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“Down to the Last:” An experiment in comedy, stunts, and visual effects

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“Down to the Last:” An experiment in comedy, stunts, and visual effects

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
In partial fulfillment of the
Requirements of the degree of

Master of Fine Arts
In
Film and Theatre
With a concentration in Film Production

By

Margaret Broach

B.F.A. The University of South Alabama, 2003

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Table of Contents

List of Illustrations:	v
List of Abbreviations:	vi
Abstract:	vii
Chapter 1: Introduction.....	1
Chapter 2: Inspiration	2
Chapter 3: Script Development.....	4
Characters.....	4
Symbolism	8
Narration.....	8
Chapter 4: The Visual Portfolio, A Guide for Preproduction	9
Theme.....	9
Cinematography.....	11
Art and Costume	14
Casting.....	15
Chapter 5: Major Challenges in Preproduction.....	17
Casting.....	17
Flashback to ‘Nam	19
Recreating Photography.....	20
Making an Amputee.....	21
Window Stunt & VFX.....	22
Grandeur	26
Chapter 6: Preparing with Actors and Stunt Performers	27

Chapter 7: Principal Photography	30
Flashback	30
Weather	31
Stunts	31
Improvising.....	32
Chapter 8: Postproduction.....	34
Chapter 9: Outcome.....	37
Film Reference.....	39
Works Cited	40
Appendix A: The Script.....	41
Appendix B: Casting Call	59
Appendix C: Shooting Schedule.....	60
Appendix D: Stripboard.....	65
Appendix E: SAG Paperwork.....	67
Appendix F: Talent Contracts.....	94
Appendix G: Location Contracts	103
Appendix H: Artwork Releases	111
Appendix I: Test Screening Questionnaire.....	114
Vita.....	116

List of Illustrations

Figure 1. Matilda confronts Marcie in Scene 6.

Figure 2. This is the final position of a dolly shot that backs up to reveal Derrick's folded jacket sleeve.

Figure 3. A dolly shot reveals Derrick's foot propped on a table.

Figure 4. Matilda and Derrick after falling from a window.

Figure 5. Color palette presented in the visual portfolio.

Figure 6. Character illustration of Matilda McKenzie.

Figure 7. Matilda's famous photograph created in Photoshop with the help of special effects makeup artist Daniel Jouet, and photographer Victor Nguyen.

Figure 8. The window, built by the art team, seen here in the upright position without the sugar glass or window panes.

Figure 9. Instead of using real sugar glass, I created a glass-breaking effect in postproduction.

List of Abbreviations

UNO: The University of New Orleans

CAC: The Contemporary Arts Center

1st AD: First Assistant Director

2nd AD: Second Assistant Director

DP: Director of Photography

VFX: Visual Effects

CGI: Computer-generated Imagery

V.O.: Voice over

Abstract

This paper will cover the creation of my thesis film, “Down to the Last,” from concept to completion, with a special focus on writing a dark comedy with a strong female lead, and the desire to incorporate visual effects and stunts to enhance the overall story. Details of how my crew and I decided to approach the challenges of my script and vision will be fleshed out along with solutions to problems we faced during preproduction, principle photography, and postproduction. The outcome of the project is a combination of minute deviations from my initial vision and a minimization of visual effects in order to preserve the tone and humor of the story.

Chapter 1: *Introduction*

As a fan of films like *Seven Psychopaths* (McDonagh, 2012), and *Very Bad Things* (Berg, 1998), my ambition is to create a short film with an elaborate storyline, numerous characters, stunts, and visual effects (VFX). In the University of New Orleans (UNO) Film and Theatre (FTA) course Writing the Thesis Screenplay, UNO artist in residence Erik Hansen recommends that students stick to simple stories with a strong protagonist to avoid confusing the audience and to reduce production costs. Although I valued this advice and attempted to write uncomplicated ideas in this class, I kept coming back to my favorite genre and eventually wrote my thesis script, “Down to the Last.”

Besides providing the freedom to experiment with stunts and VFX, this project is an opportunity to better myself in an art that relies on the efforts of a large team. Before coming to the University of New Orleans (UNO), I was a graphic designer who made short films with a small group of friends and we were unfamiliar with the hierarchy and structure of a film crew. I knew that if I wanted to better myself as a filmmaker, I would have to learn how to work with a crew larger than five people.

Chapter 2: *Inspiration*

My obsession with films that have outlandish storylines and snappy special effects goes back to the first time my father took me to see *E.T. The Extra-Terrestrial* (Spielberg, 1982). Soon after, I was watching *Star Wars* (Lucas, 1977), *Raiders of the Lost Ark* (Spielberg, 1981), and *The Dark Crystal* (Henson, 1982). I was hooked, but it wasn't just because of the copious amounts of VFX and action sequences. I also liked the characters and their stories. The VFX were only there to enhance the world of the story, making it an immersive experience for a five-year-old girl. In his book about screenwriting, *Story*, Robert McKee argues against the overt use of visual effects or computer-generated imagery (CGI) for pure spectacle. However, McKee notes that when "CGIs are motivated by a strong story... The effect vanishes behind the story it's telling, enriching the moment without calling attention to itself." (25) In the case of the science fiction and fantasy films I liked, there was normally some type of special effect to sell the movie's world or its creatures.

By my senior year in high school, I was exposed to the over-the-top, slapstick comedies of Mel Brooks—*Spaceballs* (1987), *Blazing Saddles* (1974), *Young Frankenstein* (1974)—and the movies of the British comedy troupe, Monty Python. These films had outrageous plots like my childhood favorites, but the action became part of the comedy, and the special effects and makeup were overemphasized to add humor. By the time I hit college, I began to watch genre-benders like *The Evil Dead* (Raimi, 1981) and *Dead Alive* (Jackson, 1992). Categorized as horror films, I found it interesting that these movies used an overabundance of gore and melodrama making them more campy than scary.

In the late 1990s, I finally discovered my favorite genre: dark comedy. I decided to watch a satirical movie that I heard little about, *Very Bad Things* (Berg, 1998). This movie made me feel uncomfortable and a little guilty laughing at certain scenes and situations—murder, chopping up bodies, marrying psychopaths. Yet, when the movie ended, the film’s use of morbid or crude humor to highlight societal problems and human folly stuck with me, and I knew that one day, I would make this type of picture.

Chapter 3: Script Development

Script development began in UNO artist in residence Erik Hansen's Writing the Thesis Screenplay FTA course. I wound up writing a couple of scripts in the class in an attempt to incorporate my peers' feedback, but I was not satisfied with the results. I went back to the drawing board a few times and revisited my favorite comedies that dealt with death and extreme, comical action sequences: *Throw Momma From the Train* (DeVito, 1987), *Seven Psychopaths*, *War of the Roses* (DeVito, 1989), and *Death Becomes Her* (Zemeckis, 1992). Each movie dealt with death and murder in various ways, but all these films reminded me of how much I loved the consequences of unpredictable and shocking behavior that highlighted human indiscretion and absurdity.

CHARACTERS

When thinking about my protagonist, I knew straight off that I wanted to write a strong, mature female lead that had psychopathic tendencies. I wanted someone who was tough and had lived a long successful life, but was also selfish and sociopathic. Vince Gilligan's character, Walter White, from the television show *Breaking Bad* (2008-2013), kept popping up in my mind. I loved this psychotic chemistry teacher who gets into selling meth to pay his medical bills, but I remember thinking one thing: why not a woman?

One difference between my character and Walter White is that Gilligan initially justifies his main character's bad behavior with worthy intentions. I debated on whether or not my character would have moral objectives in order to make her

more likeable like Walter, but then another character crossed my mind: Patrick Bateman, the serial killer from *American Psycho* (Harron, 2000). Under pressure to be the alpha male of his consumerist business peers, Bateman's urge to kill begins to spiral out of control. Although I do not agree with the actions of the character, he is used in the story as a way to make a comment about consumerist society in the 1980s. I like these characters and think they're well-written, but I rarely see females—especially older women—in these controversial roles.

I sought to preserve the original idea of my initial script written in Hansen's class—a woman endeavors to control and preserve her integrity before death—while maintaining a low production cost. It was suggested that the protagonist be a war correspondent, someone who might either be vain or delusional about their work and appearance. Maybe she could seem like Walter Cronkite, an American broadcast journalist dubbed the “most trusted man in America,” or maybe like Arthur Kent, nicknamed the “Scud Stud” during the Persian Gulf War. These were great ideas, but I was concerned that I would run into a scheduling problem by reinventing news footage. Instead of a war correspondent, my anti-hero would be a war photographer. Only one flashback and a couple of photos to recreate meant less work for the art department and less stress for me to schedule, manage and shoot.

By changing the job position of my protagonist, my interest in journalism and ethics began to emerge, and I felt this could add dimension to my main character, providing a good foundation for her arc. She would be viewed respectfully as an important war photographer, but her methods in capturing award-winning photographs will be unethical. Discovery of her dubious practices would mean the

end to her career, therefore, vanity and delusions of grandeur drive her to make sure the truth is never discovered.

In the end, my anti-hero, Matilda McKenzie, is too deluded to positively turn her life around. Writing anything to the contrary would give a weak ending to a story that needed to rely on her intensely erratic disposition. Instead, I wrote the script with constantly rising action that led to a spectacularly ridiculous ending where the protagonist and antagonist would pay for their misdeeds.

By fleshing out Matilda's bone structure, as studied in Henry Griffin's Concept, Conflict, and Character class, and from our selected reading *The Art Of Dramatic Writing* by Lajos Egri, I was able to create a list of physiological and psychological traits to help me further develop her behavior and motivation. Using this method allowed me to map out behavior, come up with dialogue, and provided me with backstory to help my actors learn more about their characters.

Out of this work, I came up with my anti-hero, Matilda McKenzie, a deluded war photographer, who tries to protect her good reputation before she dies. She's fierce, determined, and obsessed with immortality. It is this compulsion that causes her demise. If she can't be remembered as an authentic and honest war photographer, then she will leave her audience with an image that will burn in their memories for a lifetime.

Similar methods were used with the rest of my characters, but to a greater extent with my antagonist, Derrick Hacker, a Vietnam Veteran who awakens from a forty-year coma. I wanted to make sure that Matilda had someone who equaled her fierceness and determination but was driven by retribution. He was not meant to be

as bright and manipulating as Matilda, but he attempts to resort to the same type of scheming.

The three other characters in “Down to the Last” augment Matilda’s personality and allow the audience to make comparisons to how she chooses to behave and how she handles relationships. Jeffrey, her loyal assistant, is a parallel to Derrick. Matilda is a manipulator and will use the relationships to get what she wants. Derrick is used as a stepping-stone to fame, and Jeffrey is employed with preserving her legacy.

Jackie, the sarcastic photojournalist, appears to be Matilda’s moral opposite as she constantly questions the war photographer’s relationship to Derrick and brings up theories of unethical practices. Jackie’s motive is to find the truth, but her flaw is the enjoyment of ridiculing and confronting the morally abject. This in turn, allows her to take a horrific photograph of the dying Matilda in the concluding scene of the film, and perhaps a chance to boost her own career.

Gallery curator, Marcie, is a firm believer in the phrase “There is no such thing as bad publicity.” Her preoccupation ultimately invites trouble to Matilda’s event, yet she is not as adept at dodging blame from controversy. Her appearance in “Down to the Last” is brief, but she plays a key role in Matilda’s unraveling.

SYMBOLISM

The use of cigarettes in the story represents the dissipation of truth and Matilda's addiction to death, which eventually leads to her demise. "The Lucky," a cigarette turned filter-side down for good luck, correlates to the time Matilda has left to live. Once this cigarette is lit and extinguished, it will be the end of the film and the end of Matilda's life. Additionally, it cues the audience to think about luck and chance.

NARRATION

The use of voice over narration (V.O.) establishes Matilda's deranged nature. For example, in the first and second scene of the film, she reflects on the importance of image and reputation, but we see her attempt to kill a man in the hospital. This gap between logic and action makes her narration unreliable, and it is used again when she defends the authenticity of famous photograph taken in 1970, "The Unknown Soldier with Arm Blown Off."

CHAPTER 4: The Visual Portfolio, A Guide for Preproduction

After ten rewrites, I was relatively satisfied with the script, and, because I had time to think about the look of my characters and locations while I was writing, it was easy for me to design an inspirational portfolio to keep my crew on track visually. This visual portfolio—combined with a detailed script breakdown—was given to my team during an initial preproduction meeting. It included the theme of the story, the synopsis, and images and descriptions of how I wanted the costumes, art, locations, photography, and cinematography to appear. My breakdown was more straightforward and listed elements needed for each scene by department. Providing my team with these two things, I was able to give my crew a basis on which they could make judgments on simple decisions and purchases.

THEME

The theme of “Down to the Last” is reflected within the progression of action and the cause and effect of Matilda’s choices. All the same, I provide visual elements within the film that aid the viewer in discovering the point of the story, which is: Integrity and authenticity trump a person’s reputation. If one maintains their perceived status by endangering other people, they will end up paying for their misdeeds.

“Delusions of grandeur,” “authenticity,” and “death” were ideals I verbalized frequently when describing the story and visual components of the film to the crew. As mentioned in the chapter about script development, I decided to use the image of “The Lucky” and smoke symbolically. Besides the cigarette suggesting one’s

departure from life and truth, I had other elements within the set dressing that hinted at mortality. The photographs on display, for instance, had visual significance within the frame. When Matilda was feeling threatened, we framed the shot to include photographs in the background that had human remains in them. For instance, in the sequence where Matilda confronts Marcie, we see a skull within the picture displayed in the background (figure 1). The same photograph is used when Derrick enters the gallery for the first time to confront Matilda.



Figure 1. Matilda confronts Marcie in Scene 6.

When dealing with “authenticity,” it was important for us to create believability in Matilda’s talent as a photographer, accuracy within our Vietnam flashback scene, and legitimacy in the replication of Matilda’s famous photograph taken in 1970. At first, I was going to recreate my protagonist’s photographs myself, but with a very short preproduction timeline, I took my thesis committee’s advice

and used the work of local photographer Jason Afforder. His pictures looked like they were taken in war zones in Northern Africa and would allow the audience to draw the conclusion—along with the Vietnam war photo I would recreate—that Matilda had been taking photos for nearly forty years. Jacob Hoyson, my art director, and Anthonyka Ferdinand, my assistant art director, helped pick out photos of rubble, poverty, men wielding guns, and skeletal remains of foreign soldiers. These images were printed on 18” by 24” posters and displayed in our gallery scene.

Due to a limited budget, it was difficult to achieve the idea of grandeur. Nevertheless, I was able to lock down the Contemporary Arts Center (CAC) as our location for the gallery. The space was big enough to suggest that this was a large-scale event, it could hold my crew and a group of thirty background actors, and it looked similar to the inspirational images I had included in the visual portfolio. The CAC also had large windows that showed the New Orleans cityscape, and provided the windows out of which Matilda and Derrick would fall.

With the location handled, my art department took care of hanging and displaying Afforder’s photographs. Matilda’s famous war photo had to be large and looming, so I had a five-by-seven foot banner created and strung above the podium where Matilda gives her speech.

CINEMATOGRAPHY

With the intention of making this film look like a comedic film noir, most of the visual choices were based off of the lighting and depth presented in films such as *Casablanca* and the colors of comedic action films like *The World’s End*. I presented

the director of photography (DP), Trenton Mynatt, with photos and videos that showed low to mid key lighting, were mainly wide and establishing, and presented an abundance of motion from dolly and jib shots. The high contrast in light and dark would help build an ominous feeling, the wide shots would help to capture our physical comedy, and the movement would reveal characters. For instance, the scene in which Derrick is revealed for the first time at the gallery, we used a dolly to move back from the sudden turning of Matilda's head and the camera stops when a close up of Derrick's folded up jacket-sleeve enters the frame (figure 2). The same technique is used in scene eight, when his foot is revealed, propped up on a table (figure 3).



Figure 2. This is the final position of a dolly shot that backs up to reveal Derrick's folded jacket sleeve.



Figure 3. A dolly shot reveals Derrick's foot propped on a table.

The jib was limited to one shot in the death scene, a bird's-eye-view of Matilda and Derrick laying on the concrete below the busted window (figure 4). This image embodies their dysfunctional relationship and reflects the idea of lovers dying in each other's arms. Even Matilda's final drag on her cigarette suggests a moment of pleasure.



Figure 4. Matilda and Derrick after falling from a window.

ART AND COSTUME

The visual portfolio detailed several reference images for my art department, and a color palette to help them select items that fit within the range of hues seen within the film (figure 5). There are photographs of how I wanted the locations to appear, what I hoped the props would look like, and Vietnam War photographs depicting soldiers and their military gear.

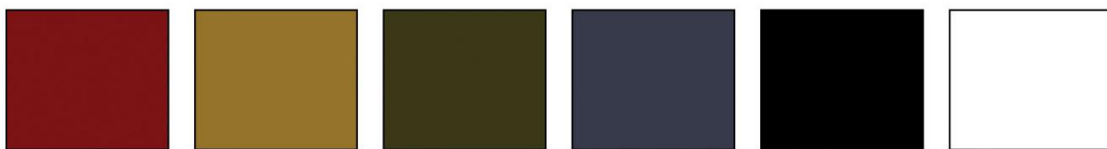


Figure 5. Color palette presented in the visual portfolio.

Owing to my own lack of fashion sense, I did not have many samples of costume examples for my designer, Megan Coates. There were photographs of American and Vietnamese soldiers, but I wasn't set on the style of present day clothing. I wanted Matilda to seem rough and worldly and Derrick to be disheveled. Megan took this into consideration, presented a few ideas, and created her own visual bible for the characters.

CASTING

There was a considerable amount of time to reflect on my protagonist during script development and I came into the casting process with a clear idea of how Matilda should look. I drew out a visual representation of how I imagined her (figure 6)—tough, cold, and authoritative. Although I had drawn her as an older version of myself, I wanted to keep the ethnicity open and the age range between 60 and 70. Another stipulation was that they would have a considerable amount of acting experience.

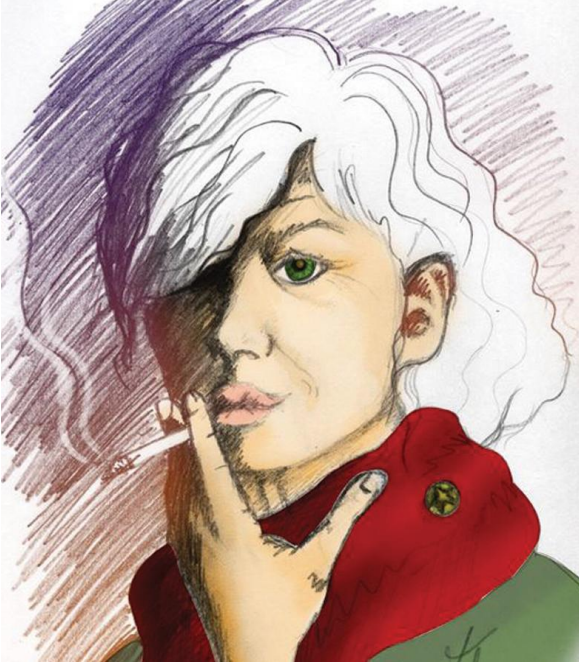


Figure 6. Character illustration of Matilda McKenzie.

I did not have sketches for the other characters, but did a breakdown of characteristics and found pictures of other actors I felt could physically fit the roles. On the Casting Call sheet, I shortened the descriptions and tried to make them more story-like (Appendix B). This was distributed on casting websites such as Actors Access, The Holding Tent, and some social media pages. It was brief and entertaining enough to entice actors to audition. The plan worked so well I was inundated with emails, but only for the female roles. As detailed in the next chapter, this provided some problems casting for the role of Derrick.

CHAPTER 5: Major Challenges in Preproduction

How to recreate Vietnam, make a man appear to be an amputee, and direct talent and stunt performers to look like they are jumping out of a fifth floor gallery window were just a few of the problems my crew and I would solve during preproduction. During multiple meetings with the art, costume, and camera departments, we identified the obstacles presented to us in the screenplay and came up with a plan to tackle each issue.

CASTING

There were several mature actresses who submitted for the lead, but Judy Durning immediately stood out. I called her back to make sure she had chemistry with the actors who played Jeffrey and Derrick, and I wanted to make sure that she took direction well. During callbacks, I called in women who submitted for Young Matilda and picked out actors who looked similar to Judy. Fortunately, I was able to find someone who looked almost like her and was talented to boot: Haylee Clark. Casting for Derrick's role was more difficult. Like Matilda's role, we needed to find a younger actor who looked similar to the person we chose for Derrick, but there weren't as many submissions. This made it harder to find actors who looked similar and met the requirements of the position in the length of time we had to cast. Despite these complications, we were able to find Roger Magendi and Russell Giacontiere. Roger never acted for film but he came in with a good deal of theatre experience, looked like a former military man, sounded gruff, and took direction well in the auditions. Another plus, was that he worked well with Judy. I could

believe that these two could have had a relationship in the past, and I felt that Roger's theatrical background could also help sell the over-the-top acting I wanted to go for.

Again, because submissions for Derrick's role were low, we did not immediately find a younger actor with a stocky build like Roger. Thankfully, I had mentioned this predicament to Haylee, and she recommended a friend of hers who had some acting experience, Russell Giacontiere. He wound up having a similar build to Roger and did great in the auditions.

Casting Jackie, Marcie, and Jeffrey was overwhelming because there were so many submissions. This is where having a casting director really would have helped. I was only able to respond to and book half of the people who submitted for the role and was thankful that I had a few talented people to choose from. Emily Russell is our snarky journalist, Jackie; Mary Pavlov plays the schmoozing gallery curator; and David Cole plays Matilda's stuffy assistant.

Last, but not least, Phi Vu and Hoang Nguyen were cast as the civilian soldiers in the flashback scene, and despite their brief appearance in the film, they were able to contribute to the authenticity of the story. Phi had actually submitted for the role of Young Derrick, but because I did not have any older Vietnamese men to submit for the older Derrick role, I could not cast him in that part. Instead, I wound up casting him and his friend Hoang as the soldiers and with their help, came up with dialogue that was true to their characters.

FLASHBACK TO 'NAM

Recreating the Vietnam flashback was tricky. We needed a location that looked similar to a jungle in Vietnam, costumes that looked authentic, and two Vietnamese actors. With the guidance of UNO's Film and Theatre Department's artist in residence and Vietnam veteran Danny Retz, and the research of my art and costume departments, we were able to come up with a look that, according to Retz, could pass.

I went to three state parks looking for the perfect spot to film the Vietnam flashback and, after showing photos from the scout to Danny Retz, settled on Fontainebleau State Park in Mandeville, La. There was a thicket of palm-like plants called palmettos that surrounded a small stream and a large fallen tree. It was a perfect spot to mimic the landscape but also provide protection for my characters during the short gunfire exchange. The art department brought in more palmettos to help fill any gaps within the thicket, but as for the burning village that was supposed to be "smoldering" in the background, I wound up cutting that in order to save time and money. There was not enough manpower to build and paint the rubble, and no transportation to haul it over.

Through our combined research, costume designer Megan Coates and production designer Jacob Hoyson were able to find original Vietnam War photographs online and websites dedicated to the war. This allowed us to determine which uniforms and patches we needed, and which weapons were used. With the smoldering village cut, that left us more money in the budget to purchase these convincing costumes and prop weapons for both our American and Vietnamese

civilian soldiers. We also came across photographs of a female war photographer, Catherine Leroy, who documented the Vietnam War and we based Matilda's costume, hair, and props on some of those photos.

RECREATING PHOTOGRAPHY

After resolving the majority of our Vietnam flashback issues, there was only one more thing we had to worry about: The recreation of Matilda's famous photograph of a soldier getting his arm blown off. If the soldier is unknown, his face must be hidden, which creates a small problem for me. The authentic war photos that I saw and thought were compelling, showed the misery and fear on the subject's face. If I couldn't show his face, then how was I going to make this image fascinating to the audience? Because of this, the injury to Derrick's arm needed to look gruesome and it had to seem like the grenade was just going off. After discussions with production designer Jacob Hoyson, we hired a professional special effects artist, Daniel Jouet, to create the bloody, blown off arm. This allowed me to combine a realistic makeup effect with a Photoshop effect of the grenade blast to produce a convincing war photograph (figure 6). To add to the legitimacy of the image, we photographed the actor wearing the fake arm the day we shot the flashback scene. As a result of using these practical effects, I was able to cut down time spent creating the photograph and increased the believability. It was decided that we would not show the injury happening on camera. I felt it would be best to leave that moment to my audience's imagination, and save money.



Figure 7. Matilda's famous photograph I created in Photoshop with the help of special effects makeup artist Daniel Jouet, and photographer Victor Nguyen.

MAKING AN AMPUTEE

Before I cast Roger as Derrick, I made efforts to find an actor who is also an amputee. There is a database of actors who have served in the military, but I could not find anyone in Derrick's age range with the specific arm amputation. Costs for flying out an actor were not in the budget either. We would have to find another way.

One solution was to have Roger wear a green glove with the jacket tied in a knot above his bicep. I would key out the green color of the glove in a motion graphics and visual effects computer program called AfterEffects, making the glove

disappear. This method was used in *Forrest Gump* (Zemeckis, 1994) to make Captain Dan appear legless. The motion of Captain Dan's limbs looks natural and I hoped to obtain the same effect for my antagonist. The only problem I saw was that most of our shots would have to be still so I could easily replicate the background behind Roger's arm. Also, it's another expense to purchase the glove and it would add more VFX to my list. We decided to use a medical abdominal wrap to pin Roger's arm underneath his jacket so it wouldn't move. During the shoot, we positioned the camera and Roger's arm appropriately to lessen visibility of the limb. If the camera faced the back of the actor, we would pin the arm around his stomach and vice versa. This was tricky and the jacket we used was a little baggy, but it was a cheap and effective way of solving the issue.

WINDOW STUNT & VFX

At one point in the film, two of my actors fall through a glass window a few stories above the ground. This was a similar problem I had in my second year film, but felt that this time, the stunt needed to be more cinematic and we would actually see the actors crashing through the glass. I came up with a couple of sketches of how I wanted to set up this visual effect shot and presented it to the art and camera departments. In this plan, I would use a method called compositing. In AfterEffects, I would combine shots taken on location with shots filmed in UNO's green screen room. A fake wall and window would be built in the green screen room that the actors could jump out of safely. The camera would be positioned on a dolly perpendicular to the set so we could track the stunt performers running towards

and through the window at 120 fps, just stopping the camera movement when the stunt performers fall out of frame onto safety pads.

For our next layer, we would film the background actors reacting to the action and composite those characters in the final shot. The camera would have to stay at the same height, pace and shutter speed as the scene shot in the green screen room. Using tape or blocks that are a distinctive color from the wood floor or white wall of the gallery would help to track and stabilize the shots. Breakaway glass would be used in the window, or I could create VFX of glass breaking. My hope was that all these shots put together would look like one seamless, convincing sequence.

After presenting the idea to my department heads, they voiced a couple of concerns. First, they had never done a VFX shot like this before and were concerned about the quality of the finished sequence. Second, the art department would have to spend a considerable amount of time building the window, wall, and platform in the green screen room. After hearing their concerns, I began to think of another problem. I already knew that we would have to spend a whole day on the Vietnam flashback scene and the photo-shoot for the recreation of “The Unknown Soldier with Arm Blown Off” photograph. To do this green screen stunt and effects shot would use up a full day of shooting. Scheduling the flashback scene and this special effect sequence would be taking up two of my eight days that are allowed by the UNO Film and Theatre Department for shooting a thesis film. If I scheduled this shoot, I would be looking at only one day for reshoots.

The alternative we came up with was to build the window on the soundstage, then take the window to the CAC (figure 8). Jacob Hoyson and the art department

did a good job of building the window and transporting it to set (figure 8). They also tried to make sugar glass, but the batch was too thick and wasn't given plenty of time to dry. When trying to put the glass in before the stunt, it drooped like pulled candy on a taffy maker and took on a yellowish hue. I waited to see if it had a cracking effect but knew that it would be best to pull the sugar glass from the window.



Figure 8. The window, built by the art team, is seen here in the upright position without the sugar glass or window panes.



Figure 9. Instead of using real sugar glass, I created a glass-breaking effect in postproduction.

Simplified for the art department, this alternative plan was additionally easier to accomplish for camera and stunts. There would not be a company move to the green screen room, the camera would not have to track the action and the stunt performers would not have to fall further than three feet from the fake window. As a matter of fact, the distance from the floor to the fake windowsill was so short, we could see the stunt performers legs pop back up into frame as they bounced off the padding in the first take. Ashley Hudson, Judy's stunt double, and Tony Donno, Roger's stunt double, figured out a way to land with their bodies flatter against each other, allowing us to capture the action perfectly in take two.

GRANDEUR

Achieving an opulent look for the gallery while showing Matilda's prominence within the photography world was a little harder to accomplish due to budget and resource issues. Combined with the high cost of our costumes and props for the Vietnam flashback, and the decreasing availability of crew due to other obligations, the gallery scene took on more of a rough and unfinished appeal.

Packing the gallery with patrons was also problematic and took coordinating with my second assistant director (2nd AD), Sydney Viard. I made a flyer with the color palette and pictures of acceptable attire for background actors and forwarded it to the 2nd AD, who then forwarded it to casting agencies online and through social media groups dedicated to posting jobs for background actors. She was able to get a few people to sign up, but without any incentive except for movie credit, and the fact these were night shoots, we only had two background actors show up. We also had competition. Two other productions that provided paying gigs for background actors were filming the same weekend. Knowing this would be a possibility, I had Sydney and Rashada Fortier, the first assistant director (1st AD), send out my flyer to our crew, asking them to prepare to fill in as extras.

With all the challenges of the script and some problems that arose during filming, I feel that the crew and I made the best decisions for the film based on my budget and the resources available to us. As pointed out, there were a few things that didn't go according to plan and there were a few timing issues, but we were still able to get the principal photography completed with only a few compromises.

CHAPTER 6: Preparing with actors and stunt performers

With a cast of nine characters, scheduling rehearsals was demanding but necessary due to the complexity of the script. There is a copious amount of dialogue, a fight scene, an action sequence with gunfire, and comedic stunts. With only two months to rehearse and prepare after casting—less than that for actors in the flashback scene—I immediately dove in and scheduled rehearsals to fully prepare the talent.

Starting rehearsals with a table read resolved most of the actors' questions. I went over each scene and explained the goal of every character, their backstories, and answered questions concerning dialogue and action. The cast knew that this was not a story about nice people and we were making a dark comedy. With the exception of Matilda's assistant and young admirer, Jeffrey, the other characters in the film have selfish goals. Jeffrey, blinded by Matilda's impressive career and work, has trouble accepting that maybe she did some bad things to climb the ladder. Even Jackie—the person who questions the legitimacy of Matilda's photos—winds up like young Matilda at the end. She's there to take advantage and profit from an unfortunate or sensational event. Marcie, the curator at the American Wartime Gallery, is only interested in boosting their presence by taking advantage of Derrick's claims. Derrick just wants revenge. As his life has been captured and viewed by millions because of Matilda's photo, so should she receive a similar fate.

Judy Durning took to the part of Matilda McKenzie because it was something different than what she's done before. It included some combat acting, which she was new to, and she was playing a character with undesirable character traits: She's

selfish, unpredictable, and a sociopathic liar. She did have questions about motives every now and then, but the most important thing I told her to remember was that it's her image she's fighting for and that obsession can often blind her.

To enhance Matilda's illness, Judy had incorporated heavy breathing and slow movement whenever she exerted herself or experienced stress. I didn't want her to appear too sick at the expense of the audience feeling sorry for her, so we made sure to limit the frequency of these actions. As soon as we got the oxygen tank and carrier, we gave them to Judy so she could practice moving with those props. Of course, I didn't want her getting too used to them because they were supposed to be cumbersome and something she would occasionally forget about.

Local stuntwoman and actress, Ashley Hudson, worked with Judy and Roger. Her sister Heather Hudson, a medic, was at the shoot to make sure the fight choreography was safe and no one was hurt. Our plan was to shoot Judy and Roger doing most of the choreography because I wanted the audience to feel they were watching the same people throughout the sequence. I only used our doubles, Ashley Hudson and Tony Donno, when a character had to fall, was punched, yanked back, or had to fly out a window. This plan called for a lot of practice because Roger and Judy did not have a lot of combat acting experience, plus I had to be mindful of what they could do physically. Their age and immobility adds to the humor in the film, but we were really careful when rehearsing with them.

I rehearsed with Phi and Hoang, our Vietnam soldiers, separately from Young Matilda and Young Derrick due to scheduling conflicts. Haylee and Russell were able to rehearse on location at Fontainebleau State Park, but I had to rehearse with Phi

and Vu in a UNO classroom. Individually, these rehearsals worked very well, but because we all could not practice together, I had to make adjustments to their action on the shoot day.

Chapter 7: Principal Photography

Principal photography began in late March of 2015, and with preproduction that started in November of 2014, we were relatively prepared for the shoot. With that being said, no matter how well one prepares, there will inevitably be issues that arise either from unpredictable situations, miscommunication, or lack in preparation. This was true on our set, but through troubleshooting and compromise, the production kept moving forward.

FLASHBACK

As a consequence of weekly meetings with my art and costume departments, we were well-prepared when it came to dressing the actors and giving them necessary props. Megan had aged and distressed the uniforms, Stephanie Jennings, our makeup artist, brought dirt and water to make actors look like they've been outside in a hot environment, and Jacob and assistant art director Anthonyka Ferdinand brought in the non-firing weapons and greenery. At the end of the day, Daniel attached the arm to Russell and Victor took photographs while I directed him as to how he should react.

The only issue arose from not rehearsing all my actors together so that the action was clear in the gunfire exchange. This led to confusion on set about timing but with a little effort and patience, we established the beats and blocking for each actor during the shoot-out sequence.

WEATHER

Judy, Roger, and I had hoped to work out the final scene where their characters are laying on the concrete, injured and dying. That scene was supposed to be sexualized to further expose Matilda's psychopathic tendencies. We still were not there with our rehearsals. Thinking we'd have time to fit in practice on set, weather suddenly became an issue, which caused us to wrap early so the equipment would not get wet.

Our indoor hospital scene was also compromised due to the location's leaky roof. When we showed up to shoot, the hospital beds and floor were wet, but we found fans and a mop and worked to clean up the water. It took a chunk out of our day and we had to make cuts from the shotlist so we wouldn't go over time, but we were able to get all necessary coverage.

STUNTS

My friend Ashley Hudson, Judy's stunt-double, helped choreograph our fight scene, gave us recommendations for some of our comedic stunts, and found Tony Donno to double for Roger during preproduction. We determined where Ashley would have to stand-in for Judy and where we should position the camera whenever Matilda would have to take a punch or fall to the floor. By dressing Ashley in a similar costume and wig and placing her with her back turned to the camera, we were able cut together the fight sequence in such a way that it looked like Judy was really being punched by Derrick.

Nearing the end of the scene in Marcie's office, Matilda hits Derrick with her oxygen tank. The actual tank is heavy and would be hard for Judy to lift up and swing. Not to mention that it would be a safety issue to swing it so close to Roger's face. Ashley's recommendation was to have a rubber or foam stunt prop made. I contacted Daniel Jouet who was able to take a mold of the tank and recreate a foam version. It was light enough for Judy to swing and if she came too close to Roger's face, the impact would not harm him. Again, like the fight scene, I was able to sell the shot by showing Judy unhook the tubing from the real tank, then immediately following it up with a shot of Judy swinging the foam tank across Roger's face. Sound effects also helped here to sell that the tank was metal and quite heavy.

In the first scene, Matilda gets out of her car but forgets to take off her nasal cannula and get caught in the car door, snapping her back against her vehicle. We didn't want Judy to hurt herself, so we switch her out with Ashley once she opens the door to step out of the car.

IMPROVISING

Overall, the shoot went well. As expected, there were things that I had to compromise on, and there were good solutions that happened through patient troubleshooting. For instance, Judy is supposed to toss a glass of punch in Roger's face, but we didn't think of continuity and the punch until we got to set. Once we started blocking and rehearsing the scene, we began to question not only continuity, but possible damage to Roger's jacket. I decided that instead of tossing it in his face, she would dump it in the punch bowl. This works perfectly because Matilda knows

her glass of punch was poisoned by Roger's character, Derrick. This insinuates that she doesn't care for him or the poor people who may drink the punch later. It also takes care of having to dry off Roger each time he's doused with red punch.

In another scene, Emily bites into a tomato and the seeds spray out onto Judy's costume. The accident fit so well with the character that it looks like Jackie does it on purpose while saying her line "With as much success as you've had, Matilda, one does wonder if some of your pictures were staged." I decided to use it and we tried to replicate the action within the other takes.

The crew also did a good job of keeping things moving and we never went over our time on set. We had a well-planned shooting schedule and shot list assembled, and everyone seemed to get along which made the shoot pleasant.

CHAPTER 8: Postproduction & VFX

As a consequence of not getting enough coverage during a couple of scenes, the editing process for “Down to the Last” took more time than I had expected and it brought up a couple of problems that had resulted from compromises and poor continuity. Little was left in the budget, plus, my leading lady had moved out of state. Reshoots were not in the cards for me. That meant having to rearrange and change the intention of shots and sequences, and even altering the story and action, just so the film would make sense for the audience.

It became apparent while editing the first cut that the fight sequence in scene nine and Vietnam flashback in scene five was not cohesive. Continuity was a big part of this problem and there wasn't a script supervisor on set to help keep these things in check. Our second complication was not creating two master shots for these scenes to cover opposite sides of the room or space. It was hard to keep up with all the actors who were supposed to be in some of the shots. Some wound up being framed out, and the entrance of one of the characters, Jeffrey, was not caught and neither was the spatial relationship between Jeffrey, Matilda, and Derrick.

With these editing dilemmas, I sought the help of Danny Retz who has worked on action films and could potentially give me solid solutions. We rearranged the shots and sat back to see if the combinations worked. If the scenes were still lacking, we tried something different. With Danny's help, the action was tighter and the spatial relationship of the characters was more distinguishable. Yet, I was still unsure if the audience would understand that Matilda was lying about how she had captured this award-winning photo of Derrick in Vietnam.

At a loss with my flashback scene, I suddenly had the idea of splitting Matilda's story in two. I would first show Matilda's version of events as she relays them to Jeffrey, then have an eavesdropping Jackie interrupt Matilda's musings with her own theory. My hope was to make it easier for the audience to determine the truth.

My VFX list was short in the beginning, but after experimenting with title graphics to accentuate text messages, I began to incorporate title design into my agenda. I particularly liked the title designs of two movies: *Zombieland* (Fleischer, 2009) and *Scott Pilgrim Versus the World* (Wright, 2010). In *Zombieland*, the type is used to introduce thoughts and zombie-fighting rules that the characters have in the film. The designer even animates the titles so it's almost like another comedic character. It's established throughout the film so the viewer expects it.

After experimenting with character cards that introduced each character, I scrapped the idea because it slowed down the pace of the film. Instead of the character cards to introduce Derrick and Matilda, I use what appears to be an online news article being read on a phone with a touch screen. The article lets the audience know that Derrick is an amputee that escapes from a hospital after waking from his forty-year coma under a heading that reads "Weird News." Then the article scrolls over to "Top Stories" where it introduces Matilda as a war photographer preparing for an exhibit. By using this news story, the audience should know that Derrick is an amputee and Matilda is a war photographer. These are major points that the audience needs to know in order to realize why Derrick is important to the story and how he fits in to Matilda's life and career.

Sound design was also used to add a comedic tone to the film and helped accentuate mood and action. Small diegetic noises pronounce actors' facial expressions, or heighten the certain feelings such as a sense of impending doom or embarrassment. For instance, Matilda is surprised to see Derrick and makes a long, quiet walk to join him for a toast. Along the way, an onlooker coughs, she snuffles, and her oxygen tank squeaks. All the sounds are there to highlight the silence and awkwardness of the moment. For comedic purposes, I use the sound of air escaping a balloon for Matilda's oxygen tank, along with the sound of squeaky wheels, and a canon plunging noise whenever her cannula or tubing becomes detached from her oxygen tank. These sounds are noticeably different than the actual noises given off by the tank, and help over-exaggerate the action taking place.

I worked with sound designer Tylyn Anson to smooth out the sound but she also added more effects to the mix that I really liked. One particular effect was adding the sound of police sirens in the courtyard scene where Jackie tells Matilda that if Derrick's allegations over her famous photo are true, her career is finished and there's nothing she can do. Combined with Jackie's threatening remarks and Matilda's defensive behavior, it elevates the protagonist's dread of being found out.

CHAPTER 9: Outcome

Before coming to UNO, I was the type of filmmaker who worked with a small group of friends where there was no specified hierarchy. At a certain point, I realized I would have to go back to school to improve my understanding of the filmmaking process and develop as an artist. By the time I finished my thesis film, I had learned more about people and how much they factor into the filmmaking process. Yes, I attempted to incorporate things I learned in class about scriptwriting, editing, and cinematography, but working with others to create my thesis was more eye opening.

Figuring out how other people like to work, then adjusting to work with them to get something accomplished is difficult but doable, and maintaining the excitement about the project is also very challenging when facing looming deadlines and a considerable amount of preproduction. Yet, I was able to meet with all my departments, come up with a plan, and we were able to troubleshoot on set.

There were two screenings for the film. The first was a test screening I did in UNO graduate assistant Rashada Fortier's Digital Theory and Application class and the second was the UNO Film Festival in May 2016. In Rashada's class, I came prepared with a questionnaire that asked specific questions about the quality of the film, if they understood some elements of the story, and their thoughts about characters and overall film. After the students filled out the questionnaires, I immediately asked them specific questions about the visual effects and if they understood the flashback sequence. I was happy to find that all of her students followed the story, knew what Matilda's goals were, and the relationship between

her and Derrick. I did get feedback about the character cards at this test screening and it was here that I had determined that they slowed the pace of the film.

I did not pass out the questionnaires at the UNO Film Festival in May 2016, but I was able to get plenty of positive feedback from the people that approached me after the screening as well as gauge the audience reactions. There were laughs in places I had intended to be humorous and gasps during the fight scene and window-crashing scene. The film had even won a couple of awards: Best Actress for Judy, Best Sound, Best Screenplay, and Audience Favorite.

In the end, I'm satisfied with this project. It may not have come out exactly how I imagined it, and there may have been more compromises made on set than I would have liked, but I feel it is a good mix of my vision and my crew's input. I was able to write a dark comedy and experiment with stunts, sound and visual effects. On top of that, I also learned more about working with a large crew and making compromises on set. The film took longer than expected to complete because I did most of the postproduction, but I'm glad I took the time to do this work because I feel I have a better grasp of the programs and the postproduction process. Most importantly, the test screening showed that the viewer could follow the story with very little confusion, and the UNO Film Fest screening helped me measure the reaction to the comedic action and dialogue.

The DVD copy of the thesis film “Down to the Last” is located in the Earl K. Long Library.

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Appendix A: Script

LOOSE ENDS

Written by

Margaret Broach

Draft Eleven

March 11, 2015



FADE IN:

1 INT. CAR - NIGHT 1

Another bloody tissue is placed on the leather seat of a car with a pack of cigarettes and a syringe. Harsh COUGHING ensues as we widen and see an oxygen tank on the floor board. A hand reaches down to turn it off. It WHIRS off.

The pack of cigarettes are snatched up. MATILDA MCKENZIE, 60s, flowing white hair, jacket and scarf, fingers through the cigarettes, stopping at "The Lucky," a lone cigarette placed butt-side up. She looks up through the window at a sign that reads: NEW ORLEANS VETERANS HOSPITAL.

MATILDA (V.O.)
My father once told me that there
is one certainty in life: That we
will all die...

Matilda shoves the lucky back in the pack and gets out of the car, forgetting to take off her cannula. As she shuts the door the tubing snaps her back.

MATILDA (V.O.)
Eventually.

Wrenching open the door, she tosses the tubing inside.

2 INT. HOSPITAL ROOM - NIGHT 2

Matilda stands in front of a hospital bed in a dimly lit room, her hand in her pocket. She stares down at the patient in the bed, DERRICK HACKER, crazy beard, tubes and wires hooked up to machines. She notices the extra bed is occupied by an old man and she pulls the privacy curtain.

MATILDA (V.O.)
Before he died, he slapped his old
camera in my hand and told me that
although death is certain, image is
eternal.

Matilda notices an old photo of a mother and daughter sticking out from under a VETERANS hat that sits on top of a t-shirt that reads: WE LOVE OUR VETERANS.

MATILDA (V.O.)
And just like a picture, a legacy
can last a lifetime.

2.

She puts the picture down, grabs the tubing on the IV stand, which stands close to the other patient's stand, and she takes out a syringe from her pocket.

MATILDA

It's how people remember you that matters when you die. What you've done, things you've said. That's what sticks.

Nurses' voices get closer outside the door and Matilda shoves the syringe back in her pocket, drops the IV tube, and pushes back the IV stand. She waits, but the nurses pass by. Without looking, she reaches for the tubing but grabs the other patient's IV stand.

Taking out her syringe, she looks at Derrick one last time.

MATILDA (V.O.)

If you go too soft, or sleep too long, the world will forget you. That's why sometimes, you gotta be the first to call the shots.

MATILDA

Hacker, If you can hear me, for what it's worth, I'm sorry about that arm.

She injects air into the line and floats out the door.

Behind the curtain, the shadow of the patient begins to writhe. He's dead.

Derrick's brow is furrowed and he starts to gasp. His eyes shoot open. He reaches to feel his right arm. It's gone. He begins to growl then ends with:

DERRICK

Matilda!

CUT TO:

3 EXT. GALLERY - NIGHT

3

A handful of people dressed to the nines walk up to a THE AMERICAN WARTIME GALLERY, banners with Matilda's face dangle from the columns. They read: MATILDA MCKENZIE: CAPTURING LIFE

MATILDA (O.C.)

My Friends, all of you know that this will be the last time I show my work.

4 INT. GALLERY - NIGHT

4

The inside is hopping with guests dressed to the nines. Matilda's war photographs hang on the walls, her face peering down from the banners. A sullen crowd surrounds Matilda who stands by a staircase at a podium, her oxygen tank by her side, as she addresses them with a glass of wine.

MATILDA (O.C.)

Although I've been capturing the images of war for the past 40 years, I didn't realize I had been fighting an internal battle for the past three. But, I didn't invite you to look upon MY life, so much as the lives I've captured.

Some patrons look at the photographs while sipping their wine while others look towards the back of the gallery. Behind Matilda is a large print of Derrick getting his arm blown off in Vietnam. A placard beside it reads: UNKNOWN SOLDIER GETS ARM BLOWN OFF. PULITZER PRIZE WINNER, MATILDA MCKENZIE. 1974.

MATILDA (CONT'D)

Lives in the Bosnian War, lives in Desert Storm, lives in Vietnam.

She points to the photo of THE UNKNOWN SOLDIER.

MATILDA (CONT'D)

Although my time here is almost up, I have to say... There hasn't been a single step I've regretted on the way up.

Photojournalist, JACKIE, 30s, writes everything down with a pencil, looking up from her notebook every now and then. Her camera bag to her side. Lanyard with credentials around her neck.

MATILDA (CONT'D)

It has been a wonderful career and I want to thank the The American Wartime Gallery for putting this together. I'm honored.

MARCIE the curator, jerks her eyes open and holds up her wine glass to salute.

MATILDA (CONT'D)

Enough of the doom and gloom, my assistant, Jeffrey Hughes, now president of my children's refugee organization, has some exciting announcements...

(Points to Jeffrey)

JEFFREY HUGHES, 40s, glasses, brown suit, jerks his head up.

JEFFREY

Yes, so as Matilda's personal assistant for the past ten years...

He looks at Matilda over the rims of his glasses.

JEFFREY (CONT'D)

She's asked me to help her with her memoirs, and I'm... I'm honored. So if you'd like to throw me some quotes about her work, that would be great. We've also organized an exciting memorial event for Matilda we like to call: "Scattering Freedom Day." Her ashes will be given to all the children in the McKenzie refugee camps, and at the stroke of noon, they will shake her ashes to the wind, signifying freedom for this great country. You can catch the event online or participate and get your own bag of ashes. Should be a great event to watch with the whole family. And with that, I would like to make a toast to Matilda, the best damn war photographer in the US, a promoter of peace, a fighter for freedom, and an inspiration to us all. To Matilda.

He toasts with his plastic wine glass and Marcie chimes in.

MARCIE

Matilda Mckenzie, ladies and gents.

Everyone claps and raises glasses.

Matilda grabs her glass near a punch bowl and hefts it up with a smile.

Jeffrey rushes towards her and tugs Matilda's arm.

MARCIE (O.C.) (CONT'D)
Matilda's work will be here for
your enjoyment throughout the week
and we thank you all for the
donations you've made to her
charity. Thank you so much for
coming and enjoy your evening.

JEFFREY
What do you know about a Derrick
Hacker?

Matilda chokes on her drink and sets it down.

MATILDA
It doesn't sound familiar.

JEFFREY
Marcie said he was in the same
regiment in Vietnam?

She shakes her head and fishes for her cigarette pack in her
pocket. There's only "The Lucky" left.

MATILDA
Marcie said? Why would she bring up
something like that.

JEFFREY
Apparently, he's been in a coma for
the past 40 years, but miraculously
woke up a couple of weeks ago. He
called her yesterday claiming to be
the Unknown Soldier.

MATILDA
Poor thing must be delusional.

JEFFREY
And that's what I said.

MATILDA
The man you see in this photograph
died right before my eyes. It was
awful.

They stare up at the photo.

JEFFREY
Tell me again.

Matilda smiles and we hear the CHIRPING of birds in the
forest. A glow of sun on her face as she closes her eyes.

5 EXT. VIETNAM JUNGLE - DAY

5

YOUNG MATILDA, early 20s, opens her eyes and holds up an old camera to take a picture. CLICK.

MATILDA (V.O.)

I was young, eager, dying for a bit of action. I worked for a small paper in Louisiana, but I knew, if I was going to be big, I'd have to go to Vietnam. I volunteered. Of course, being a girl, I got some guff, but after some persistence, they finally gave in and embedded me with an Army regiment.

YOUNG DERRICK, comes up from behind her and offers her a cigarette.

MATILDA (V.O.)

I can't remember the guy's name, but he promised to take me to a village they had just burned...

She chooses one that's butt side up and he shakes his head.

YOUNG DERRICK

No, so. That's my lucky.

She takes another one and he gives her a light. She coughs, looks at the lit end, takes a moment to massage her chest, then inhales again. It's good.

With cigarettes in mouth, they walk on and spot a couple of Vietcong soldiers burying a grenade and wrapping a string around a tree. It's a boobytrap.

Young Derrick flings his cigarette aside, taking cover behind a fallen tree, and propping his gun on top. He hears rustling behind him and CLICK. Matilda is taking pictures of him.

YOUNG DERRICK (CONT'D)

What are you doing?

YOUNG MATILDA

No, look the other way, this is perfect.

YOUNG DERRICK

You're going to get us killed.

YOUNG MATILDA

You're such a pussy, this is the third shot you've denied me today.

7.

MATILDA (V.O.)
And that's when it happened.

VIETNAMESE SOLDIER 1, hears their bickering and turns with his gun pointed at the fallen tree. VIETNAMESE SOLDIER 2 stops burying the grenade and follows Soldier 1's gaze.

Young Matilda and Young Derrick stop bickering as bullets hit the leaves and trees around them.

Vietnamese Soldier 1's gun jams.

Young Derrick takes his chance and jumps out trying to fire his gun. He yells as he presses the trigger but it, too, is jammed.

Young Matilda, hand on camera, watches as Vietnamese Soldier 1 yells at Soldier 2 to throw the grenade.

Soldier 2 pulls the string and hefts the grenade at Derrick's feet.

MATILDA (V.O.)
He tried to protect me, but...

Derrick tries to climb back over the fallen tree, but Matilda pushes him back and he falls, grenade next to his head. Wasting no time, he picks up the grenade and tries to throw it.

MATILDA (V.O.)
It was too late.

Matilda whips out another prime lens, switches it with precision and clicks it into place as if she were loading a gun. She begins clicking away as the light from explosion flickers on her face.

MATILDA (V.O.)
It's hard to believe, I was only
twenty years old, out in the
jungle, when death first looked me
in the eye.

6 INT. GALLERY - NIGHT

6

Jackie lurks nearby listening as Matilda and Jeffrey look at the photo.

MATILDA

This shot... Sent a message to every American who believed in their hearts that their sons should come home.

She nods to some of the photographs on the wall.

JEFFREY

It's impressive.

JACKIE

With as much success as you've had Matilda, one does wonder if maybe some of your pictures were staged.

Jeffrey and Matilda turn to look at Jackie.

MATILDA

All my photographs are untouched and one hundred percent authentic.

JACKIE

Even the "Unknown S--"

MATILDA

Yes, especially the "Unknown Soldier."

DERRICK (O.C.)

Can't stage a blown off arm.

All eyes including Matilda's flicker to the gallery entrance.

Major Derrick Hacker is wearing his WE LOVE VETERANS t-shirt, with his right jacket sleeve pinned up. The crowd opens up as he makes his way towards Matilda.

Matilda looks at Marcie who slinks to the punch bowl with Jackie.

Matilda frowns and watches Derrick as he stops in front of her.

DERRICK (CONT'D)

I would salute, but, as you can see...

He nods to his amputated arm.

Matilda's eyes dart to Jeffrey, who begins to escort Derrick away by the arm. Derrick rips it back.

DERRICK (CONT'D)
Matilda, Matilda. Looking good.
It's amazing how forty years seem
to fly by.

She looks into his eyes.

MATILDA
I am deeply sorry for your
troubles, Sir. If you would like a
word-

DERRICK
A word? How about many words.

He spreads out his arm and smiles.

Jeffrey reaches for his arm to lead him away.

Derrick whips his shoulder back.

DERRICK (CONT'D)
Hey!

JEFFREY
Sir, let's not cause a scene.

Jeffrey grabs Derrick and they struggle to the front
entrance. The guests look over their shoulders and lean to
whisper in each other's ears as they look at Jeffrey and
Derrick talking outside.

Marcie looks at the two and glances up at Matilda.

MATILDA
Did you invite this man?

MARCIE
He called the gallery a couple of
days ago and made a claim that was
rather interesting. We felt since
you are woman who loves a little
publicity, maybe you'd like to be
reunited with a member of your old
unit.

Matilda sees Jeffrey listening to Derrick intently.

MATILDA
Are you insane?

MARCIE
We need publicity. I'm sure you of
all people understand.
(MORE)

10.

MARCIE (CONT'D)

Besides we have done nothing but bend over backwards for you. The least you could do is have an intelligent conversation with this man and show a little pity.

Marcie walks away leaving Matilda, who sees Derrick walk away from Jeffrey outside.

Jackie raises her glass to Matilda.

JACKIE

Cheers!

MATILDA

Fuck you!

She walks away, Jackie smiles, puts her glass down and follows.

JACKIE

Now wait just a second.

7

EXT. COURTYARD - NIGHT

7

Matilda fishes through her pocket and texts Jeffrey.

INSERT OF PHONE:

MAKE SURE HE'S GONE.

She opens her cigarette pack forgetting that there's only THE LUCKY left.

JACKIE

Hey, I just had a few questions about that memorial event. It's for the paper, just want to get the details for this uh... Scattering Matilda Day.

Matilda sits on a nearby bench and Jackie mirrors her.

MATILDA

Freedom. Scattering Freedom Day.

JACKIE

Yeah, it's... Catchy. Little baggies of your ashes being divvied up to kids like grab bags from a birthday party, that's a swell idea.

MATILDA

Are you sure you wanted to know more about the memorial, or have you come over here to bully me and make yourself feel better for being a shit photographer?

JACKIE

Is that Derrick Hacker invited to scatter your ashes, too?

MATILDA

How do you know his name?

JACKIE

So you do know him?

MATILDA

You think that trying to make ridiculous connections between two old Vietnam Vets is going to get you outta that crap local paper job? You're already finished before your career even began. It's sad really.

JACKIE

I might be considered washed-up at a young age, but at least my entire career hasn't been built on a forty year lie. If Hacker's accusations are true, you're done, and there won't be anything you can do about it. You're already one foot in the grave.

MATILDA

Jackie, maybe by the end of the evening you'll get a story and a good picture, but it's not going to be of me or of this Derrick guy. What you're suggesting belongs in a gossip column.

Matilda's phone beeps. It's a text from Jeffrey.

INSERT OF PHONE:
MEET ME IN THE OFFICE. NEED TO
TALK.

8 INT. OFFICE - NIGHT

8

The office doors open and Matilda stops as she sees Jeffrey staring at a pair of shoes propped up on a desk next to a laptop and a stack of portfolios. There's a sound of a ZIPPO opening and closing. She shuts the doors, oxygen tank in tow, and approaches the desk. Jeffrey moves to lock the office door.

Derrick, removes his feet, closes the zippo and sticks it in his jacket pocket.

DERRICK
Hello again, Doll Face.

MATILDA
What do you want Hacker?

Derrick leans back again and smiles.

DERRICK
Before I tell you, I want to hear you say it.

MATILDA
Say what?

DERRICK
I want you to admit it.

Matilda laughs and begins to cough.

DERRICK (CONT'D)
Aw. Cancer sucks doesn't it. I would think that's just karma coming to bite you in the ass. A slow painful death for all the quick ones you've captured, but, I don't really believe in bullshit like that.

JEFFREY
Stop fucking around Hacker.

He pulls out an invitation to the gallery exhibit. It reads: CELEBRATE CAPTURED LIFE. MATILDA MCKENZIE. AMERICAN WARTIME GALLERY. He opens it up, pointing to Matilda's signature. Matilda's face falls.

MATILDA
So what? I gave the gallery a stamp of my signature.

Derrick then removes an old, singed letter. There's a lipstick mark on the outside, and inside is a handwritten letter with Matilda's signature at the bottom.

DERRICK

Still remember that love letter you sent to get me out in the jungle? Ya know, I really thought I was about to shag the last girl from base, but boy, are you full of surprises.

Jeffrey glances from Derrick to Matilda.

MATILDA

A girl's got to get ahead somehow. So... What do you want?

DERRICK

I want my forty years back.

He laughs.

DERRICK (CONT'D)

Forty fucking years. How many others were there?

MATILDA

Just you.

DERRICK

Bullshit. You'd do anything to climb that ladder.

MATILDA

You deserved it. Besides, if it weren't for me you'd be dead.

DERRICK

You pushed me into a fucking grenade blast you old hag.

MATILDA

You think your family would keep you hooked up to those machines if they knew you fucked around in Nam? Because of me, you're still alive.

Derrick tenses his jaw.

DERRICK

Jenny still left me.

MATILDA

What do you expect when Vietnamese kids start calling you up asking to know more about their American father?

Derrick shoots up from the desk.

DERRICK

Once everyone sees this letter, you'll be ruined.

Matilda's gaze hardens.

JEFFREY

We'll sue you for fraud.

DERRICK

The handwriting is unmistakable. You will lose. And you won't even be around.

MATILDA

If you're so damn sure, why didn't you just go to the papers?

DERRICK

I thought about it, but it wouldn't be satisfying.

Derrick takes out a vial of poison and puts it on the table.

MATILDA

Poison?

JEFFREY

That's murder.

DERRICK

Not if she takes it of her own free will. Take the poison, go out and make your good-byes. By that time it will have kicked in and I'll get to see you die in front of all your admirers. Do it, and I won't tell a soul about Nam.

Matilda laughs, grabbing the handle to her oxygen tank.

Derrick joins and they begin to laugh uncontrollably.

Jeffrey begins to walk backwards towards the doors.

With a sudden breath, Matilda hoists the oxygen tank up and smacks it across Derrick's head.

He lands with a thud on the ground. He's out cold.

MATILDA

Fucking prick.

Jeffrey rushes to the letter and reads it while Matilda straightens her scarf and hair.

MATILDA (CONT'D)

Get rid of that letter, throw him
in the alley, and call my lawyer.
I'm going to get some air.

Matilda watches as he traces the lip mark with his finger.

MATILDA (CONT'D)

Get rid of that letter first.

She opens the door, lets Jeffrey pass her, takes one look at the desk and closes the door.

On the desktop inches away from the edge, the vial of poison gleams.

Derrick's hand pops up from behind the desk, he grips the table, then moans.

9

INT. GALLERY - NIGHT

9

Matilda is talking to a doctor and his trophy wife about a certain photo. In the background, the office doors open and Derrick stumbles out. Some guests gawk, then get out of his way. Matilda is oblivious.

Derrick, still in the background, has made his way to the punch bowl and busies himself in front of it.

MATILDA

Small world, I know. I wonder
doctor, if you've had a chance to
talk to Jeffrey about getting a
quote about that for the book.

DERRICK

Attention! Ladies and Gents!

Derrick TAPS the side of a glass of punch.

Matilda spins around and gives him the evil eye.

Jackie and Marcie, in the middle of an interview, both look up.

DERRICK (CONT'D)
If Matilda would be so kind to join
me, I'd like to make a toast.

Beside the punch bowl is the bottle of poison. Empty.

Everyone is watching.

Jackie puts away her notebook and slowly opens her camera bag, taking her camera out.

MARCIE
Maybe we should wait for pictures
at the end of the evening.

Jeffrey is just coming from outside, and stops as he sees Matilda moves towards Derrick as he hands her a glass.

DERRICK
(To Matilda)
Drink it and my lips are sealed.
(To the crowd)
To Matilda!

She puts the glass to her lips. Then stops and looks at the crowd.

Jeffrey shakes his head 'no.'

Jackie begins taking pictures.

Derrick waits.

She tosses the punch in his face, slaps him, then turns to leave.

DERRICK (CONT'D)
Hey.

She turns around and is met with Derrick's fist.

MATILDA
Oh... fffffuck! That fucking hurts.

DERRICK
Try losing an arm, you fuck!

Matilda spits in his eye and head butts him in the stomach. They fly across the floor, the oxygen tank separating from her body. She gets up and moves him closer to a giant window. He notices and grabs her by the scarf, choking her.

17.

Jeffrey moves forward to break it up, but she elbows Derrick in the groin and he loosens his grip.

MATILDA

Let him up, let him up.

Jeffrey helps him up.

She smiles at Derrick and his eyes widen.

She runs with all her might at Derrick and they burst through the window and over the balcony.

Led by Jeffrey and Marcie, the guests pour onto the balcony.

10 EXT. COURTYARD - NIGHT

10

Three stories below lay Derrick and Matilda side by side on the concrete surrounding a fountain. Matilda and Derrick both on their backs staring up.

With a shaking hand, she directs the lucky cigarette into her mouth, turns over, and crawls up the length of Derrick's body. Their eyes lock.

His breath is raspy and he coughs as She reaches inside his jacket, still staring at him, and pulls out the zippo. With a flick her cigarette is lit and she rolls back over.

Matilda takes one last inhale, looks up to the sky, and exhales for the very last time. Matilda's arm goes limp and the cigarette rolls off into the wet grass and extinguishes itself.

FADE OUT.

Appendix B: Casting Call

CASTING CALL: "Loose Ends" a UNO thesis film by Margaret Broach

Short, dark comedy. A dying war photographer takes matters into her hands when an old foe tries to ruin her reputation at her final exhibition.

Send headshot and resume to LooseEnds2015@gmail.com and we can schedule an audition during the following dates and times:

Jan. 30, 11am – 5pm

Feb. 1, 1pm – 6pm

Feb. 7, 10am – 6pm

Feb. 8, 1pm – 6pm

Auditions held on the University of New Orleans main campus.

Characters:

Matilda

Female, between ages 60 – 70, any ethnicity

Matilda lives, breathes, and will die for her art. It's what defines her, so protecting her image is important... And potentially criminal.

Young Matilda

Female, ages 18-25, any ethnicity

A volunteer cleric in the last year of the Vietnam War, young Matilda wants nothing more than to prove herself as an award-winning photographer.

Derrick

Male, 60-10, any ethnicity

In a coma for 40 years, Derrick finally wakes up just in time for Matilda's exhibition. His last memory was as an infantryman looking for fun in the Vietnam jungle with a young, ambitious photographer.

Young Derrick

Male, 18-25, any ethnicity

Drafted during the Vietnam War, Derrick sees this an opportunity for adventure and female companionship. He's prone to out-selling himself to get what he wants.

Jeffrey

Male, 30-40, any ethnicity

Jeffrey's Matilda's assistant and closest companion for nearly ten years. He has utmost respect for Matilda and admires her work and dedication.

Marcie

Female, 30-50, any ethnicity

The Curator of the American Wartime Gallery, she does anything to reel in artists and patrons. Her main concern is the success of the gallery.

Projected shoot dates: April 10-12, and April 17-19

For more information, contact Margaret Broach at LooseEnds2015@gmail.com

Appendix C: Shooting Schedule

Shooting Schedule

DAY 1

Shoot Day # 1 Tuesday, March 24, 2015

Scene # 5 EXT Vietnam Jungle Day 1 7/8

Matilda flashes back to Vietnam to explain photo

Cast Members

6.Young Matilda
7.Young Derrick
8.Soldier 1
9.Soldier 2

Props

"The Lucky"
AK47
Grenade
M16
Old camera
Old camera bag
Old Cigarette Pack
twine

Special Effects

Gun Shots

Makeup/Hair

Blown-off arm
Red headband

Greenery

Palms

Special Equipment

Shoulder Rig

Wardrobe

Army Fatigues
Army helmet
Civilian Hats
Civilian Soldier Outfits

End Day # 1 Tuesday, March 24, 2015 -- Total Pages: 1 7/8

DAY 2

Shoot Day # 2 Friday, April 10, 2015

Scene # 3 EXT Gallery Night 1/8

Establishing shot of gallery with Matilda's Banners

Background Actors

Patrons

Set Dressing

Matilda Banners

Special Equipment

Dolly
Jib

Shooting Schedule

Scene # 4 INT Gallery Night

Cast Members

1. Matilda
3. Jeffrey
4. Jackie
5. Marcie

Background Actors

Patrons
Photographer

Props

Nasal Cannula
Oxygen tank
Punch Bowl
Punch Glasses

Makeup/Hair

Wig

Set Dressing

Cafe tables
Easels
Frames
PA System
Podium
Refreshment Table
Table decorations
Unknown Soldier Photo Banner
War photographs

Sound

PA system

Special Equipment

Dolly

Wardrobe

Day 2 Costume

End Day # 2 Friday, April 10, 2015 -- Total Pages: 1/8

DAY 3

Shoot Day # 3 Saturday, April 11, 2015

Scene # 6 INT Gallery Night 2 5/8

Derrick confronts Matilda in gallery

Cast Members

1. Matilda
2. Derrick
3. Jeffrey
4. Jackie
5. Marcie

Background Actors

Patrons

Props

Jackie's camera
Nasal Cannula
Oxygen tank
Punch Glasses

Set Dressing

Easels
Frames
PA System
Podium
Refreshment Table
Table decorations
Unknown Soldier Photo Banner
War photographs

Special Equipment

Dolly
Shoulder Rig

Wardrobe

Abdominal wrap
Day 2 Costume
Leather jacket with pinned sleeve

End Day # 3 Saturday, April 11, 2015 -- Total Pages: 2 5/8

Printed on Nov 28, 2016 at 4:12 AM

Page 1

Shooting Schedule

DAY 4

Shoot Day # 4 Sunday, April 12, 2015

Scene # 9 INT Gallery Night 1 6/8

Derrick comes back to confront Matilda with poison / fight scene

Cast Members

1. Matilda
2. Derrick
3. Jeffrey
4. Jackie
5. Marcie

Background Actors

Patrons
Photographer

Stunts

Fake Window
Padding
Stunt Doubles
Fight Scene

Props

Jackie's camera
Nasal Cannula
Oxygen tank
Poison Bottle
Punch Bowl
Punch Glasses
Tubing

Makeup/Hair

Wig

Set Dressing

Cafe tables
Easels
Fake window
Frames
PA System
Photos
Podium
Refreshment Table
Table decorations
Unknown Soldier Photo Banner
War photographs

Special Equipment

Dolly
Shoulder Rig

Camera

Protection for cam against glass

Wardrobe

Abdominal wrap
Leather jacket with pinned sleeve
Stunt Double Costume

Notes

Need to get shot of oxygen tubing snapping off

End Day # 4 Sunday, April 12, 2015 -- Total Pages: 1 6/8

DAY 5

Shoot Day # 5 Friday, April 17, 2015

Scene # 8 INT Office Night 3 5/8

Derrick tries to negotiate with Matilda

Cast Members

1. Matilda
2. Derrick
3. Jeffrey

Stunts

Fake Oxygen Tank

Props

Love Letter
Poison Bottle
Postcard

Set Dressing

Photos
Portfolios

Special Equipment

Dolly

Shooting Schedule

End Day # 5 Friday, April 17, 2015 -- Total Pages: 3 5/8

DAY 6

Shoot Day # 6 Saturday, April 18, 2015

Scene #	1	INT	Car	Night	4/8
Matilda waits outside hospital					
Cast Members		Props		Vehicles	
1.Matilda		Bloody Tissues		Rashada's vehicle	
Background Actors		Cigarette Pack			
12.Burn Patient		Nasal Cannula			
10.Nurse		Oxygen tank			
11.Smoking Patient		Syringe			
Stunts		Makeup/Hair		Wardrobe	
Cannula snap-back		Wig		Hospital Gown	
				Matilda Day 1 Costume	
				Nurse Outfit	
				Stunt Double Costume	

Scene #	2	INT	Hospital	Night	1 6/8
Matilda comes to kill Derrick					
Cast Members		Props		Set Dressing	
1.Matilda		Gauze		Heart monitors	
2.Derrick		IV Stands		Hospital Beds	
Background Actors		Syringe		Military Vet blankets	
12.Burn Patient		Tubing		Military wall pictures	
		Makeup/Hair			
		Wig		Special Equipment	
				Dolly	
				Jib	
				Wardrobe	
				Day 1 Costume	
				Hospital Gowns	

End Day # 6 Saturday, April 18, 2015 -- Total Pages: 2 2/8

DAY 7

Shoot Day # 7 Sunday, April 19, 2015

Shooting Schedule

Scene #	7	EXT	Courtyard	Night	1 4/8
Jackie tries to get truth from Matilda					
Cast Members		Props		Special Equipment	
1. Matilda		"The Lucky"		Dolly	
4. Jackie		Cell phone		Visual Effects	
		Cigarette Pack		Text messages	
		Jackie's camera			
		Nasal Cannula			
		Notepad & Pencil			
		Oxygen tank			
		Makeup/Hair			
		Wig			

Scene #	10	EXT	Courtyard	Night	4/8
Matilda and Derrick death scene					
Cast Members		Props		Set Dressing	
1. Matilda		"The Lucky"		Glass Shards	
2. Derrick		Zippo		Window debris	
				Special Equipment	
				Jib	

End Day # 7 Sunday, April 19, 2015 -- Total Pages: 2

Appendix D: Stripboard

CAST MEMBERS


1. Matilda
2. Derrick
3. Jeffrey
4. Jackie

5. Marcie
6. Young Matilda
7. Young Derrick
8. Soldier 1

9. Soldier 2

DAY 1				
Sheet #: 1 7/8 pgs	Scenes: 5	EXT	Vietnam Jungle Matilda flashes back to Vietnam to explain photo	Day 6, 7, 8, 9
End of Shooting Day 1 - Tuesday, March 24, 2015 - 1 7/8 Pgs				
DAY 2				
Sheet #: 1/8 pgs	Scenes: 3	EXT	Gallery Establishing shot of gallery with Matilda's Banners	Night
Sheet #: pgs	Scenes: 4	INT	Gallery	Night 1, 3, 4, 5
End of Shooting Day 2 - Friday, April 10, 2015 - 1/8 Pgs				
DAY 3				
Sheet #: 2 5/8 pgs	Scenes: 6	INT	Gallery Derrick confronts Matilda in gallery	Night 1, 2, 3, 4, 5
End of Shooting Day 3 - Saturday, April 11, 2015 - 2 5/8 Pgs				
DAY 4				
Sheet #: 1 6/8 pgs	Scenes: 9	INT	Gallery Derrick comes back to confront Matilda with poison / fight sce	Night 1, 2, 3, 4, 5
End of Shooting Day 4 - Sunday, April 12, 2015 - 1 6/8 Pgs				
DAY 5				
Sheet #: 3 5/8 pgs	Scenes: 8	INT	Office Derrick tries to negotiate with Matilda	Night 1, 2, 3
End of Shooting Day 5 - Friday, April 17, 2015 - 3 5/8 Pgs				
DAY 6				
Sheet #: 4/8 pgs	Scenes: 1	INT	Car Matilda waits outside hospital	Night 1
Sheet #: 1 6/8 pgs	Scenes: 2	INT	Hospital Matilda comes to kill Derrick	Night 1, 2
End of Shooting Day 6 - Saturday, April 18, 2015 - 2 2/8 Pgs				
DAY 7				
Sheet #: 1 4/8 pgs	Scenes: 7	EXT	Courtyard Jackie tries to get truth from Matilda	Night 1, 4
Sheet #: 4/8 pgs	Scenes: 10	EXT	Courtyard Matilda and Derrick death scene	Night 1, 2
End of Shooting Day 7 - Sunday, April 19, 2015 - 2 Pgs				

Appendix E: SAG Paperwork



**SCREEN ACTORS GUILD-AMERICAN
FEDERATION OF TELEVISION AND RADIO
ARTISTS PRELIMINARY INFORMATION SHEET
FOR STUDENT AND LOW-BUDGET SHORT FILM
FILMMAKERS**

(Motion Pictures made for initial Theatrical release only)

Please fill in the yellow highlighted areas completely
(it is important that you do not leave any areas blank).

Important: Return this form at least 3 weeks before production.

Project Title: Loose Ends (LWT)

Are you signing as a (check one only):
 Individual: Company:

If signing as a **Company are you a:
 Corporation: LLC: Other:

Name of Individual or Company: Margaret Broach

Address & contact information of Individual or Company:

Street: [Redacted] Suite: [Redacted]
 City: [Redacted] State: [Redacted] Zip: [Redacted]
 Attn: [Redacted] E-mail: [Redacted]
 Work Phone: [Redacted] Cell: [Redacted] Home: [Redacted]

Producer contact information – (if different from above):

Contact Person: Margaret Broach **Position in production:** Producer/Director

Contact Information:
 Home: [Redacted] Work: [Redacted] Cell: [Redacted] Fax: [Redacted] E-mail address: [Redacted]

PLEASE NOTE!

If you are signing as an Individual, Please return this form with a copy of your Drivers License.
 **If you are signing as a Company, return this form with a copy of your Corporate Articles.

About the film:

Briefly describe the program: Short dark comedy about a war photographer who takes matters in her hands when an old foe threatens to ruin her reputation at her exhibit

Start Date: 3/24/15 **Completion Date:** 4/14/15 **Medium (film, digital):** digital/RED

Is it live action or animated? live action **Number of shooting days:** 7

Do you have a Distribution Agreement? no **Projected Edited Length:** 20 minutes

Where are you shooting (city/state, etc.): New Orleans, LA **Who owns the project?** Margaret Broach

Preliminary Information Sheet Student Short Film 4.23 1 of 4

Total number of speaking roles: 9 Professional, (i.e. SAG-AFTRA): 2 Non- Professional: 9

Financial Information:

Project Financed by: Margaret Broach
Cash expenditures: \$6,200.00
Equipment: \$200.00
Film and processing (Including digital media): 0
Post production: 0
Total budget: \$6,200.00

Additional information:

Is this project a class requirement for a Film school? **yes** Name of film school: University of New Orleans

Please place a check mark if you intend to include any of the following in your production:

Minors: Animals: Singers: Stunts: **yes** ✓ Nudity:

PLEASE RETURN this document along with your Drivers License (or corporate paperwork if signing as business) via return email signyourpicture@sagaftra.org SAG-AFTRA Theatrical contracts division at 5757 Wilshire Blvd. Los Angeles, CA 90036 or fax at (323) 549-6886 at least 3 weeks before production.

Please be advised that films produced under the SAG-AFTRA Student & Short Film Agreements are intended for non-paying environments such as film festivals, director's reels, visual resumes and similar venues that allows the filmmaker to display his/her work and talents. However, if you intend to distribute your project, the SAG-AFTRA Ultra Low-Budget Agreement provides you with theatrical rights for exhibition and permits further distribution by payment of the applicable residuals.

Further information on all the SAG-AFTRA Low-Budget Agreements is available on this website. If you live in the vicinity of Los Angeles or New York, we recommend that you attend a SAG-AFTRA Independent Filmmaker's Signatory workshop for questions on these agreements. For a workshop reservation call the **SAGIndie Outreach Program** at (323) 549-6064 or book online at www.SAGIndie.org If you live in an area covered by one of the SAG-AFTRA Local offices listed below, please call the telephone number provided.

Notice Regarding Minors

Please note that if you are employing minors (those under 18 years of age) you are required by state law to make sure that they have obtained minor work permits (the phone number of one office providing permits is 562- 590-5048.) If you are employing minors during school days or school hours you will be required to provide a teacher on set. Minors are only allowed to be on set a limited amount of hours. Go to: <http://www.studioteachers.com/bluebook/bb8.html>



SAG-AFTRA.

**SCREEN ACTORS GUILD-AMERICAN
FEDERATION OF TELEVISION AND RADIO ARTISTS
STUDENT FILM AGREEMENT**

TITLE: * Loose Ends (WT) *

FILMMAKER:

Producer (Student): Margaret Broach
SS #: [REDACTED]
Address: [REDACTED]
City: [REDACTED]
State: [REDACTED] Zip [REDACTED]
Phone: [REDACTED]
Email: [REDACTED]

BUDGET: Project financed by: Margaret Broach

Cash expenditures \$ 6,000.00
+
Crew deferrals \$ 0
+
Equipment deferrals \$ 200.00
Total Budget = \$ 6,200.00

PRODUCTION: Shooting Location: Fontainebleau Park, CAC, and UNO (all in the New Orleans Area).

Total # shoot days 6 Dates: Start 3/24/2015 Finish 4/19/2015

Edited running time 20:00

of Performers 9 Professional 3 Non - Professional 6

Initial reason for producing this film: To fulfill my thesis requirement for a degree at the University of New Orleans.

Intention(s) upon completion of project: Thesis defense and film festivals.

Name of School: University of New Orleans

1. **Scope**

The Screen Actors Guild-American Federation of Television and Radio Artists (hereinafter referred to as "SAG-AFTRA") Student Film Letter Agreement (hereinafter referred to as the "Agreement") is to be executed by the appropriate individual(s) (hereinafter referred to as "Producer(s)") when said Producer wishes to use one or more professional performers in student projects.

2. **Pre-Production Requirements**

Submit the following not less than one (1) month prior to the date Producer intends to start work with professional performers to the nearest SAG-AFTRA office.

- a. Copy of the final shooting script. A treatment is not sufficient.
- b. Detailed budget breakdown listing all deferred and actual cash outlay monies necessary to produce the project.
- c. A letter from the Producer's instructor confirming that the filmmaker is enrolled at that educational institution, and is undertaking the project pursuant to a course requirement or the signature of the instructor on the last page of this Agreement.
- d. A Letter of Intent from the Producer indicating the following:
 - i. Title
 - ii. Start date
 - iii. Estimated wrap date
 - iv. Intended number of actual shooting days
 - v. Medium to be used
 - vi. Edited running time
 - vii. Sub-total of deferred salaries (exclude performers' salaries)
 - viii. Sub-total of "up-front" monies
 - ix. Grand total (deferred and "up-front" monies)
 - x. Educational institution in which enrolled
 - xi. Course title and number
 - xii. Sources of financing
 - xiii. Who owns the film
 - xiv. Reason for producing project
 - xv. Intention(s) upon completion of project

The documents listed in A. through D. above shall constitute application to SAG-AFTRA to produce the Student Film named on the Information Sheet and to employ professional performers in the Student Film under the Agreement. If SAG-AFTRA, in its sole discretion, approves the application submitted in connection with the Student Film, the Producer shall be so notified and required to execute the SAG-AFTRA Student Film Letter Agreement.

In addition, Producer must submit to SAG-AFTRA a list of all professional performers to be employed in the Student Film.

Producer shall submit two (2) copies of the executed Agreement to SAG-AFTRA not later than one (1) week prior to any work by professional performers. SAG-AFTRA shall make available to the Producer, Student Film Employment Contracts, a Final Cast List Information Sheet and Production Time Reports.

3. Student Film Projects Defined

- a. Primary purpose of such projects is a learning experience in which the Producer has the opportunity to work with professional performers and fulfill whatever educational requirements such project is produced for.
- b. The Producer must be a student enrolled in an accredited educational institution.
- c. The Producer must be a student enrolled in a filmmaking or television class at such accredited educational institution, either on the undergraduate or graduate level.
- d. The student (Producer) must own the project. It must not be owned by the educational institution in which Producer is enrolled. If the educational institution owns the project, a separate film letter agreement shall be negotiated between SAG-AFTRA and the educational institution.

4. Scope of Student Film Projects

- a. Maximum edited running time: 35 minutes
- b. Maximum grand total budget: \$35,000.00
- c. Maximum total shooting days: 20
- d. Maximum overall production period: 6 calendar weeks
- e. Exhibition of completed project:
 - i. In the classroom for a grade.
 - ii. At film festivals.
 - iii. Before the Academy of Motion Picture Arts and Sciences for possible award consideration. (In this regard, the Academy requires that a student film be exhibited at least one (1) week in a paying movie house to qualify for such consideration.)
 - iv. Use as a visual resume to demonstrate the student filmmaker's capabilities before established members of the entertainment industry.

5. **Criteria for Denial of Student Film Projects**

- a. Any project which SAG-AFTRA believes, for any reason, cannot or will not meet the definitions outlined in sections 3 and 4 above.
- b. Any project intended for exhibition, sale, release, distribution or other public display in theatrical motion picture houses, free television, basic cable, pay cable, videocassettes/discs, holography, internet, interactive media of any type, commercial advertising or in educational or industrial markets, as more particularly defined in the applicable SAG-AFTRA agreement.
- c. Any project intended for exhibition into new or emerging technologies, which currently include, but are not limited to, use on portable media players, cell phones, ringtones or any future systems which may hereinafter be adopted.
- d. The exclusions outlined in this section 5 shall not limit SAG-AFTRA's right, in its sole discretion, to deny the Student Film Agreement to any person or entity.

In the event SAG-AFTRA denies a Producer's application for approval under this Agreement, the Producer shall then be offered the opportunity to execute the appropriate SAG-AFTRA agreement for his production.

6. **Subsequent Sale, Distribution, Exhibition, Assignment, Release**

Notwithstanding Sections 3 and 4 of this Agreement, the Producer understands and agrees to the following should the Producer desire to effect any of the above-mentioned:

- a.
 - i. Obtain express written consent from all professional performers.
 - ii. Send copies of the express written consent letters from the professional performers and a cover letter to SAG-AFTRA sufficiently in advance of the intended transaction.
 - iii. Upon review, if SAG-AFTRA approves the transaction, the Producer shall immediately pay all professional performers employed on the Student Film not less than \$100.00 for each day worked plus applicable overtime. [Note that if a professional performer's performance does not appear in the distributed version, such professional performer shall receive the deferred payment.]

Consecutive employment provisions of the collective bargaining agreement do not apply when calculating the deferred payment, unless the performer was on an overnight location during the filming of the production.
 - iv. Make contribution to the SAG-Producers Pension and Health Plans based on the gross compensation due the professional performers at the percentage applicable at the time of principal photography on the Student Film.

- v. All compensation paid to Performer under the terms of this Agreement shall constitute wages and is subject to deductions for Social Security, Taxes and Disability Insurance. You shall make the required payments, reports and Withholding Deductions with respect to such taxes and premium. You shall also provide Unemployment Insurance for Performers employed by you.
- vi. Professional performers must receive payment no later than the first date of exhibition or availability outside the allowed markets.
- b. The procedures in Section 6.a. do not apply to exhibition or use in commercial advertising, industrial or educational use or in new or emerging technologies. Examples of such new or emerging technologies include, but are not limited to, use on portable media players, cell phones, internet, interactive markets or any futures systems which may hereinafter be adopted. Releases into such markets require prior negotiation with SAG-AFTRA.

Note: If Producer fails to obtain the consent of the professional performers, all professional performers shall immediately be due their total applicable salary based on the standard theatrical day performer rates at the time of principal photography, plus the appropriate pension and health contributions payable to the SAG-Producers Pension and Health Plans.

7. Production Requirements

a. Production Time Reports

Producer shall complete the Production Time Reports in ink detailing the specific time of reporting, travel, beginning and end of meals and dismissal on set. The professional performers shall review and sign the Production Time Report at the end of each day. Performers will not be asked to sign blank Production Time Reports. The original completed Production Time Reports shall be delivered to SAG-AFTRA by the Friday following the week of work. Failure to comply with the requirements concerning Production Time Reports shall cause SAG-AFTRA to be entitled to liquidated damages in the amount of \$275.00 per day of breach.

b. Employment Contracts

Each professional performer shall receive from Producer the Student Film Agreement Employment Contract for execution by the end of his/her first day of work on the Student Film. Such contract must be completed in ink by Producer before delivery to the professional performer. A copy of this Student Film Agreement shall be delivered to the professional performer and performer's representative not later than the first day of work.

The contract shall be executed in four (4) copies. One (1) fully executed original shall be given to the professional performer not later than the end of his/her first day of work. One (1) original shall be delivered to the performer's representative. One (1) original shall be delivered to SAG-AFTRA. One (1) original shall be retained by producer. Delivery to SAG-AFTRA and performer representative shall be made within four (4) days of the professional performer's first day of work.

Failure to timely deliver the fully executed contract to a professional performer shall entitle each such performer to liquidated damages in the amount of \$10.00 per day until performer receives the fully executed employment contract. Failure to timely deliver the employment contracts to SAG-AFTRA shall entitle SAG-AFTRA to liquidated damages in the amount of \$10.00 per day per contract until SAG-AFTRA receives each such employment contract.

c. Payments Due for Exceeding 20 Day Shooting Schedule, 35 Minute edited length or \$35,000 Budgetary Limit

Professional performers' salaries, including overtime (except as provided in Section 10, below), shall be deferred until distribution beyond the scope of section 6, above, except that should Producer exceed the twenty (20) day shooting schedule, 35 minute edited length or should the Producer's costs exceed \$35,000, professional performers' salaries will be immediately due and payable as follows:

- i. Any professional performer who works outside the allowed Shooting Schedule (see Section 4) shall be entitled to be paid the rates under the current SAG-AFTRA Letter Agreement for Ultra Low-Budget Theatrical Motion Pictures for such days or weeks of work outside the allowed period(s).
- ii. In the event Producer's costs exceed \$35,000 or exceed the 35 minute edited length, all professional performers are immediately due upgrade to the rates and terms (including residuals) under the current SAG-AFTRA Letter Agreement for Ultra Low-Budget Theatrical Motion Pictures.
- iii. Producer shall make contribution to the SAG-Producers Pension and Health Plans based on the gross compensation paid each such performer at the current rate under the SAG-AFTRA Agreement for Independent Producers of Theatrical Motion Pictures ("Basic Agreement") at the time of employment.
- iv. Such salary payments due under (i) above do not entitle Producer to any distribution beyond those listed in Section 4 E), above.

d. Non-Deferred Monies

- i. Car mileage allowance reimbursement
- ii. Public transportation costs (due the day of work)
- iii. Liquidated damages for meal period violations
- iv. Per diem
- v. Reimbursement for expenditures made at request of Producer, for example, special hairdress, special make-up, or wardrobe
- vi. Late penalty payments to performers
- vii. Salary for work by a performer in excess of twelve (12) hours on any day, in excess of five (5) days in any workweek, or in excess of the twenty (20) shooting days.
- viii. Liquidated damages for rest period violations

- ix. Liquidated damages: failure to submit production time reports on time, failure to deliver performer contracts etc.

e. Hazardous Work

The Producer shall not require any performer to do stunt or hazardous work without first obtaining, from that performer, express written consent prior to the commencement of the performer's services in the Student Film. The Producer will fully discuss the physical requirements of the role at the time of audition or interview.

The Producer shall notify SAG-AFTRA of hazardous or stunt activity and the day on which such activity shall occur. The Producer shall provide a safety expert who shall be present and available for consultation at the place of such activity. An animal handler or qualified trainer shall be provided when Producer requires a performer to work with animals.

f. Nudity

- i. The Producer will notify the professional performer or performer's representative of any nudity or sex acts expected in the role prior to the first interview or audition. The professional performer shall also have prior notification of any interview or audition requiring nudity and shall have the absolute right to have the person of performer's choice present at that audition. Total nudity shall not be required at such auditions or interviews; the professional performer shall be permitted to wear "pasties" and G-string or its equivalent.
- ii. During any production involving nudity or sex scenes, the set shall be closed to all individuals having no business purpose in connection with the project.
- iii. No photographs will be permitted other than production stills made by a photographer assigned to the production.
- iv. The appearance of a professional performer in a nude scene or the doubling of a professional performer in such a scene shall be conditioned upon the professional performer's express, written consent.
- v. If a professional performer has agreed to appear in such scenes and then withdraws consent, the producer shall have the right to double the performer. A professional performer may not withdraw consent as to film already photographed.

8. Consecutive Employment and Availability

Professional performers shall have the right to accept other professional employment during the course of production of the Student Film and in consideration thereof, SAG-AFTRA waives the requirement of consecutive employment as defined in the Basic Agreement. In exchange for this waiver, Producer agrees to waive his/her right to exclusive services of the professional performer during photography. Scheduling shall be subject to each professional performer's availability.

9. **Worktime**

All time, from time the professional performer is required to report until dismissed, shall be counted as work time for the purpose of calculating overtime and rest periods, excluding meal periods. The deferred salary shall be compensation in full for eight (8) hours of work and shall be due for each day in connection with which the performer reports for work even if eight (8) hours of work is not required by Producer.

10. **Overtime**

Performers shall be due time and one half for the ninth, tenth, eleventh and twelfth hours or parts thereof, in tenth of hour (six (6) minute) units of work time, which overtime may be deferred and will only become payable as more particularly described elsewhere in this Agreement.

If a performer is required to work beyond twelve (12) hours in any day, such performer shall be due overtime at double the straight time rate for any time worked in tenth of hour (six (6) minute) units, which salary may not be deferred. For the purpose of calculating such overtime, the rate shall be based on the rates under the current SAG-AFTRA Letter Agreement for Modified Low Budget Theatrical Motion Pictures.

11. **Meal Period**

Allowable meal period shall not be counted as work time for any purpose. The performer's first meal period shall commence within six (6) hours following the time of his/her first call for the day; succeeding meal periods shall commence within six (6) hours after the end of the preceding meal period. An allowable meal period shall be not less than one-half hour and not more than one (1) hour in length. Producer shall immediately be liable for \$25.00 in liquidated damages due each affected performer for each half-hour of delay or fraction thereof.

12. **Travel**

- a. The applicable travel provisions of the Basic Agreement are modified as follows: A performer shall be deemed to be on an "overnight location" when it is necessary for the performer to remain away from his/her residence overnight for one or more nights . (regardless of the location of the producer's base.
- b. Whenever the performer is required to travel away from his/her principal place of residence for whatever purpose, compensation for time spent in travel shall be paid by Producer in addition to transportation expenses and per diem. Producer must furnish lodging and per diem to the performer until the performer is returned to the original place of departure.
- c. Except as modified herein, when Producer is required to provide transportation for a Performer all applicable provisions of the Basic Agreement shall apply, except when air travel is required, Producer may travel a Performer in coach class on a commercial airline. Notwithstanding, if any member of the production staff is flown any class other than coach, all Performers must be flown in the same higher class.

- d. Producer shall provide accidental death and dismemberment insurance in a principal sum not less than \$100,000.00 to the professional performer or the performer's designated beneficiary when performer is required to travel by plane at the request of Producer.

13. Overnight Locations

- a. Whenever the performer is required to travel away from his/her principal place of residence for whatever purpose, compensation for time spent in travel shall be paid by Producer in addition to transportation expenses and per diem. Producer must furnish lodging and per diem to the performer until the performer is returned to the original place of departure.
- b. All performers shall be provided with reasonable lodging and meals at all overnight locations.
- c. If meals are not provided by the Producer, then Producer agrees to pay to each professional performer the following amounts:

\$10.50	Breakfast
\$15.00	Lunch
\$27.50	Dinner

Such per diem shall be paid to performer in cash not later than the morning of the day of work.

14. Transportation

- a. Los Angeles thirty (30) mile studio zone - The Los Angeles studio zone is the area within a circle thirty (30) miles in radius from the intersection of Beverly Boulevard and La Cienega Boulevard, Los Angeles, California. Producer may require any performer to report anywhere within the studio zone. Those professional performers who are required to report to location within the studio zone shall be immediately reimbursed at the rate of \$.30 per mile for their actual travel to and from such location.
- b. New York eight (8) mile studio zone - The New York studio zone is the area within a circle eight (8) miles in radius from the center of Columbus Circle, New York City. Producer may require any performer to report directly anywhere within the studio zone accessible by public transportation. Those professional performers who are required to report to location within the studio zone shall be immediately reimbursed for the actual cost of their public transportation to and from such location.
- c. Other areas - Professional performers shall be reimbursed for the actual cost of reasonable forms of travel to locations. When the reasonable mode of travel is by car, performer shall be reimbursed at the rate of \$.30 per mile.

- d. Any area outside studio zones - Producer shall provide transportation to any area outside the studio zones.

15. Make up, Hairdress and Wardrobe

Producer shall immediately reimburse any professional performer required to purchase unique or particular make up, hairdress or wardrobe.

16. Rest Period

Each professional performer is entitled to a twelve (12) hour rest period from the time he/she is dismissed until recalled for whatever purpose. In the event the rest period is invaded, the professional performer shall be entitled to immediate payment of liquidated damages in the amount of \$100. The liquidated damages for a rest period violation may not be deferred.

17. Re-Takes, Added Scenes

SAG-AFTRA agrees that professional performers will make every reasonable effort to return at the request of the Producer for re-takes, added scenes, looping, trick shots, etc., and provided that such services are rendered by the professional performers within the twenty (20) consecutive shooting day ceiling, or the six (6) calendar overall workweek ceiling, whichever should apply, the Producer shall not be liable to pay the professional performers for such work.

Recall of professional performers by Producer after twenty (20) consecutive shooting days or six (6) calendar weeks shall immediately require that Producer pay the performer not less than one day's pay at the \$100 per day rate.

18. Use of "Double"

The Producer agrees not to "dub" or use as a "double" in lieu of the professional performer, except in the following circumstances:

- a. When necessary to expeditiously meet the requirements of foreign exhibition.
- b. When necessary to expeditiously meet censorship requirements, either foreign or domestic.
- c. When, in the reasonable opinion of Producer, failure to use a double for the performance of hazardous acts might result in physical injury to the performer.
- d. When the performer is not available, or
- e. When the performer fails or is unable to meet certain requirements of the role, such as singing or the rendition of instrumental music or other similar services requiring special talent or ability other than that possessed by the performer.

19. Application of Basic Agreement

Except as expressly modified herein, all terms and conditions of the current Basic Agreement shall apply to the engagement and performance of professional performers hereunder. All disputes arising hereunder shall be subject to arbitration in accordance with Section 9 of the Basic Agreement.

20. Photocopies of Said Agreement to all Professional Performers

Producer understands and agrees to photocopy this Agreement and make it immediately available to all professional performers. Producer shall bear the entire cost of reproducing this Agreement for the express benefit of all professional performers whom the Producer utilizes.

PRODUCER

SAG-AFTRA

ACCEPTED, AND AGREED TO:

ACCEPTED, AND AGREED TO:



(Producer/Student Signature)



(SAG-AFTRA Signature)

Margaret Broach

(Print Name)

4/8/15

(Date)

3/28/2015

(Date)

If a letter from the Producer's instructor confirming that the student is enrolled at that educational institution, and is undertaking the project pursuant to a course requirement is not separately provided, the following is required:

The above signed student is making the aforementioned film pursuant to a course requirement.



Laura Medina

(Print Name)

Name of Educational Institution: University of New Orleans

Date: 3/30/15

SCREEN ACTORS GUILD-PRODUCERS PENSION & HEALTH PLANS

RE: LETTER OF ADHERENCE

To: SAG-AFTRA SIGNATORIES

You are concurrently signing a Collective Bargaining Agreement or Letter of Adherence thereto with Screen Actors Guild-American Federation of Television and Radio Artists (hereafter, "SAG-AFTRA"). The SAG-AFTRA Collective Bargaining Agreements require that you sign a Letter of Adherence to the Screen Actors Guild - Producers Pension Plan and Health Plan Trust Agreements. Please complete, sign, and return this letter to SAG-AFTRA. SAG-AFTRA will forward it to the Plan Office.

To: The Trustees of the Screen Actors Guild – Producers Pension Plan and Health Plan for Motion Picture Actors

The undersigned company is signatory to a Collective Bargaining Agreement or Letter of Adherence thereto with SAG-AFTRA, which provides for contributions to be made by such signatory companies into the Screen Actors Guild – Producers Pension Plan and Health Plan for Motion Picture Actors. With respect to such Collective Bargaining Agreement and any further contract which the undersigned may enter into in extension, continuation or replacement thereof and subject thereto, the undersigned hereby agrees:

1. To become a party to and be bound by the Screen Actors Guild – Producers Pension Plan and Health Plan and the Trust Agreements adopted thereunder and pursuant thereto.
2. To accept and be bound by all amendments and supplements heretofore and hereafter made to the foregoing agreements and documents.
3. To accept the Producer Trustees and the Alternate Producer Trustees appointed under said Screen Actors Guild – Producers Pension Plan and Health Plan Trust Agreements, and their successors designated as provided therein.

Margaret Broach

Company

[REDACTED]

Address

[REDACTED]

City, State and Zip

Margaret Broach, Producer/Director

Print Name and Title

[REDACTED]

3/28/2015

Date

- **Please note that the Plans' acceptance of this Letter of Adherence is contingent on its approval by the Board of Trustees of the Screen Actors Guild – Producers Pension and Health Plans**

3601 WEST OLIVE AVENUE • P.O. BOX 7830 • BURBANK, CA 91510-7830
(818) 954-9400 • FAX (818) 953-9880 • (800) 777-4013 (EXCLUDES LOS ANGELES AREA)



SAG-AFTRA MIAMI LOCAL
 7300 North Kendall Drive, Suite 620
 Miami, FL 33156
 Fax: 305-670-1813 TFF 800-844-5439

PRE-PRODUCTION CAST LIST

Name of Film Project	Producer	Production Contact Name	Contact Number	Start Date	Wrap Date
Loose Ends (WT)	Margaret Broach	Margaret Broach	[REDACTED]	3/24/15	4/19/15
STUNT COORDINATOR NAME	MEMBER ID NUMBER OR SSN	CONTACT INFORMATION			

Character Name	Performer Name (Professional Name)	SAG-AFTRA ID Number or last 4 (Must have)	Agent Contact & Phone Number (if applicable)	No. of Weeks	No. of Days	Base Salary*	Total Earnings*	SAG-AFTRA (see only)
Matilda	Toby Durning	[REDACTED]			5	\$100	\$500.00	
Matilda's Double	Haley D'Carson				2	\$100	\$200.00	
Derrick's Double	Lloyd Pitts				2	\$100	\$200.00	

*If payment to the member is deferred, write "DEF" in these columns

Hazardous Work Rider

Name of Film: Loose Ends

Production Company/Producer Name: Margaret Broach

Date: 9/12/15

I Tony Donno (SAG-AFTRA member name) hereby consent to participate in the

following hazardous scenes for the Short/Student Film
" Loose Ends " on these dates for the scenes provided:

Date: 4/12/15 Scene: 9 Int. Gallery

Date: _____ Scene: _____

Date: _____ Scene: _____

Date: _____ Scene: _____

SAG-AFTRA Performer Signature _____
Member ID# _____

As pertaining to Section 7 Production Requirements for Hazardous Work:

The Producer shall not require any performer to do stunt or hazardous work without first obtaining from the performer, express written consent prior to the commencement of the performer's services in the Short/Student film. The Producer will fully discuss the physical requirements of the role at the time of audition or interview.

The Producer shall notify the Guild of hazardous or stunt activity and the day on which such activity shall occur. The Producer shall provide a safety expert who shall be present and available for consultation at the place of such activity. An animal handler or qualified trainer shall be provided when Producer requires a performer to work with animals.

Stunt Coordinator: _____

Print name

Tel #: _____

Talent/Agent: _____

Name: _____

Producer: _____

Margaret Broach
Print name

Tel _____

Pro _____

Hazardous Work Rider

Name of Film: Loose Ends

Production Company/Producer Name: Margaret Broach

Date: 04/12/2015

I Asley Hudson (SAG-AFTRA member name) hereby consent to participate in the

following hazardous scenes for the Short/Student Film

" Loose Ends " on these dates for the scenes provided:

Date: 4/12/15 Scene: 9 Int. Gallery

Date: 4/18/15 Scene: 1 Ext. Hospital

Date: _____ Scene: _____

Date: _____ Scene: _____

SAG-AFTRA Performer Signature _____
Member ID# _____

As pertaining to Section 7 **Production Requirements for Hazardous Work:**

The Producer shall not require any performer to do stunt or hazardous work without first obtaining from the performer, express written consent prior to the commencement of the performer's services in the Short/Student film. The Producer will fully discuss the physical requirements of the role at the time of audition or interview.

The Producer shall notify the Guild of hazardous or stunt activity and the day on which such activity shall occur. The Producer shall provide a safety expert who shall be present and available for consultation at the place of such activity. An animal handler or qualified trainer shall be provided when Producer requires a performer to work with animals.

Stunt Coordinator:

Tel _____
Ta _____
Na _____

Producer:

Margaret Broach
Print name

Tel _____
Pro _____



**SCREEN ACTORS GUILD-AMERICAN
FEDERATION OF TELEVISION AND RADIO
ARTISTS STUDENT FILM LETTER AGREEMENT
DAY PERFORMER EMPLOYMENT CONTRACT**

FILM: Title "Loose Ends"

FILMMAKER: Name: Margaret Broach

PERFORMER: Name: Judy Durning

Address: [Redacted]

Performer's Phone [Redacted]

EMPLOYMENT: Rate of Deferral: \$ 100.00 per day

Role: Matilda

Start Date: 4/10/15 (Total Guaranteed Employment 6 days)

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

Non-deferred Payments

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

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



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

By [Redacted]

Filmmaker Signature

By [Redacted]

Date 4/10/15

Date 4-10-15

3 copies: Original: To SAG-AFTRA
Copy 1: To Performer
Copy 2: To Filmmaker

Member ID # [Redacted]



SAG-AFTRA.

**SCREEN ACTORS GUILD-AMERICAN
FEDERATION OF TELEVISION AND RADIO
ARTISTS STUDENT FILM LETTER AGREEMENT
DAY PERFORMER EMPLOYMENT CONTRACT**

FILM: Title "Loose Ends"

FILMMAKER: Name: Margaret Braerch

PERFORMER: Name: Ashley Hudson

Address: _____

Performer's Phone _____

EMPLOYMENT: Rate of Deferral: \$ 100 per day

Role: Stunt Double

Start Date: 4/12/15 (Total Guaranteed Employment 2 days)

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

Non-deferred Payments

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

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



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

By _____

By _____

Date 4/12/15

Date 04/12/2015

3 copies: Original: To SAG-AFTRA
Copy 1: To Performer
Copy 2: To Filmmaker

Member ID # _____



SAG-AFTRA.

**SCREEN ACTORS GUILD-AMERICAN
FEDERATION OF TELEVISION AND RADIO
ARTISTS STUDENT FILM LETTER AGREEMENT
DAY PERFORMER EMPLOYMENT CONTRACT**

FILM: Title " Loose Ends "

FILMMAKER: Name: Margaret Broach

PERFORMER: Name: Tony Donno

Address: [Redacted]

Performer's Phone [Redacted]

EMPLOYMENT: Rate of Deferral: \$ 100 per day

Role: Stunt Double

Start Date: 4/12/15 (Total Guaranteed Employment 1 day)

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

Non-deferred Payments

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

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



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

By [Redacted]

By [Redacted]

Date 4/12/15

Date 4/12/15

3 copies: Original: To SAG-AFTRA
Copy 1: To Performer
Copy 2: To Filmmaker

Member ID: [Redacted]

SAG-AFTRA ONE UNION

SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

Picture Title LOOSE ENDS (WT) Production No. [Redacted] Date 4/16/15 Contact Margaret Branch Phone No. [Redacted]
 Company Sidewalk Profr Sidel, VNA Campus Shooting Location Sidewalk Profr Sidel, VNA Campus Is Today a Designated Day off? Yes No Production Type: MP TV MOW Industrial Other

CAST	CHARACTER	Report Makeup Wardrobe	WORK TIME		Dismiss Makeup Wardrobe	MEALS				TRAVEL TIME			WARDROBE		Forced Call	MP/Vs	PERFORMER'S SIGNATURE		
			Report on Set	Dismiss on Set		1ST MEAL	2ND MEAL	Leave for Location	Arrive on Location	Leave Studio	Arrive at Studio	No. of Outfits Provided	MP/Vs						
Ashley Hudson	Marikahunt	6:15p	9:20p	9:50p	10:30p														
Sudh Dunning	Marids	10:30	11:40	9:14	9:19														

*This refers to the two (2) days (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.

SAG-AFTRA ONE UNION

SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

Picture Title Loose Ends (WT) Production No. [REDACTED] Date 4/19/15 Contact Margaret Breach Phone No. [REDACTED]
 Company SAG-AFTRA ONE UNION
 Shooting Location UNO Campus 200 Lakeshore Drive NOVA 70122 Is Today a Designated Day off? Yes No Production Type: MF TV MOW Industrial Other

SELECT FROM DROP-DOWN LIST

WORK - W REHEARSAL - FITTING - FT TRAVEL - TR
 START - S HOLD - H TEST - T FINISH - F

CAST	M I N O R ?	CHARACTER	W	WORK TIME			MEALS			TRAVEL TIME			Stunt Adj.	Mins Tutoring Time	WARDROBE No. of Outfits Provided	Forced MPVs Call	PERFORMERS SIGNATURE
				Report Makeup Wardrobe	Report on Set	Dismiss on Set	Dismiss Makeup Wardrobe	In	Out	1ST MEAL Start Finish	2ND MEAL Start Finish	Leave for Location					
Judy Durning		Marta Da	W	6:30 p	7:00 p	3:29 a	4:05 a			2:30-1:15							[REDACTED]
			W														
			W														
			W														
			W														
			W														
			W														
			W														
			W														
			W														
			W														
			W														

*This refers to the two (2) days/ (one (1) day on overnight location) which Producer can designate as day(s) off for the production for which performers are not paid continuous employment.

516-47174
 575 Wilshire Boulevard
 Los Angeles, CA 90035-3800

PICTURE TITLE: Loose Ends (W/T)

PRODUCTION COMPANY: _____

ADDRESS: _____

PHONE: _____

DISTRIBUTION: _____

FINAL CAST LIST INFORMATION SHEET

Date Filed: _____

SHOOTING LOCATION: In + around New Orleans, LA

START DATE: 3/24/15

COMPLETION DATE: 4/19/15

FEDERAL I.D. # _____

PICTURE # _____

CHECK ONE: MP MOV OTHER TV INDUSTRIAL OTHER

To establish residual payments, see Section 5.2 of the 1980 Basic Agreement.

* PERFORMER NAME & SOCIAL SECURITY NUMBER	* NAME OF LOAN-OUT CORPORATION & FEDERAL I.D. #	PERFORMER ADDRESS INCLUDING ZIP	(1) Period worked		(2) Contract Type		(3) Performer Type	(4) Total Gross Salary		(5) Base Salary		Time Units	Salary Units	Total Units	EST. RESIDUAL PAY DUE
			Days	Weeks	Start Date	Finish Date		Contract Type	Total Gross Salary	Base Salary					
Toby Durning			6				A	\$6,000.00	\$100 a day						
Ashley Hudson			2				ST	\$200.00	\$100 a day						
Tony Danne			1				ST	\$100.00	\$100 a day						

- (1) Include days not worked, but considered worked under continuous employment provisions. Report contractually guaranteed work period or actual time worked, whichever is longer.
- (2) Insert D for Daily or W for Weekly type of contract.
- (3) Insert: As Actor; ST = Stunt; PM = Pilot; SG = Singer; ADR = Automated Dialogue Replacement
- (4) Include all salary, Overtime, Premium, and Stunt Adjustments. Do not include any penalties paid (i.e. Meal Penalties, Forced calls, etc.).
- (5) List base contractual salary (i.e. \$1,500.00/week or \$500.00/day).
- * If performer was employed and paid through his/her loan out corporation, list both the performer's name/SSN and the corporation name and Federal ID number.
- MP = Motion Picture
 MOV = Movie of the Week
 Federal ID = EIN
 State ID = Tax IDN
 Picture # = Production IDN (sent by Rep)
 Final Cast List Information Sheet 7.1

Appendix F: Talent Contracts

TALENT RELEASE

Talent name Haylee Clark (hereafter referred to as "Talent")
Email [REDACTED] Phone no. [REDACTED]
Agent / manager _____ Phone no. _____

Producer's name Margaret Broach (hereafter referred to as "Producer")
Production company _____
Production title Loose Ends (WT) (hereafter referred to as "Production")

Compensation \$50.00 per shooting day (currency, terms of payment, royalties etc.)

Additional terms and conditions: Talent will receive meal on set and DVD copy of finished film. If traveling outside of New Orleans, we will provide gas reimbursement of .30 cents per mile traveled. Talent is responsible for recording and submitting miles traveled to Margaret Broach, producer and director.

Talent authorizes, as part of Production and for the compensation stated above, Producer to:

1. Photograph Talent and record his/her voice and likeness for the purpose of Production, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made;
3. Use Talent's name and likeness for the purposes of education, promotion or advertising of the sale or trading in the photographs, recordings and any copies so made.

Talent understands the master tape remains the property of the Producer and, unless otherwise stated, that there will be no restrictions on the number of times that Talent's name and likeness may be used. Also, unless otherwise stated, there will be no restrictions to the geographical distribution of Production.

Talent understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

If Talent is a minor under the laws of the state where his/her appearance is recorded:

Legal Guardian [REDACTED] Signature [REDACTED] Date 1/1
[REDACTED] Date 3/24/15



TALENT RELEASE

Talent name Roger Magendie (hereafter referred to as "Talent")
 Email [REDACTED] Phone no. [REDACTED]
 Agent / manager _____ Phone no. _____

Producer's name Margaret Broach (hereafter referred to as "Producer")
 Production company _____
 Production title Loose Ends (WT) (hereafter referred to as "Production")

Compensation \$100.00 per shooting day (currency, terms of payment, royalties etc.)

Additional terms and conditions: Talent will receive meal on set and DVD copy of finished film. If traveling outside of New Orleans, we will provide gas reimbursement of .30 cents per mile traveled. Talent is responsible for recording and submitting miles traveled to Margaret Broach, producer and director.

Talent authorizes, as part of Production and for the compensation stated above, Producer to:

1. Photograph Talent and record his/her voice and likeness for the purpose of Production, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made.
3. Use Talent's name and likeness for the purposes of education, promotion or advertising of the sale or trading in the photographs, recordings and any copies so made.

Talent understands the master tape remains the property of the Producer and, unless otherwise stated, that there will be no restrictions on the number of times that Talent's name and likeness may be used. Also, unless otherwise stated, there will be no restrictions to the geographical distribution of Production.

Talent understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

If Talent is a minor under the laws of the state where his/her appearance is recorded:

_____	_____	<u>11</u>
Legal Guardian	Signature	Date
<u>[REDACTED]</u>	<u>3/15/15</u>	
	Date	



TALENT RELEASE

Talent name Judy Durning (hereafter referred to as "Talent")
 Email [REDACTED] Phone no. [REDACTED]
 Agent / manager _____ Phone no. _____

Producer's name Margaret Broach (hereafter referred to as "Producer")
 Production company _____
 Production title Loose Ends (WT) (hereafter referred to as "Production")

Compensation \$100.00 per shooting day (currency, terms of payment, royalties etc.)

Additional terms and conditions: Talent will receive mail on set and DVD copy of finished film. If traveling outside of New Orleans, we will provide gas reimbursement of 30 cents per mile traveled. Talent is responsible for recording and submitting miles traveled to Margaret Broach, producer and director.

Talent authorizes, as part of Production and for the compensation stated above, Producer to:

1. Photograph Talent and record his/her voice and likeness for the purpose of Production, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made;
3. Use Talent's name and likeness for the purposes of education, promotion or advertising of the sale or trading in the photographs, recordings and any copies so made.

Talent understands the master tape remains the property of the Producer and, unless otherwise stated, that there will be no restrictions on the number of times that Talent's name and likeness may be used. Also, unless otherwise stated, there will be no restrictions to the geographical distribution of Production.

Talent understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

if Talent is a minor under the laws of the state where his/her appearance is recorded:

Legal Guardian _____ Signature _____ Date 1/1
 [REDACTED] 3/15/15
 Date



TALENT RELEASE

TALENT DETAILS

Talent name Russell Giacchiere (hereafter referred to as "Talent")
 Email [REDACTED] Phone no. [REDACTED]
 Agent / manager [REDACTED] Phone no. [REDACTED]

PRODUCTION DETAILS

Producer's name Margaret Broach (hereafter referred to as "Producer")
 Production company _____
 Production title Loose Ends (WT) (hereafter referred to as "Production")

PAYMENT

Compensation \$50.00 per shooting day (currency, terms of payment, royalties etc.)

Additional terms and conditions: Talent will receive meal on set and DVD copy of finished film. If traveling outside of New Orleans, we will provide gas reimbursement of .39 cents per mile traveled. Talent is responsible for recording and submitting rates traveled to Margaret Broach, producer and director.

Talent authorizes, as part of Production and for the compensation stated above, Producer to:

1. Photograph Talent and record his/her voice and likeness for the purpose of Production, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made;
3. Use Talent's name and likeness for the purposes of education, promotion or advertising of the sale or trading in the photographs, recordings and any copies so made.

Talent understands the master tape remains the property of the Producer and, unless otherwise stated, that there will be no restrictions on the number of times that Talent's name and likeness may be used. Also, unless otherwise stated, there will be no restrictions to the geographical distribution of Production.

Talent understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

If Talent is a minor under the laws of the state where his/her appearance is recorded:

Legal Guardian



Signature

3/14/15

Date

Date

1/1



FILMSOURCING

Filmsourcing accepts no legal responsibility for the use of Filmsourcing sample contracts or templates.



TALENT RELEASE

Talent name Phi Vu (hereafter referred to as "Talent")
 Email [REDACTED] Phone no. [REDACTED]
 Agent / manager _____ Phone no. _____

Producer's name Margaret Broach (hereafter referred to as "Producer")
 Production company _____
 Production title Loose Ends (WT) (hereafter referred to as "Production")

Compensation \$50.00 per shooting day (currency, terms of payment, royalties etc.)

Additional terms and conditions: Talent will receive meal on set and DVD copy of finished film, if traveling outside of New Orleans, we will provide gas reimbursement of .30 cents per mile traveled. Talent is responsible for recording and submitting miles traveled to Margaret Broach, producer and director.

Talent authorizes, as part of Production and for the compensation stated above, Producer to:

1. Photograph Talent and record his/her voice and likeness for the purpose of Production, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made;
3. Use Talent's name and likeness for the purposes of education, promotion or advertising of the sale or trading in the photographs, recordings and any copies so made.

Talent understands the master tape remains the property of the Producer and, unless otherwise stated, that there will be no restrictions on the number of times that Talent's name and likeness may be used. Also, unless otherwise stated, there will be no restrictions to the geographical distribution of Production.

Talent understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

If Talent is a minor under the laws of the state

[REDACTED] [REDACTED] 3/19/15
 _____ Date
[REDACTED] 3/19/15
 _____ Date

FILM ...



TALENT RELEASE

Talent name Hoang Nguyen (hereafter referred to as "Talent")
 Email [REDACTED] Phone no. [REDACTED]
 Agent / manager _____ Phone no. _____

Producer's name Margaret Broach (hereafter referred to as "Producer")
 Production company _____
 Production title Louse Ends (WT) (hereafter referred to as "Production")

Compensation: \$50.00 per shooting day (currency, terms of payment, royalties etc.)

Additional terms and conditions: Talent will receive meal on set and DVD copy of finished film. If traveling outside of New Orleans, we will provide gas reimbursement of .30 cents per mile traveled. Talent is responsible for recording and submitting miles traveled to Margaret Broach, producer and director.

Talent authorizes, as part of Production and for the compensation stated above, Producer to:

1. Photograph Talent and record his/her voice and likeness for the purpose of Production, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made;
3. Use Talent's name and likeness for the purposes of education, promotion or advertising of the sale or trading in the photographs, recordings and any copies so made.

Talent understands the master tape remains the property of the Producer and, unless otherwise stated, that there will be no restrictions on the number of times that Talent's name and likeness may be used. Also, unless otherwise stated, there will be no restrictions to the geographical distribution of Production.

Talent understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

[REDACTED] [REDACTED] 3/19/15

 Date
[REDACTED] 3/19/15

 Date



TALENT RELEASE

Talent name Emily Russell (hereafter referred to as "Talent")
 Email [REDACTED] Phone no. [REDACTED]
 Agent / manager [REDACTED] Phone no. [REDACTED]
 Producer's name Margaret Broach (hereafter referred to as "Producer")
 Production company _____
 Production title Loose Ends (WT) (hereafter referred to as "Production")
 Compensation \$50.00 per shooting day (currency, terms of payment, royalties etc.)

Additional terms and conditions: Talent will receive meal on set and DVD copy of finished film. If traveling outside of New Orleans, we will provide gas reimbursement of 30 cents per mile traveled. Talent is responsible for recording and submitting miles traveled to Margaret Broach, producer and director.

Talent authorizes, as part of Production and for the compensation stated above, Producer to:

1. Photograph Talent and record his/her voice and likeness for the purpose of Production, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made;
3. Use Talent's name and likeness for the purposes of education, promotion or advertising of the sale or trading in the photographs, recordings and any copies so made.

Talent understands the master tape remains the property of the Producer and, unless otherwise stated, that there will be no restrictions on the number of times that Talent's name and likeness may be used. Also, unless otherwise stated, there will be no restrictions to the geographical distribution of Production.

Talent understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

If Talent is a minor under the laws of the state where his/her appearance is recorded:

		/ /
Legal Guardian	Signature	Date
[REDACTED]	<u>3/15/15</u>	
	Date	

 **TALENT RELEASE**

Talent name David A Cole (hereafter referred to as "Talent")
Email [REDACTED] Phone no. [REDACTED]
Agent / manager _____ Phone no. _____

Producer's name Margaret Broach (hereafter referred to as "Producer")
Production company _____
Production title Loose Ends (WT) (hereafter referred to as "Production")

Compensation \$50.00 per shooting day (currency, terms of payment, royalties, etc.)

Additional terms and conditions: Talent will receive meal on set and DVD copy of finished film. If traveling outside of New Orleans, we will provide gas reimbursement of .30 cents per mile traveled. Talent is responsible for recording and submitting miles traveled to Margaret Broach, producer and director.

Talent authorizes, as part of Production and for the compensation stated above, Producer to:

1. Photograph Talent and record his/her voice and likeness for the purpose of Production, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made;
3. Use Talent's name and likeness for the purposes of education, promotion or advertising of the sale or trading in the photographs, recordings and any copies so made.

Talent understands the master tape remains the property of the Producer and, unless otherwise stated, that there will be no restrictions on the number of times that Talent's name and likeness may be used. Also, unless otherwise stated, there will be no restrictions to the geographical distribution of Production.

Talent understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

If Talent is a minor under the laws of the state where his/her appearance is recorded:

Signature Date
[REDACTED] 3/15/15
Date

 **TALENT RELEASE**

Talent name Mary Pavlov (hereafter referred to as "Talent")
Email [REDACTED] Phone no. [REDACTED]
Agent / manager _____ Phone no. _____

Producer's name Margaret Broach (hereafter referred to as "Producer")
Production company _____
Production title Loose Ends (WT) (hereafter referred to as "Production")

Compensation \$50.00 per shooting day (currency, terms of payment, royalties etc.)

Additional terms and conditions: Talent will receive meal on set and DVD copy of finished film. If traveling outside of New Orleans, we will provide gas reimbursement of .30 cents per mile traveled. Talent is responsible for recording and submitting miles traveled to Margaret Broach, producer and director.

Talent authorizes, as part of Production and for the compensation stated above, Producer to:

1. Photograph Talent and record his/her voice and likeness for the purpose of Production, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made;
3. Use Talent's name and likeness for the purposes of education, promotion or advertising of the sale or trading in the photographs, recordings and any copies so made.

Talent understands the master tape remains the property of the Producer and, unless otherwise stated, that there will be no restrictions on the number of times that Talent's name and likeness may be used. Also, unless otherwise stated, there will be no restrictions to the geographical distribution of Production.

Talent understands the terms described in this contract. He/she is over 18 years of age and has the authority to sign this contract and grant Producer the rights given under this contract.

If Talent is a minor under the laws of the state where his/her appearance is recorded:

Legal Guardian

[REDACTED]

Signature

3/15/2015

Date

Date

1/1

Appendix G: Location Contracts

 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: FTA 6911 Studio II Thesis			
PROD. #:	4	PRODUCTION TITLE:	Loose Ends (Working Title)
PRODUCER:		DIRECTOR:	Margaret Broach
LOCATION MANAGER:			

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 4/16/15

Permission is hereby granted to Margaret Broach (hereinafter referred to as "Student Filmmaker") by Norma Mukherjee (hereinafter referred to as "Owner/Agent"), to use Earl K. Long Library the property and adjacent area, located at 2000 Lakeshore Dr. NO LA 70148 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; 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 Friday, April 17, 2015 (Day & Date) and ending on Friday, April 17, 2015 (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.

[Redacted] 4/16/15
 STUDENT FILMMAKER DATE
[Redacted] 4/16/15
 OWNER/AGENT DATE
 ADDRESS: 2000 Lakeshore
New Orleans, LA 70148
 TELEPHONE: [Redacted]



COURSE NAME AND NUMBER: FTA 6911 Studio II Thesis	
PROD. #: 4	PRODUCTION TITLE: Loose Ends (Working Title)
PRODUCER:	DIRECTOR: Margaret Broach
LOCATION MANAGER:	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 4/9/2015

Permission is hereby granted to Margaret Broach (hereinafter referred to as "Student Filmmaker") by BJ Ballanco (hereinafter referred to as "Owner/Agent"), to use Kirschman Hall the property and adjacent area, located at exterior, atrium, + stairwell 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 Apr. 18th (Day & Date) and ending on midnight + Apr 18 (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.

[Redacted Signature] DATE 4/9/2015

[Redacted Signature] DATE 4-9-2015

ADDRESS: Rt 478

TELEPHONE: [Redacted]



COURSE NAME AND NUMBER: FTA 6911 Studio II Thesis	
PROD. #: 4	PRODUCTION TITLE: Loose Ends (Working Title)
PRODUCER:	DIRECTOR: Margaret Broach
LOCATION MANAGER:	

STUDENT PRODUCTION LOCATION CONTRACT

DATE: 4/9/2015

Permission is hereby granted to Margaret Broach (hereinafter referred to as "Student Filmmaker") by [redacted] (hereinafter referred to as "Owner/Agent"), to use The Math Building 0 the property and adjacent area, located at 2020 Lakeshore Dr, N.O., LA 70148 for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world; 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 ^{12 hour day} Days Weeks, beginning on Sunday, April 19, 2015 (Day & Date) and ending on Monday, April 20, 2015 (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.

[redacted] _____ DATE 4/9/2015
 [redacted] _____ DATE 4/9/2015

ADDRESS: _____

TELEPHONE: [redacted] _____

PS: Please let the Campus Police know about this event.

COURSE NAME AND NUMBER: FTA 6911 Studio II Thesis
PROD. #: 4 PRODUCTION TITLE: Loose Ends (WT)
PRODUCER/DIRECTOR: Margaret Broach LOCATION MANAGER: Paul Punzo

UNO STUDENT PRODUCTION LOCATION CONTRACT

DATE: 3/27/2015

Permission is hereby granted to **Margaret Broach** (hereinafter referred to as "Student Filmmaker") by Contemporary Arts Center (hereinafter referred to as "Owner/Agent"), to use

(hereinafter referred to as "The Property"), located at Contemporary Arts Center, 900 Camp St. NOLA 70130 for the purpose of photographing and recording scenes (interior, specifically the fourth floor space and 2nd floor foyer) 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. *2nd & 4th floors*

The above permission is granted for a period of three, 14 hour shoot days, beginning on **Friday, April 10, 2015**, in the evening, and ending on **Monday, April 13, 2015**, in the morning. An employee of The Property must be present and paid \$20 an hour while Student Filmmaker and personnel are shooting on location.

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 Department of Film and Theater free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

STUDENT FILMMAKER

X 

DATE: 3/27/15

OWNER
X 

DATE: 3/27/15

ADDRESS: 900 Camp St.
TELEPHONE: 

The University of New Orleans | Department of Film and Theater
2000 Lakeshore Drive - PAC 307, New Orleans, Louisiana 70148 | Office: 504-280-6317 Fax: 504-280-6318

Property to the extent that such liability or loss is not otherwise covered by the Producer's insurance policies. All claims of damage or injury must be presented to the Producer within 30 days of the completion of the use of the site.

The State's sole remedy for a breach by Producer of any of Producer's obligations hereunder shall be an action at law for damages, it being agreed that in no event shall the State or its successors and assigns or any other party now known or hereafter having an interest in the Property seek or be entitled to injunctive or other equitable relief restricting Producer's ownership and/or use, exploitation, distribution, advertising and/or promotion of Producer's videos, films, photography and sound recordings.

The State does hereby warrant and represent that the State has full right and authority to enter into this Agreement concerning the Property, and that the consent or permission of no other person or agency is necessary in order to enable the Producer to enjoy full rights granted herein and that the State does indemnify and agree to hold the Producer free and harmless from and against any all loss, costs, liabilities, damages or claims of any nature arising from, growing out of, or concerning a breach of the above warranty.

The State maintains the right to have a representative on site at all times. Subject to notice and reasonable opportunity to cure, the State shall discontinue and cancel all privileges granted to the Producer if the representative determines that the activities of the Producer, its employees, agents, or subcontractors, are resulting in, are likely to result in, or have already resulted in significant damage to the Property or violation of federal or state law, or the terms of this contract.

- Credits.** Producer shall use good faith efforts to include media credit in substantially the following form: "Fontainebleau State Park, the Louisiana Office of State Parks, the Louisiana Department of Culture, Recreation and Tourism, and the State of Louisiana Office of the Lieutenant Governor." When practical, Producer will provide the State with a copy of the finished film as proof of credit provided for archival purposes only and not for distribution or exhibition.
- Entire Agreement.** This document, including the attached addenda, is the complete and binding Agreement of the parties, superseding all prior understandings and communications with respect to the subject matter hereof. All amendments must be in writing and duly executed by both parties.

Agreed to and accepted by the State:

[Redacted signature]

By: Dwight Landreneau

Its: Assistant Secretary

Dated: 3-16-2015

Contact information
P.O. Box 44426
Baton Rouge, LA 70804 4426
225-342-8111

Agreed to and accepted by the Producer:

[Redacted signature]

By: Margaret Broach

Its: Producer

Dated: 3/12/15

Contact information (Producer)



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

COURSE NAME AND NUMBER: <u>FTA 6511 Studio II Thesis</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>Loose Ends (WT)</u>
PRODUCER:	DIRECTOR: <u>Margaret Broach</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Library Earl K. Long Library
 PROPERTY OWNER University of New Orleans
 ADDRESS 2000 Lakeshore Dr.
New Orleans, LA 70148

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated _____ ("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>4/22/15</u>
Producer	Date
	<u>4/22/15</u>
Location Manager	Date
	<u>4/22/15</u>
Owner/Agent	Date

ADDRESS 2000 Lakeshore Dr.
New Orleans, LA 70005
 TELEPHONE 



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

COURSE NAME AND NUMBER: <u>FTA 6911 Studio II Thesis</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>Loose Ends (WT)</u>
PRODUCER:	DIRECTOR: <u>Margaret Broach</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Math Building
PROPERTY OWNER Lisa Schubert, Building Coordinator
ADDRESS _____

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated _____ ("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

Date 4/21/15

Date 4/21/15

Owner/Agent _____
Date _____

ADDRESS Math Bldg, UNO campus, 2000 Lakeshore Dr,
New Orleans LA 70148
TELEPHONE _____



COURSE NAME AND NUMBER: <u>FTA 6911 Studio Thesis II</u>	
PROD. #: <u>4</u>	PRODUCTION TITLE: <u>Loose Ends (WT)</u>
PRODUCER:	DIRECTOR: <u>Margaret Breach</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Women's Center in Library
 PROPERTY OWNER Beth Blankenship
 ADDRESS _____

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated _____ ("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>4/21/15</u> Date
Location Manager	_____ Date
Owner/Agent	<u>4/21/15</u> Date

ADDRESS LIB 201, 2000 LAKESHORE DRIVE
NOLA 70148

TELEPHONE

Appendix H: Artwork Releases

Release Form – Artwork

Production: "Loose Ends" (WT)

Director/Producer: Margaret Broach

For good and valuable consideration the receipt of which is hereby acknowledged, I, the Artist (defined below), do hereby irrevocably grant the right and license to the unlimited use of my Artwork that appears in the short film, "Loose Ends" (WT), by Margaret Broach and her affiliated companies, successors, assigns and licensees for use and display in the film, "Loose Ends" (WT), which may be displayed and/or broadcast for any purpose in any and all media now known or hereafter developed throughout the world, without limitation as to duration or frequency of use.

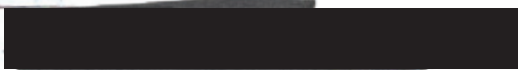
I represent that I am the author of and owner of all rights in and to the Artwork and that I have the sole and exclusive right to make the within grant of rights, including but not limited to moral rights, that neither I nor anyone else has any contractual or other arrangements which will interfere with rights herein granted and warrant that the rights herein granted will not infringe on the rights of any third party and that the consent or permission of no other party is required by Margaret Broach, her successors, assigns or licensees in connection with the use of the Artwork. I agree to indemnify and hold Margaret Broach and her divisions, subsidiaries, affiliates, officers, directors, agents, employees, successors, assigns and licensees harmless from and against any and all liabilities, damages, suits and expenses (including reasonable attorney's fees and disbursements) arising out of or in connection with the breach or alleged breach of any representation and/or warranty made hereunder.

The Filmmaker, Margaret Broach, her successors, assigns and licensees shall have the right to alter, edit, modify, adapt, reproduce and illustrate (as appropriate) the Artwork for any use. All right, title and interest in and to the short film, "Loose Ends" (WT), incorporating the Artwork shall be vested in Margaret Broach and any of her subsidiary and affiliated companies, successors, assigns and licensees.


I waive any inspection or approval of the finished material and I release Margaret Broach and any of her subsidiary and affiliated companies, successors, assigns and licensees from any liability for any claim of alteration, optical illusion or faulty mechanical reproduction.

This agreement constitutes the entire understanding between the undersigned and the Filmmaker, Margaret Broach, with respect to the subject matter herein. Any waiver, modification or addition to this agreement shall not be valid unless in writing and signed by both parties.

Date: 12-23-15

Signature of Artist: 

Print Name of Artist: Margaret Broach

Artist's Email & Physical Address 

Title/description of Artwork: "The Guard's Shoulder"
Abstract in black and red

Signature of Filmmaker: [Redacted]

Print Name of Filmmaker: Margaret Broach

Title of Short Film: Loose Ends (WT)

Release Form - Artwork
Production: "Loose Ends" (WT)
Director/Producer: Margaret Broach

For good and valuable consideration the receipt of which is hereby acknowledged, I, the Artist (defined below), do hereby irrevocably grant the right and license to the unlimited use of my Artwork that appears in the short film, "Loose Ends" (WT), by Margaret Broach and her affiliated companies, successors, assigns and licensees for use and display in the film, "Loose Ends" (WT), which may be displayed and/or broadcast for any purpose in any and all media now known or hereafter developed throughout the world, without limitation as to duration or frequency of use.

I represent that I am the author of and owner of all rights in and to the Artwork and that I have the sole and exclusive right to make the within grant of rights, including but not limited to moral rights, that neither I nor anyone else has any contractual or other arrangements which will interfere with rights herein granted and warrant that the rights herein granted will not infringe on the rights of any third party and that the consent or permission of no other party is required by Margaret Broach, her successors, assigns or licensees in connection with the use of the Artwork. I agree to indemnify and hold Margaret Broach and her divisions, subsidiaries, affiliates, officers, directors, agents, employees, successors, assigns and licensees harmless from and against any and all liabilities, damages, suits and expenses (including reasonable attorney's fees and disbursements) arising out of or in connection with the breach or alleged breach of any representation and/or warranty made hereunder.

The Filmmaker, Margaret Broach, her successors, assigns and licensees shall have the right to alter, edit, modify, adapt, reproduce and illustrate (as appropriate) the Artwork for any use. All right, title and interest in and to the short film, "Loose Ends" (WT), incorporating the Artwork shall be vested in Margaret Broach and any of her subsidiary and affiliated companies, successors, assigns and licensees.

I waive my inspection or approval of the finished material and I release Margaret Broach and any of her subsidiary and affiliated companies, successors, assigns and licensees from any liability for any claim of alteration, optical illusion or faulty mechanical reproduction.

This agreement constitutes the entire understanding between the undersigned and the Filmmaker, Margaret Broach, with respect to the subject matter herein. Any waiver, modification or addition to this agreement shall not be valid unless in writing and signed by both parties.

Date: 4/20/15

Signature of Artist: 

Print Name of Artist: JASON VAFFOLDER

Artist's Email & Physical Address: 

Title/description of Artwork: "From the Top," "Nissan Overtuned," "Brickman," "Fuck Govt,"

"AK47 Smile," "What's Left Behind," "AK47 Crew," "Jeep Crew," "Ghost Ships I"

Signature of Filmmaker: 

Print Name of Filmmaker: Margaret Broach

Title of Short Film: Loose Ends (WT)

Appendix I: Test Screening Questionnaire

Down to the Last *a thesis film by Margaret Broach*

Test Screening - March 4, 2016

- | | |
|--|--|
| 1. What was your reaction to the film overall? | 2. Would you recommend this movie to your friends? |
| <input type="checkbox"/> Excellent | <input type="checkbox"/> Yes, definitely |
| <input type="checkbox"/> Good | <input type="checkbox"/> Yes, probably |
| <input type="checkbox"/> Fair | <input type="checkbox"/> No, probably not |
| <input type="checkbox"/> Poor | <input type="checkbox"/> No, definitely not |

3. How would you describe this movie to your friends? What's it about? _____

4. If you had a pair of magical scissors, would you cut anything out? Rearrange any scenes? Which ones and why? _____

5. Would you rename this film? If so, what would you call it? _____

6. What, if anything, did you find confusing about the movie that was not cleared up by the end? _____

MORE questions on back

How would you rate the following elements?
 (1 = Excellent , 5 = Poor)

Element:	← Better Worse →					Comments:
The story / idea	1	2	3	4	5	
The pace	1	2	3	4	5	
Character Development	1	2	3	4	5	
The beginning	1	2	3	4	5	
The middle	1	2	3	4	5	
The end	1	2	3	4	5	
Flashbacks	1	2	3	4	5	
Matilda	1	2	3	4	5	
Derrick	1	2	3	4	5	
Jeffrey	1	2	3	4	5	
Marcie	1	2	3	4	5	
Jackie	1	2	3	4	5	
Uniqueness of film	1	2	3	4	5	

Vita

Margaret Broach was born in Honolulu, Hawaii, and moved around with her family until settling in Mobile, Alabama, in the early 1990s. She earned her Bachelor of Fine Arts in Graphic Design with a minor in Communications, TV, Radio and Film, at the University of South Alabama in 2003. In 2012, she began working on her Masters in Film Production at the University of New Orleans in Louisiana.