call Sheets

Day 1 of 2

Director	Jade Howitt
Producer	R. Fortier/R. Llorella
UPM	Rebecca Llorella
1st AD	Rashada Fortier

**Just Like Wild Pete**  
**Saturday March 28, 2015**

<b>LUNCH</b>	1:30 PM	<b>CRAFT SERVICES</b>
		TBD
<b>SUNRISE</b>		<b>SUNSET</b>
6:55 AM		7:17 PM
<b>WEATHER</b>	71° AM	77° NOON
Humidity 47%		57° PM
		Mainly sunny.

Note 1: Individual call times may vary.  
Note 2: Questions? Call Rashada Fortier (833) 447-5759 or Rebecca Llorella

**Crew Call 7:30 AM**

**Nearest Hospital**  
Oschner Medical Center  
1516 Jefferson Highway  
Jefferson, LA. 70121

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION	
7	<b>INT. FREDDIE'S BEDROOM</b> <i>Freddie is watching an old VHS of Wild Pete.</i>	D	6/8	1,2	Will be at the house location. Please park down the street, past set. 5528 Cherlyn Drive New Orleans, LA. 70124 **THERE WILL BE NO CARPOOL. PLEASE MEET AT LOCATION**	
10	<b>INT. ADAM'S LIVING ROOM</b> <i>Sophie trips on Freddie's stuffed horse.</i>	D	6/8	""		
5	<b>INT. ADAM'S FOYER</b> <i>Paige and Anna visit Sophie.</i>	D	1 5/8	""		
4	<b>INT. ADAM'S KITCHEN</b> <i>Adam's family has breakfast.</i>	D	1 2/8	""		
12	<b>EXT. ADAM'S FRONT YARD</b> <i>Freddie gets Sophie to walk.</i>	D	2 6/8	""		
14	<b>EXT. ADAM'S FRONT YARD</b> <i>Sophie is caught practicing with Freddie.</i>	D	2 7/8	1,2		
<b>BREAK FOR LUNCH @ 1:30 PM</b>						
14	<b>EXT. ADAM'S FRONT YARD (CONT.)</b> <i>Sophie is caught practicing with Freddie. Sophie falls.</i>	D	""	1,2,3		

#	NAME	CHARACTER	STATUS	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Hayden Guthrie	Sophie	W	8:00 AM	8:00 AM	8:15 AM	
2	Jaden Norris	Freddie	W	8:00 AM	8:00 AM	8:15 AM	"MINOR ON SET"
3	Rebecca Meyers	Mrs. Adams	W	4:30 PM	4:30 PM	4:30 PM	

PRODUCTION NOTES/REQUIREMENTS	
<b>GRIP/ELECTRIC</b>	(Sc. 7 - VHS Tape, stick horses, cowboy figures) = (Sc. 10 - Newspaper, Stuffed Horse) = (Sc. 12 - Lasso, Newspaper Clipping) = (Sc. 14 - Lasso)
<b>SFX:</b>	
<b>HAIR/MU:</b>	
<b>G &amp; E:</b>	
<b>SPECIAL EQUIP:</b>	All equipment will be held in garage if not in use.

# APPENDICIES

## Appendix L: Call Sheets

<b>SET DRESSING:</b>	(Sc. 7 - TV)
<b>STUNTS:</b>	(Sc. 14 - Sophie Falls)
<b>WARDROBE:</b>	

ADVANCE SCHEDULE						
DATE	SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
Day 2 - 3/29/15	16	EXT. RACE STARTING LINE	D	2 4/8	1,2,3	AUDUBON PARK - EXPOSITION BLVD NEW ORLEANS, LA. 70118
Day 2 - 3/29/15	3	EXT. HIGH SCHOOL RACE TRACK	D	3/8	1,2,3,4	SSA TRACK - 4530 HIGHWAY 190 COVINGTON, LA. 70433

SATURDAY, MARCH 28, 2015					
PRODUCTION		CALL	EDITORIAL		CALL
Director/Producer	Jade Hewitt	7:30 AM	Editor		
UPM/Producer	Rebecca Llorella	7:30 AM	Assistant Editor		
1st AD/ Producer	Rashada Fortier	7:30 AM	DIT		
2nd AD					
Co-Producer			<b>SPECIAL EFFECTS</b>		<b>CALL</b>
			SPFX Coordinator		
			SPFX Assist		
Script Supervisor			SPFX Assist		
Set PA	Mary Kate Fernandez	7:30 AM			
			<b>COSTUMES</b>		<b>CALL</b>
<b>CAMERA</b>		<b>CALL</b>	Costume Designer		
Cinematographer	Chris Gayden	7:30 AM	Costume Super		
A Cam Operator	Barry Cunningham	7:30 AM	Set Costumer		
B Cam Operator					
A Cam 1st Assistant			<b>MAKE-UP/HAIR</b>		<b>CALL</b>
B Cam 1st Assistant			Dept. Head MU		
2nd AC			Dept. Head Hairstylist		
DIT			Assist. MU/Hair		
Still Photographer			SFX MU		
Cam PA					
<b>SOUND</b>		<b>CALL</b>	<b>LOCATIONS</b>		<b>CALL</b>
Sound Mixer	Emily Pouliard	7:30 AM	Location Manager		
Boom Operator			Key Assist. Loc. Mgr.		
Sound PA			FSO		
<b>ELECTRIC</b>		<b>CALL</b>	Police Officers		
Gaffer	Connor Redmond	7:30 AM			
Electrician			<b>CASTING</b>		<b>CALL</b>
Electrician			Casting Director		

			Casting Assistant		
<b>SET OPERATIONS</b>		<b>CALL</b>	<b>CATERING</b>		<b>CALL</b>
Key Grip			Catering	TBD	Varies
Grip	Christian Chesnut	7:30 AM			
Dolly Grip			<b>OTHER/ADD. CREW</b>		<b>CALL</b>
			Studio Teacher		
Craft Service			Child Wrangler		
Craft Service			Animal Wrangler		
Craft Service Assist.			Documentarian		
<b>ART DEPARTMENT</b>		<b>CALL</b>	Stunt Coordinator		
Production Designer			<b>TRANSPORTATION</b>		<b>CALL</b>
Art			Transportation Coord		
Set Dresser					
Art Dept Assist.					
Art PA					
Art PA					
<b>PROPERTY</b>		<b>CALL</b>			
Property Master					
Property Assistant					
<b>PICTURE CARS</b>		<b>CALL</b>			
<b>TRANSPORTATION NOTES</b>					
EVERYONE PLEASE MEET ON LOCATION					





# APPENDICIES

## Appendix L: Call Sheets

Day 2 of 2

Director	Jade Hewitt
Producer	R. Fortier/R. Llorella
UPM	Rebecca Llorella
1st AD	Rashada Fortier

**Just Like Wild Pete**  
Sunday March 29, 2015

<b>LUNCH</b>	1:00 PM	<b>CRAFT SERVICES</b>
		TBD
<b>SUNRISE</b>		<b>SUNSET</b>
6:55 AM		7:17 PM 
<b>WEATHER</b>	63° AM	73° NOON
		74° PM
Humidity 61%	Mostly Cloudy	

Note 1: Individual call times may vary.  
Note 2: Questions? Call Rashada Fortier [REDACTED] or Rebecca Llorella [REDACTED]

**Crew Call 7:00 AM**

**Nearest Hospital**

Ochsner Medical Center  
1516 Jefferson Highway  
Jefferson, LA. 70121

LOCATIONS						
SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION	
	<b>LOCATIONS</b>		<b>ADDRESS</b>		<b>PARKING</b>	<b>CONTACT</b>
	Audubon Park		Exposition Blvd, New Orleans, LA 70148		Lot before the train tracks	(832) 647-5758
16	<b>EXT. RACE STARTING LINE</b> <i>Freddie gets the wrong date for the race, Sophie meets a cowboy</i>	D	6/8	1/2/2015	WEAR CREW SHIRTS IF YOU HAVE THEM	
<b>BREAK FOR LUNCH @ 1:00 PM</b> <b>**COMPANY MOVE TO SSA TRACK**</b>						
	<b>LOCATIONS</b>		<b>ADDRESS</b>		<b>PARKING</b>	<b>CONTACT</b>
	SSA TRACK		4354-4530 Highway 190, Convington LA 70433		At the SSA Track	(832) 647-5758
3	<b>EXT. HIGH SCHOOL TRACK</b> <i>Sophie falls while running</i>	D	1 5/8	1, 4	WEAR CREW SHIRTS IF YOU HAVE THEM	

#	NAME	CHARACTER	STATUS	CALL	MU/WD	SET	SPECIAL INSTRUCTIONS
1	Hayden Guthrie	Sophie	W	7:00 AM	7:00 AM	8:00 AM	
2	Jaden Norris	Freddie	W	7:00 AM	7:00 AM	8:00 AM	*MINOR ON SET*
4	Jeff Polito	Mr. Adams	W	-	-	-	

PRODUCTION NOTES/REQUIREMENTS	
<b>PROPS:</b>	SC 16: Orange Cooler
<b>SFX:</b>	
<b>HAIR/MU:</b>	
<b>G &amp; E:</b>	
<b>SPECIAL EQUIP:</b>	
<b>SET DRESSING:</b>	
<b>STUNTS:</b>	
<b>WARDROBE:</b>	SC 3: Track Uniforms

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

APPENDICIES

Appendix L: Call Sheets

SUNDAY, MARCH 29, 2015					
<b>PRODUCTION</b>		<b>CALL</b>	<b>EDITORIAL</b>		<b>CALL</b>
Director/Producer	Jade Hewitt	7:30 AM	Editor		
UPM/Producer	Rebecca Llorella	7:30 AM	Assistant Editor		
1st AD/ Producer	Rashada Fortier	7:30 AM	DIT		
2nd AD					
Co-Producer			<b>SPECIAL EFFECTS</b>		<b>CALL</b>
			SPFX Coordinator		
			SPFX Assist		
Script Supervisor			SPFX Assist		
Set PA					
			<b>COSTUMES</b>		<b>CALL</b>
<b>CAMERA</b>		<b>CALL</b>	Costume Designer		
Cinematographer	Chris Gayden	7:00 AM	Costume Super		
A Cam Operator	Barry Cunningham	7:00 AM	Set Costumer		
B Cam Operator					
A Cam 1st Assistant	Noell Dominick	7:00 AM	<b>MAKE-UP/HAIR</b>		<b>CALL</b>
B Cam 1st Assistant			Dept. Head MU		
2nd AC			Dept. Head Hairstylist		
DIT			Assist. MU/Hair		
Still Photographer			SFX MU		
Cam PA					
<b>SOUND</b>		<b>CALL</b>	<b>LOCATIONS</b>		<b>CALL</b>
Sound Mixer	Emily Poulliard	7:00 AM	Location Manager		
Boom Operator			Key Assist. Loc. Mgr.		
Sound PA			FSO		
<b>ELECTRIC</b>		<b>CALL</b>	Police Officers		
Gaffer	Nick Manning	7:00 AM			
Electrician			<b>CASTING</b>		<b>CALL</b>
Electrician			Casting Director		
			Casting Assistant		
<b>SET OPERATIONS</b>		<b>CALL</b>			
Key Grip			<b>CATERING</b>		<b>CALL</b>
Grip			Catering	TBD	Varies
Grip					
Dolly Grip			<b>OTHER/ADD. CREW</b>		<b>CALL</b>
			Studio Teacher		
Craft Service			Child Wrangler		
Craft Service			Animal Wrangler		
Craft Service Assist.			Documentarian		
<b>ART DEPARTMENT</b>		<b>CALL</b>	Stunt Coordinator		
Production Designer			<b>TRANSPORTATION</b>		<b>CALL</b>
Art			Transportation Coord		
Set Dresser					
Art Dept Assist.					
Art PA					
Art PA					
<b>PROPERTY</b>		<b>CALL</b>			
Property Master					
Property Assistant					
<b>PICTURE CARS</b>		<b>CALL</b>			
TRANSPORTATION NOTES					
EVERYONE PLEASE MEET ON LOCATION					

## APPENDICIES

### Appendix M: Shooting Stripboard

#### **Just Like Wild Pete**

#### **Stripboard**

Date: 11/30/2014

- 
1. SOPHIE
  2. MRS. ADAMS
  3. FREDDIE
  4. WILD PETE
  5. MR. ADAMS
  6. PAIGE
  7. ANNA
  8. JASON
  9. BRIAN
  10. COWBOY

# APPENDICIES

## Appendix M: Shooting Stripboard

### Just Like Wild Pete

### Stripboard

Date: 11/30/2014

Scheduled						
Scenes	I/E	Location / Synopsis	Day/ Night	Script Day	Pages	Ids
<b>Day #1 - December 12, 2014</b>						
12	EXT	ADAM'S FRONT YARD Freddie gets Sophie to walk	DAY		2 6/8	1, 3
<b>Dec 12, 2014</b>		<b>End of Day #1</b>			<b>2 6/8</b>	<b>Dec 12, 2014</b>
<b>Day #2 - December 13, 2014</b>						
8	INT	SOPHIE'S BEDROOM Sophie sits alone	DAY		2/8	1
11	INT	SOPHIE'S BEDROOM Freddie wakes Sophie up early	DAY		5/8	1, 3
7	INT	FREDDIE'S BEDROOM Freddie is watching an old VHS tape of Wild Pete	DAY		6/8	1, 3
15	INT	FREDDIE'S BEDROOM Sophie wakes Freddie up for the big race	MORNING		6/8	1, 3
<b>Dec 13, 2014</b>		<b>End of Day #2</b>			<b>2 3/8</b>	<b>Dec 13, 2014</b>
<b>Day #3 - December 14, 2014</b>						
1	EXT	HIGH SCHOOL RACE TRACK The Adams Family at the Track Meet	DAY		6/8	1, 2, 8, 9
2	EXT	HIGH SCHOOL TRACK BLEACHERS Mr. and Mrs. Adams in the bleachers with Freddie	DAY		6/8	2, 3, 5, 6, 7
3	EXT	HIGH SCHOOL RACE TRACK Sophie has an accident	DAY		3/8	1, 2, 5
<b>Dec 14, 2014</b>		<b>End of Day #3</b>			<b>1 7/8</b>	<b>Dec 14, 2014</b>
<b>Day #4 - December 15, 2014</b>						
14	EXT	ADAM'S FRONT YARD Sophie is caught practicing with Freddie	DAY		2 7/8	1, 2, 3, 6, 7, 8, 9
<b>Dec 15, 2014</b>		<b>End of Day #4</b>			<b>2 7/8</b>	<b>Dec 15, 2014</b>
<b>Day #5 - December 16, 2014</b>						

# APPENDICIES

## Appendix M: Shooting Stripboard

### Just Like Wild Pete

### Stripboard

Date: 11/30/2014

Scheduled						
Scenes	I/E	Location / Synopsis	Day/ Night	Script Day	Pages	Ids
4	INT	ADAM'S KITCHEN The Adams Family has breakfast	MORNING		1 2/8	1, 2, 3, 5
9	INT	ADAM'S KITCHEN Sophie walks into the kitchen, stumbles, Freddie to the rescue	DAY		2/8	1
10	INT	ADAM'S LIVING ROOM Freddie wants to help, but Sophie doesn't want it	DAY		6/8	1, 3
<b>Dec 16, 2014</b>		<b>End of Day #5</b>			<b>2 2/8</b>	<b>Dec 16, 2014</b>
<b>Day # 5 - December 17, 2014</b>						
16	EXT	RACE STARTING LINE Sophie and Freddie go to the race, Sophie runs into Wild Pete	DAY		2 4/8	1, 2, 3, 10
6	EXT	WESTERN RANCH Wiiiiild Pete	DAY		5/8	4
<b>Dec 17, 2014</b>		<b>End of Day #6</b>			<b>3 1/8</b>	<b>Dec 17, 2014</b>
<b>Day # 6 - December 18, 2014</b>						
13	INT	ADAM'S HALLWAY Sophie walks past Freddie's room, and stops in the doorway.	NIGHT		2/8	1, 3
5	I/E	ADAM'S FOYER Freddie helps Sophie as she stumbles to the door.	DAY		1 5/8	1, 3, 6, 7
<b>Dec 18, 2014</b>		<b>End of Day #7</b>			<b>1 7/8</b>	<b>Dec 18, 2014</b>

# APPENDICIES

## Appendix N: Final Cost Analysis

*Just Like Wild Pete*

**Final Cost Analysis**

**Budget**  
**\$11,000.00**

UNO Thesis Film

Directed and Produced by: Jade Hewitt // [REDACTED]

Produced by: Chris Gayden // [REDACTED]

Produced by: Rashada Fortier // [REDACTED]

Produced by: Rebecca Llorella // [REDACTED]

**Color Code**

Over the Budget/Loss

Under the Budget/Saved

To Be Decided/Not Spent Yet

Description	Estimated Cost	Actual Cost	Difference
<b>Story/Rights Writing</b>			
Writer	\$0.00	\$0.00	\$0.00
Script and Disability Research	\$0.00	\$0.00	\$0.00
Copying and Supplies	\$20.00	\$60.39	\$40.39
<b>TOTAL</b>	<b>\$20.00</b>	<b>\$60.39</b>	<b>\$40.39</b>
<b>Producer and Staff</b>			
Misc. Director Expenses	\$50.00	\$15.81	\$34.19
<b>Cast and Crew</b>			
Cast	\$0.00	\$0.00	\$0.00
Casting Costs	\$0.00	\$0.00	\$0.00
Rehearsal Expenses	\$30.00	\$22.71	\$11.71
Misc. Expenses	\$200.00	\$374.86	\$174.86
Cast and Crew T-Shirts	\$500.00	\$450.55	\$50.55
<b>TOTAL</b>	<b>\$730.00</b>	<b>\$848.12</b>	<b>\$148.12</b>
<b>TOTAL ABOVE THE LINE</b>	<b>\$800.00</b>	<b>\$924.32</b>	<b>\$124.32</b>
<b>Extras and Stand-Ins</b>			
Extras	\$0.00	\$0.00	\$0.00
<b>Production Staff</b>			
	\$0.00	\$0.00	\$0.00
<b>Production Design</b>			
Design Materials and Set Dressing	\$150.00	\$145.76	\$4.24
<b>Props</b>			
Props	\$300.00	\$430.97	\$130.97

## APPENDICIES

### Appendix N: Final Cost Analysis

<b>Set Operations</b>			
Craft Services (included in Catering and Craft Services)	\$0.00	\$0.00	\$0.00
<b>Camera and Equipment</b>			
135 mm Zeiss Lens	\$300.00	\$78.00	\$222.00
Chapman/Leonard Dolly	\$700.00	\$511.00	\$181.00
GoPro Hero4 Black	\$500.00	\$675.00	\$175.00
GoPro Hero4 Black Accessories	\$200.00	\$108.73	
Golf Cart	\$150.00	\$380.31	\$230.31
Camera Expendables	\$0.00	\$0.00	\$0.00
<i>Provided free through crew members</i>			
<b>TOTAL</b>	<b>\$1,850.00</b>	<b>\$1,753.04</b>	<b>\$96.96</b>
<b>Production Sound</b>			
ProSound Microphones and Transmitters	\$1,000.00	\$882.90	\$117.10
Sound Expendables (Batteries)	\$100.00	\$238.48	\$138.48
<b>TOTAL</b>	<b>\$1,100.00</b>	<b>\$1,121.38</b>	<b>\$21.38</b>
<b>Wardrobe</b>			
Wardrobe Purchases	\$300.00	\$377.79	\$77.79
<i>Some provided free through cast members</i>			
<b>Makeup and Hair</b>			
Makeup and Hair Purchases	\$50.00	\$0.00	\$50.00
<i>Provided free through cast members</i>			
<b>Transportation</b>			
Gas	\$200.00	\$70.00	\$130.00
<b>Locations and Facilities</b>			
Catering and Meals	\$1,000.00	\$2,485.68	\$1,485.68
<b>TOTAL PRODUCTION</b>	<b>\$4,950.00</b>	<b>\$5,384.62</b>	<b>\$434.62</b>
<b>Editorial</b>			
Editorial Purchases	\$1,000.00	\$548.96	\$451.04
<b>Music and Post Production Sound</b>			
Music Rights	\$500.00	\$395.00	\$105.00
Sound Designer	\$800.00	\$600.00	\$200.00
<b>TOTAL</b>	<b>\$1,300.00</b>	<b>\$995.00</b>	<b>\$305.00</b>
<b>TOTAL POST-PRODUCTION</b>	<b>\$2,300.00</b>	<b>\$1,543.96</b>	<b>\$756.04</b>
<b>General Expenses</b>			
Gifts to Thank You/Sponsors	\$500.00	\$300.00	\$200.00

## APPENDICIES

### Appendix N: Final Cost Analysis

DVD Creating	\$200.00	\$103.26	96.74
<i>DVD Jackets have not yet been printed</i>			
Film Festival Expenses	\$1,000.00	\$1,000.00	\$0.00
Misc. Film Expenses	\$1,000.00	\$1,000.00	\$0.00
<b>TOTAL GENERAL EXPENSES</b>	<b>\$2,700.00</b>	<b>\$2,403.26</b>	<b>\$296.74</b>
<b>TOTAL ABOVE-THE-LINE</b>	<b>\$800.00</b>	<b>\$924.32</b>	<b>\$124.32</b>
<b>TOTAL BELOW-THE-LINE</b>	<b>\$9,950.00</b>	<b>\$9,331.84</b>	<b>\$616.16.84</b>
<b>GRAND TOTAL</b>	<b>\$10,750.00</b>	<b>\$10,256.16</b>	<b>\$493.84</b>

**Total left from \$11,000.00 = \$743.84**



APPENDICIES

Appendix O: Movie Poster



## APPENDICIES

### Appendix P: Film Reference

The DVD copy of the thesis *Just Like Wild Pete* is located in the Earl K. Long Library.

## **Vita**

Jade Elizabeth Hewitt was born in Jefferson, Louisiana on November 4<sup>th</sup>, 1989. She was raised in Mandeville, Louisiana, and graduated from Fontainebleau High School in 2008. She attended Millsaps College in Jackson, Mississippi, and graduated in 2012 with a BA in Studio Arts with a Concentration in Digital Arts and a Minor in Art History. She enrolled at the University of New Orleans in the fall of 2012 to pursue a Master of Fine Arts in Film Production. She graduates in May of 2016.