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B&E

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B&E

A Thesis

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

Master of Fine Arts
in
Film and Theatre
Film Production

by

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Abstract

In this reflection paper I will cover the production of *B&E* in its entirety. From the origin of the script to planning the distribution. I will also reflect on my experiences at UNO and remark on how they I learned from mistakes that I made on other films and corrected them during my process for *B&E*. I will also point out what I believe to be the largest mistakes that I committed during the production of this film and how I plan to correct them in the future.

Keywords: B&E, Action, Comedy, Stunts, film, short, crime, fire, breaking, entering

I. Thesis Reflection Paper

“Do what you love, and you’ll never have to work a day in your life.” I’ve heard this stated time and time again and each time I believe it more and more. From a very early age I knew I was interested in film, but never had the guts to give it a shot. I made a couple short pieces here and there with friends and as I grew older, I began to film and edit pieces for foundations and other friends and family. I did this not because it was a good source of income, but because it was what I loved to do.

Throughout this reflection I want to emphasize the lack of experience that I had coming into this program, and not because I want to make a point but because I want to clearly state how far this program has gotten me over the past three years. It was certainly not easy and at times I felt very out of place surrounded by so many experienced and older students that would look at me funny if I did not know what a C47 was, but I was welcomed into this program to learn it and so much more. From knowing absolutely nothing about narrative film production in a professional medium, to creating a film that, hopefully, will be seeing the screens at many festivals to come, the journey that I have experienced at UNO throughout the production of B&E has changed me as a filmmaker.

I was around thirteen years old when I first became interested in film production. It was a rather unknown movie called *Jumper* (2008) mixed with some knowledge and interest in computers that spurred me into saying to my other childhood friends, “hey, we can make something like that.” I assure you that at the time, we could not. Although I took the time to read everything that I could find online and filmed short pieces with me and my friends wherever we could, I was never able to get a full view of everything that it takes to make a

feature film such as *Jumper*. I stuck to making montages of us doing jumps on our bikes or jumping off swing sets and other things that we thought looked cool at the time. Until I finally had the courage to say I want to be filmmaker.

This decision was not one that I came to lightly. Art is not a huge part of my family and I meant that in the best way possible. My family comes from a business background, and I even got my bachelor's degree from LSU in business marketing because of it. Deciding to go back to school for an artistic degree would set me aside from anyone else in my family. I had heard of UNO's program from a friend of my brother who had just recently graduated. While he was a little tough to communicate with and keep in touch, I was able to get enough information out of him to decide that UNO's Film Production program could be the exact thing that I was looking for.

My goals coming into this program were to basically start from the bottom and work my way up. I remember reading in the application process that I had to submit narrative film pieces and freaking out because I had not yet filmed anything that would be considered narrative in my life. As I stated earlier, my career up to this point consisted of mostly montages and highlight reels for foundations and family. I was determined to give this a real shot though, so I set out to write a script and shoot it in time to add that project to my application. With just me and small camcorder that I had gotten as a gift I was able to write a small and very poorly formatted script and shoot my very first narrative piece.

Once I applied to UNO, I began to really think about what I wanted to learn from this program. I always used to tell myself I wanted to be an editor because of my love of computers but now I wasn't so sure. My goals were set at this; I wanted to become a sponge of everything.

In order to help me to better know where I wanted to be in this crazy career, I wanted to soak up absolutely everything that I could possibly soak up. Therefore, I not only focused on editing, I was diving into every part of the project from script to post and I loved it. Now I wasn't just watching a movie, I was analyzing it, I was watching every single cut and every single reaction and asking myself, "ooh, how can I replicate that in one of my films?"

My goals throughout the program remained the same sponge technique that I had stated before. However, I had found that writing scripts and reading other people's scripts was something that I very much enjoyed. I read every script that I could get my hands on after that and continue to do so today. I found that directing is also something that I very much enjoy. Although, I haven't always been the most forward person in my life, I find it very easy to read a script and picture exactly what kind of reaction I would want to see from an actor during that line. This was something that I never knew about myself before this program.

In my last year I set out to find out what I wanted to do when I graduate. I knew I wanted to be in film but what department? Did I want to start applying to post houses or did I want to start looking at writing scripts? I think that I've gained a lot of knowledge in this final year and that even now I am still soaking things up that I did not know before about this field. I hope that by the end of my defense that I will be able to say exactly what department I'd want to be in and be able to back up why I want to be there.

Early in the design of this film I compared it Rush Hour and Thor: Ragnarok. These films served as guidelines for me during the writing phase of this script for B&E. Above all else I wanted my film to entertain people for just a few minutes. I believe strongly that one of my biggest focal points as a filmmaker is not to worry about getting an underlying message across,

but to focus on making people laugh and smile for a little while. Having a deep hidden message is great, but my goal was only to entertain.

One of the biggest points that I made in my prospectus for B&E was that I wanted everyone on set to have a good time. It was very important to me that everyone enjoyed what we were doing because, as I found out during the production of my second-year film Run it Back, one bad attitude can change the atmosphere of an entire set. I was setting out to make a comedy in which things are absurd and over-the-top for no other reason than to just put a smile on my audience's face. I was determined to make sure that there were no problematic attitudes on set and even more, that everyone there would walk away having learned something, met someone helpful, or just honestly enjoyed the days that they worked with me. I did this because in my experience on other sets, the attitude of the crew plays a major part in how the tone of the film comes across.

I attempted to accomplish this goal by reaching far and wide for my crew members, and hand picking them accordingly. I wanted to make sure above all else that someone who was going to be on set and around the cast, crew and myself, had a good attitude and enjoyed this job as much as I did. This can clearly be seen by one person that was on set with us for the second weekend of my production, Hannah Trowell. I casted Hannah as my female lead in the film, but she lives out of state and I did not have the budget to fly her in. I offered the role to her and explained my predicament and she happily offered to fly herself out if I could secure lodging while she was here. After this conversation among others, I was able to tell that Hannah had a great attitude, and genuinely loved what she did. My next step was that I had to make sure she would get along and be comfortable with my two lead male actors who happen to be

long-time friends of mine, Silas Borelly and Cameron Stout. These two guys are the epitome of goofballs. They are sometimes tough to keep on track due to the sheer silliness that they engage in, but with myself Directing and another good friend of ours, Greyson Welch, behind the camera I was confident that we could keep them in control. The day came where Hannah flew in and I had to introduce her to Silas and Cameron and start going over lines with them. Instead, I decided to take all three of them aside and just talk for a while before we began shooting. Within ten minutes I was able to sneak away, and Hannah, Silas, and Cameron were diving right into getting acquainted.

The final telling truth about Hannah was after production on the very first day she had on set. She suggested that we all go and get dinner that night to celebrate a good first day of shooting. We ate and drank that night with Silas, Cameron and Greyson and you could swear that we had all been friends since kindergarten. The next day went even better than expected because they were all so comfortable with each other already that the nerves were all gone. This tells me that I accomplished my goal. Along with the fact that Hannah still keeps in touch with all three of us to this day. Hannah had so much fun on set that she is always looking for excuses to come back and act with Silas and Cameron and she texts me constantly with casting calls that were posted by UNO students asking if I can put in a good word.

This was only the biggest example of how I completed my goal of having a fun set. There were quite a few others that I won't get into the details of, but I received quite a few messages after we wrapped up production about how much fun people had on the set of B&E. That alone was a win for me, if people had enjoyed working twelve hours a day on my set, then I was a happy camper.

The look for the film came mostly from Edgar Wright's shooting and comedy style and crossing it with one of my personal favorites, Rush Hour. I wanted to shoot this film in a way that exaggerated the unique locations that I had access to. This meant that I wanted the film to look like it had a million-dollar budget when it did not. My first step to accomplishing this task was bringing on my director of photography Greyson Welch. I met him when I was asked to work a friend's short film and from there we kept in touch. Greyson works on lots of projects from music videos to commercial shoots. He is used to working with high budget projects and in the case of my friends' film, a zero-budget project. I noticed on that very first film that he had a talent for using anything he had access to and making the shot look as professional as possible. I knew that with access to UNO's equipment and the locations that I can acquire through family connections alone, Greyson could shoot me something that screamed high budget.

I worked hand in hand with Greyson to develop the shots for B&E. Since we wanted the overall look to be high budget, we planned for lots of smooth dolly moves for establishing shots. I believe this super refined look contrasts well with Edgar Wright's style of comedy. For instance, we have these long slow dolly moves to display professionalism followed by a crash zoom montage in which we used the large zoom lens and had to pull focus and zoom at the same time. This flipping from serious to silly plays directly toward the goals that I set out to achieve for this film.

Another major challenge I had was the ending. From the very start, I could not decide on an ending for this film that fit appropriately and wouldn't stand out as an outlier. I knew I wanted it to be epic but that was proving a difficult task with a low budget. It was Tyler Galpin's idea for the fire stunt. I met Tyler on the same short film that I met Greyson Welch. His dad is a

stunt coordinator and he has been performing and coordinating by himself for years. While chatting with him he told me that there's all kinds of things that he could pull off if he just had the right budget and location. One of his biggest dreams at the time was to do a full body burn. He explained to me how the stunt works and what it would cost to do it right. I gave it a lot of thought and settled on using that stunt as the ending for my film. Tyler was super helpful all the way through, explaining to me everything that was going to happen and even getting his dad involved to oversee the stunt so that absolutely nothing went wrong.

On the day of the stunt we had Tyler's dad and a friend overseeing Tyler's preparation and helping him. I also had a set medic and a fireman on set just in case anything was to happen. Tyler warned me and Greyson that he would need about forty minutes to prepare for the stunt. We gave him ample time to prepare and when we rolled as many cameras as we could find. Tyler was covered in sub-freezing temperature gel and then coated with gasoline by his father. When it was time Jeff Galpin gave him a few more squirts of gas then ignited him from his feet. Tyler was extremely happy with the outcome of the stunt and is ecstatic to be able to use this on his reel as a stunt coordinator.

While I tried my best to emulate Edgar Wright's comedy, I still believe that I have much to learn when it comes to directing comedy in general. This can clearly be seen with the crash zoom montage in the beginning of the film, along with some comedic framing more towards the end of the film. I believe that in these areas I was able to replicate that comedy nicely, however, one area where I feel like my film falls short is dialogue and reactions. My comedy was there, and the jokes were funny, but my dialogue did not emphasize these jokes. This was a mistake that I, unfortunately, could not see until the first cut of the edit was completed.

For example, there is a joke early in the film where Cameron throws a can at Silas' head. I believe that this joke does not quite hit its target because, I as a director, did not get Silas to give an appropriate reaction to the can. This killed this joke in the long run, and it is a mistake that I will not make again.

The second mistake that I made was once again being low on crew members during the first weekend of production. This was a note that I had made after the production of my second-year graduate film *Run it Back*. When not enough people are on set it forces people to take more than one responsibility. If a person is stretched too thin it degrades morale which was strictly against my first goal. I attempted to get as many people as I could to join my crew but as it goes with student films, not having a budget and getting firm answers from people is rather difficult. Therefore, I tried to also ensure that the people that did give me a solid answer were appreciated adequately when they took responsibility for many different jobs.

One of my biggest fears coming into this project has to do with me as a person. All my life I have been an introvert. Socializing a little here and there was alright but when it came to being assertive, standing up to people and saying what's truly on my mind, I have never excelled. I think in a way this aspect of myself is what drew me to this industry in the first place and could be the core reason why I enjoy writing and post-production so much. However, this inability to take charge would not lend itself well to the position that I was about to take on set of my thesis film. Especially directing my talented cast, I needed to at least act like I was assertive and confident, even though I knew deep down I was quivering with nerves just as much as they were. This was something that came into play strongly on my second-year film as well. Having not prepared myself as extensively for that production, I was not able to maintain my

composure for the entire shoot and that resulted in some mistakes that could have been easily avoided. During the production of B&E I tried my best to socialize with everyone on-board and to get comfortable speaking my mind to them. Even when I was finding crew, I looked first at the people that I already knew I was comfortable with and asked them to come on board in order to try and bolster the numbers in my favor. I still do not think I am the best at being assertive on a film set and perhaps that makes me a weaker director but there were definitely moments on set in which it was advantageous to say as little as possible and just let the cast come up with their characters on their own.

I think in the end that this is one of my biggest failings as a filmmaker, and it is something that I will continue to strive to better myself at. I offer to help on any productions I can and in any position that I can in hopes to boost my own self-confidence. I believe that this issue will resolve itself in time but for now it is something that I struggle with repeatedly throughout my filmmaking process.

As someone who came into this program believing that he knew nothing about the film industry, there are a lot of ways that I plan to benefit from what I have learned throughout the production of my thesis and my time at UNO. Starting with my newfound knowledge of the entire process of filmmaking from the conception of an idea to planning distribution, I intend to take hold of that knowledge and further it by maintaining contacts that I picked up during my time at UNO. I believe that contacts are important in this industry and I intend and to make sure that everyone that I've met along the way will not hesitate to reach out to me for help with anything, film industry or not. Having friends with the same interests as you, I've found, can open doors to all sorts of opportunities.

I will also take the mistakes that I've made throughout my UNO career and turn them into strengths. Keeping my own morale high as well as everyone around me is something that I cannot state enough. Where my second-year film struggled, my thesis project soared. Everyone on set was having a great time and it is clearly visible in the product that came forth from this good attitude.

I also plan to make sure that not a single person is ever over-burdened on my sets ever again. I struggled finding crew members during my time at UNO, but I have now amassed a collection of contacts from UNO and outside of UNO that I'd consider friends. I believe that building this list of people will in-turn help me to gain larger crews for future projects and protect me from giving any one person too many responsibilities.

Finally, I plan to work on my confidence as a filmmaker. Throughout my time at UNO I struggled heavily with thoughts that I was the least knowledgeable filmmaker in the room. It was a nasty side-effect of my introverted personality and coming from a zero-experience background. It hurt me in many ways throughout my time at UNO, but I plan to turn this into a strength. I will take what I have learned from sitting in the back and observing and use it to my advantage. My thesis project was a small test for this, and I believe that it has excelled. This leads to my final and biggest lesson that I learned while at UNO.

I was raised in a family that taught me as a kid that being nice to people, is the right thing to do, always. This is especially true in filmmaking for multiple reasons. I found on my second-year film that this industry relies heavily on contacts and friendships. Therefore, I strived to make friends with everyone that I met on a film set, no matter their position or importance because, a week later when I call to ask them to come work on my own film, they

will answer with enthusiasm. Creating good and lasting contacts is something that can be true for almost any industry, but I find it to be especially true for filmmaking.

Watching movies has always been a passion of mine. From the very start my parents told me that I was born with an over-active imagination and I find every day of my life that statement becomes more and more true. Throughout my time at UNO I have been able to learn how to shape that imagination into an idea and form that idea into something that can bring other people joy. Herein lies the true reasoning for my entire career at UNO. I believe truly that films have one purpose, to bring joy to people. Beginning with *The Millennial Porpoise*, my first year film that was comedic satire about my own age group, and ending with *B&E*, the culmination of my thesis project in which I attempted to bring big comedy and production value to a short film style, I feel that I have the knowledge of what it takes to be a true filmmaker.

Appendices

Appendix A: Shooting Script

(Printed with the demonstration version of Fade In)

B&E

Written by
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(Printed with the demonstration version of Fade In)

1 INT. JAKE AND RYAN'S APARTMENT - DAY

1

JAKE (20's, in a suit that is one size too big.) talks on the phone as he paces back and forth in front of the couch.

RYAN (20's, dressed in a khaki tour guide outfit) sits in front of the TV playing Xbox.

Their apartment is grungy, resembling a college dormitory.

JAKE
(into the phone)
My biggest weakness? I um... I'm a perfectionist?

RYAN
(into Xbox mic)
Oh my god, you're trash kid!
(pause)
I don't care if you're only 14 if you don't start playing better then you're about as worthless as Anne Frank's drum set!

Jake looks at Ryan with a 'what the fuck' expression.

JAKE
Uh yes sir, I understand that
(pause)
but sir I mean I worked for a security firm and-

Jake listens intently.

JAKE (cont'd)
But sir please I... You too. Thank you for the opportunity.

Jake deflates and collapses onto the couch.

RYAN
Oh come on! This guy is clearly cheating!

Ryan removes his headset and turns to face Jake.

RYAN (cont'd)
How'd the interview go broski?

JAKE
Apparently, quitting your job reflects poorly on your work ethic.

(Printed with the demonstration version of Fade In)

2.

DING DONG

RYAN
I'll get it.

Ryan heads to the front door and peeks through the peep-hole. He immediately turns around and blocks the door.

RYAN (cont'd)
It's Manny dude!

Jake checks his watch mouths 'shit'.

RYAN (cont'd)
(loud whisper)
Should I tell him we're not home?

MANNY (O.S.)
You know I can hear you, right?

Jake jumps up and joins Ryan at the door. MANNY (40's, wearing a Hawaiian button down and flip flops) stands on the porch. A large ugly mole sits directly on his cheek.

RYAN
Hey Mr Moley! I mean Manny. I mean Mr Manny.

Ryan smiles wide but fake. Manny's face is expressionless.

RYAN (cont'd)
How can we help you on this lovely aftern-

MANNY
Rent. It's due.

RYAN
Yeah... about that...

Jake butts into the conversation.

JAKE
Look, Mr Moley-Manny! Dam.

Manny sneers.

JAKE (cont'd)
I just quit my job and we both know that Ryan's swamp tours are...

MANNY
Terrible?

(Printed with the demonstration version of Fade In)

3.

RYAN

Hey! We're about one or two tours
away from really exploding.

JAKE

Sure ya are buddy. I was just
wondering if we could have some time
to gather the money? Please?

MANNY

Tomorrow. Have my rent by tomorrow,
or pack your things and get out.

Door slams shut on Jake and Ryan standing side by side.

MATCH CUT

2 INT. JAKE AND RYAN'S APARTMENT - DAY

2

Jake and Ryan both slouch on the sofa, the TV is on in
background as they both take a sip of beer simultaneously.

Jake fiddles with the zippo again.

Ryan lazily throws an empty can at the coffee table knocking
several others over.

JAKE

You know anyone we can just borrow
some money from?

RYAN

HA. My parents wouldn't loan me a
paper clip after I used my tuition
money to start a Swamp Tour business.

RYAN (cont'd)

What about that friend of yours?
Uh... Tony something?

JAKE

Nah... He won't talk to me cause I
charged him interest last time he
borrowed my car.

RYAN

(under his breathe)
Cheap ass.

Jake finishes his beer and tosses the empty can at Ryan.

RYAN
Hey! We're about one or two tours
away from really exploding.

JAKE
Sure ya are buddy. I was just
wondering if we could have some time
to gather the money? Please?

MANNY
Tomorrow. Have my rent by tomorrow,
or pack your things and get out.

Door slams shut on Jake and Ryan standing side by side.

MATCH CUT

2 INT. JAKE AND RYAN'S APARTMENT - DAY

2

Jake and Ryan both slouch on the sofa, the TV is on in
background as they both take a sip of beer simultaneously.

Jake fiddles with the zippo again.

Ryan lazily throws an empty can at the coffee table knocking
several others over.

JAKE
You know anyone we can just borrow
some money from?

RYAN
HA. My parents wouldn't loan me a
paper clip after I used my tuition
money to start a Swamp Tour business.

RYAN (cont'd)
What about that friend of yours?
Uh... Tony something?

JAKE
Nah... He won't talk to me cause I
charged him interest last time he
borrowed my car.

RYAN
(under his breathe)
Cheap ass.

Jake finishes his beer and tosses the empty can at Ryan.

(Printed with the demonstration version of Fade In)

4.

Ryan opens another and begins chugging. The TV catches Jake's eye.

The headline reads, 'Billionaire Philanthropist Robert King Buys Another Yacht for his Private Island'

An extremely wealthy man in a suit gets the keys to a 38-FOOT YACHT. There's a fancy 'K' insignia on the keys.

Jake admires the same insignia on his lighter.

JAKE

Yo, you remember that girl I dated senior year? Ashley King?

Ryan takes a break from chugging and burps loudly.

RYAN

You mean the gorgeous one that was perfect in every way and left you because you chose to go work for her evil step-dad?

Jake flat tires. Ryan clears his throat.

RYAN (cont'd)

Uhhh nope, doesn't ring a bell, why?

JAKE

Well, her very wealthy step-dad is going out of town again
(gestures to the TV)
and guess who helped install their security system?

Jake smiles and looks at Ryan. Ryan stares back blankly.

RYAN

Uhhhh can you give me some options?

JAKE

Me, you idiot!

RYAN

Well why the hell is that so...

(pause)

You wanna rob that guy!?

JAKE

Dude, imagine the cash he's got...

Ryan smiles wide. They perform their SIGNATURE HANDSHAKE.

(Printed with the demonstration version of Fade In)

5.

CUT TO:

3 INT. JAKE AND RYAN'S APARTMENT - DAY 3

Bad ass MUSIC begins.

[series of shots] [Edgar Wright Crash Zoom Montage]

A BLACK DUFFLE BAG zipping up. Gloves being slid on meaningfully. A little dual air-guitar session. Keys being grabbed. A trunk being shut.

[end of series]

4 INT/EXT. JAKE AND RYAN'S CAR - DAY 4

Car doors slam shut, Jake and Ryan share a look, they nod.

Jake inserts the keys into the ignition and...

MUSIC STOPS. Car sputters to start. Jake looks confused. He pulls the key out and tries again.

Car sputters again it backfires with a loud BANG!

RYAN

(girlish)

Ahhhhh!

(purposefully deeper)

Sounds like your uh carburetor's leaking.

Jake knocks his head against the steering wheel.

RYAN (cont'd)

So, uh what now?

Jake rises swiftly and pulls out his phone.

JAKE

I think I have an idea.

CUT TO:

5 INT/EXT. UBER CAR - DAY 5

Jake and Ryan sit in the backseat of a messy car with their duffle bag between them. NAVIN (any age, Indian) is behind the wheel, an Uber logo hangs from the mirror. Indian music plays on the radio.

(Printed with the demonstration version of Fade In)

6.

NAVIN

So where are we heading today
fellas?

Jake stares straight ahead.

JAKE

We've got a date with destiny.

Music crescendos from the crappy radio, but Ryan's ringtone
cuts in. It's the song 'Louisiana Saturday day'.

Jake turns and stares at Ryan.

RYAN

Ryan's Southern Swamp Tours, best
Gator sightings this side of the
Mississippi, how can I help you?

6 EXT. CAUSEWAY BRIDGE - DAY

6

Drone shot of the car as it cruises down the bridge..

DISSOLVE:

7 EXT. MANSION - DAY

7

Jake and Ryan exit the vehicle on the street.

RYAN

You have a great day Navin, and if
you ever wanna be a driver for Ryan's
Southern Swamp Tours you just let me
know, alright?

Ryan slams the door shut and sees Jake staring at him.

RYAN (cont'd)

What?

They both turn and face the monstrous house.

JAKE

You ready for this?

RYAN

You know it, broski.

They perform their SIGNATURE HANDSHAKE, slip on their MASKS
and begin walking to the stairs.

(Printed with the demonstration version of Fade In)

7.

RYAN (cont'd)

You sure this guys out of town?

Ryan gestures to a car that sits in the driveway.

JAKE

Its probably just an extra, look at this place, dude has to have like 3 cars, at least.

RYAN

Huh extras... I wish.

They reach the top and Jake looks through the window.

JAKE

See that light? That's the security system.

Jake pulls his phone out and taps furiously.

JAKE (cont'd)

Just gotta log into his portal and switch to manual... that's weird.

RYAN

What?

JAKE

It's already deactivated.

RYAN

Rich idiot must have forgotten to activate it.

Ryan pokes the door handle and the door squeaks open.

JAKE

What are you- oh... nice.

RYAN

Dam, I'm good at this! I'm like James Bond!

Ryan pushes inside.

JAKE

Except James Bond wasn't a criminal.

Jake follows Ryan into the house.

(Printed with the demonstration version of Fade In)

8.

8 INT. MANSION - FOYER - DAY

8

Ryan slows and glances up at a large chandelier.

RYAN
Holy crap man, who is this
guy!?

Jake walks past carefully and pushes into the living room.

JAKE
Ashley used to say he was bad news
but never said why.

9 INT. MANSION - LIVING ROOM - DAY

9

Jake checks his surroundings carefully.

JAKE
I didn't install the safe but I know
how to crack it so all we have to do
is find it and we-

Ryan rolls onto the floor behind the couch. Finger guns up.

RYAN
(James Bond Theme)
Duh duh DAH DAHHHH duh duh duhhhh

Jake shakes his head.

JAKE
We're so dead.

RYAN
(bad James Bond
impression)
Shaken, not stirred. I'll have what
she's having...

Jake grabs Ryan by the shirt and drags him down the hallway.
A light blinks red behind a fern nearby.

10 INT. MANSION - MASTER BEDROOM - DAY

10

Ryan peers into the master bedroom and grins.

RYAN
(whispered)
Jake, in here!

Ryan walks into the master bedroom with Jake close behind.

RYAN (cont'd)
So what's the first thing you're
going to buy when we-

DONNNGGG!

ASHLEY, (20s, dressed in black but no mask) turns the corner
whacking Ryan in the face with a frying pan. Ryan collapses
and Jake moves to help him but she points the pan at him.

ASHLEY
One more step and I swear you'll
regret it.

Jake throws his hands up in the air, but he hesitates...

JAKE
Ashley!?

Ashley lowers the pan a little and tilts her head.

ASHLEY
Jake!?

RYAN
(from the ground)
Ryan!

JAKE AND ASHLEY
Shhhh!

JAKE
Oh thank god its just you.

Jake removes his mask and moves to hug her. She kicks him in
the balls and he buckles over groaning.

JAKE (cont'd)
Ashley it's me! Jake!

ASHLEY
I know, asshole.

JAKE
(high-pitched)
Okay, guess I deserved that one.

ASHLEY
Ya think! What the hell are you two
idiots doing here anyway?!

Jake groans.

JAKE
We uh... came up a little short on
rent this month and-

ASHLEY
You're here for the money.

Ashley lowers the pan and moves back into the master bedroom
a bit. Jake steps over Ryan and follows her.

There's a safe pulled out of a cabinet on the floor.

ASHLEY (cont'd)
There is literally nothing you won't
do for a quick buck is there?

JAKE
Well, what are you doing here!?

ASHLEY
Like you care.

Ashley walks further in the room and up to the safe.

JAKE
Come on Ash, you can't seriously
still be mad at me!

Ashley raises one hand, flicking him off.

Ryan stands up in the background and removes his mask.

RYAN
(painful)
Don't worry guys, I'm up..

He slowly begins to fall again.

THUD.

Jake moves closer to Ashley.

JAKE
It was a job Ash! He offered me money
and I took it, but I quit when I saw
how shady his organization is!

She turns to face him.

ASHLEY

Shady!? He's an international drug dealer, and you chose to work for him.

Ashley gives up on the safe and smacks it hard. She leans back against the wall behind her, frustrated.

JAKE

I get it! Taking that job was the worst decision I ever made. Not a day goes by where I don't regret that. I won't make that mistake again.

Ashley sighs and shakes her head.

ASHLEY

I'm sorry, I just... Ever since my mom and I left him we've got nothing but hate mail and death threats from his cult-like followers on instagram. I thought if I can prove that he's a drug dealer then people would stop blaming my mom and I for leaving him.
(pause)

But I can't get in this dam safe!

She kicks the safe with frustration. Jake smiles.

JAKE

Well that's probably because that safe is locked by an 18-digit code with a 4-inch steel casing and WiFi enabled remote access.

ASHLEY

How do you know all of that?

Jake pulls out his phone and taps away.

JAKE

Because I helped set it up. And I also installed the app on King's phone that allows him to open it, which, unfortunately for him, is pretty easy to hack into.

Jake lowers his phone and looks back at Ashley.

JAKE (cont'd)

Open sesame.

He taps once more and CLICK. The safe pops open.

ASHLEY
Oh my god, Jake!

Ashley jumps up and rummages through the safe, digging through the stacks of money, she finds a small THUMB DRIVE on a key chain and holds it up.

ASHLEY (cont'd)
Wonder what's on here?

Jake stands and moves towards a laptop that sits open on the desk nearby.

JAKE
Toss it here and let's find out.

She tosses the drive to Jake and he pops it into the computer revealing a bunch of excel sheets on it.

ASHLEY
This is it! I get this drive to the right people and he'll be gone for good!

Ashley jumps in excitement and hugs Jake unexpectedly. He smiles and hugs her back.

Ryan crawls over to the safe and examines the cash within.

RYAN
So... much... GREEN...

Ryan begins grabbing the cash and stuffing the duffle bag.

Jake and Ashley release slightly from their hug, faces close together, it looks as though they might kiss.

Jake pulls from their embrace, glancing at the money.

JAKE
Sorry I uh...

ASHLEY
Jake, Thank you, I-

Jake notices a light coming from a cabinet below, he bends down to check it out and finds an array of security cameras with a blinking red light.

JAKE
Oh shit.

A live security camera shows MR KING and three GOONS entering the house.

MR KING
(from the screen)
Find them and bring them to me alive.
And if you spill even a drop of blood
on my hand carved mahogany floors,
you'll die with them.

ASHLEY
We have to leave. Now.

Ashley glances down to a pair of keys with a 'K' insignia.
Ryan zips up the duffle and moves towards the door.

ASHLEY (cont'd)
Ryan, you still drive swamp tours?

RYAN
(rubbing his head)
Yeah, what's it to ya slugger?

ASHLEY
Think you can drive something a
little bigger?

RYAN
How big we talking?

She tosses the keys and Ryan catches them.

RYAN (cont'd)
(smiling wide)
I forgive you for the pan.

Jake pecks at the computer some more.

Ashley moves to the door and peers around it.

ASHLEY
We're clear for now, let's go.

Jake taps a few more keys on the laptop.

He hits the enter key and pulls the drive out, sliding it
into his pocket before meeting up with them by the door.

The three of them sneak across the hall.

- 11 INT. MANSION - STUDY - DAY 11
- Jake, Ryan and Ashley stack up against a doorway and peer into the Foyer where one of the goons stands guard.
- Jake turns around and whispers.
- JAKE
(whisper)
I'll distract him first, Ryan you
sneak up from behind and-
- 'Louisiana Saturday day' blares from Ryan's phone as it rings.
- He shuts the ringer off and cringes.
- The Goon raises his gun and walks slowly toward them.
- Ashley raises her pan, Ryan flinches. She moves around Jake and readies herself at the doorway.
- The goon turns the corner and Ashley swings down, bashing the gun out of the goon's hand and then she immediately swings up, slamming the goon in the face. He collapses.
- RYAN
HaHa! What's up now PUNK!
- The goon stirs and Ryan squeaks, ducking behind Ashley.
- JAKE
Let's keep moving.
- 12 INT. MANSION - FOYER - DAY 12
- Jake and Ashley walk slowly, checking their surrounds. Ryan creeps by scooby-doo style.
- 13 INT. MANSION - DINING ROOM - DAY 13
- Jake peers around the corner. One guard.
- JAKE
Follow my lead.
- 14 INT. MANSION - LIVING ROOM - DAY 14
- Jake waits for the right moment and bolts out from his hiding spot. Sliding behind the kitchen counter smoothly.

(Printed with the demonstration version of Fade In)

15.

Ashley waits then runs and slides, Jake catches her.

Ryan waits then he bolts from his hiding spot immediately tripping on the duffle bag strap and faceplants.

GOON
Hey! Don't move!

The Goon raises his gun and walks slowly toward Ryan who pops up and throws his hands in the air.

Jake turns to Ashley and grabs the pan from her.

JAKE
(whispers)
My turn.

The goon approaches Ryan slowly.

RYAN
I'm sorry I'm sorry! Here take the money!

He throws the duffle on the ground between them.

Ryan turns around, hands still raised high.

RYAN (cont'd)
Please don't shoot me. I have so much to live for. Well, not really, but I don't wanna die!

The goon approaches Ryan slowly until a hand taps him on the shoulder, he turns and Jake smashes his face with a pan, but the gun goes off.

Ryan flinches. Grabbing his chest.

RYAN (cont'd)
Am I dead?

He turns around and sees Jake inspecting the duffle.

RYAN (cont'd)
Oh yeah yeah go ahead, make sure the money's okay, I'm fine by the way!

Ashley moves towards Ryan.

ASHLEY
Come on Jake, seriously!?

JAKE
What!?

A goon turns the corner down the hall and shouts.

GOON
Stop!

They run for a door nearby. Ashley arrives first opening it.

ASHLEY
Get in!

Jake and Ryan bumble in and Ashley shuts the door and an iron grate behind them, its an elevator.

15 INT. MANSION - ELEVATOR

15

Ashley slams a button and the door locks.

HMMMMMMM

The elevator moves very slowly.

RYAN
Holy shit, did you see the nose on that last one!? Dude looked like Steve Carrel and Pinocchio had a baby.

The three of them laugh.

GOON (O.S.)
You know I can hear you right?

RYAN
God dammit who makes these doors!?

Awkward silence ensues.

RYAN (cont'd)
So, you guys catch that Saints game last day?

They nod in agreement and mumble about it being a good game.

The elevator lurches to a halt.

ASHLEY
Alright. It's a straight shot from here to the pier. Run like hell and don't look back.

(Printed with the demonstration version of Fade In)

17.

JAKE AND RYAN

Got it.

The door rips open and the three of them struggle to get out the door at the same time.

16 EXT. MANSION - BACKYARD - DAY

16

They bolt out from under the house and across the backyard.

17 EXT. MANSION - PIER - SUNSET

17

ASHLEY

Take the ramp on your right Ryan!

RYAN

Got it!

Ryan charges forward and turns right down a ramp.

Ashley and Jake make it to the end of the pier to see MR KING (late 40's, in a white suit) pointing a gun at Ryan's face as he walks them backwards onto the upper level of the dock house. Ashley drops her pan as King ushers them onto the dock house's upper level.

MR KING

Well if it isn't the daughter I never asked for.

Ashley lunges at him, but Jake grabs her.

MR KING (cont'd)

And you.

He gazes at Jake.

MR KING (cont'd)

Jacob Faust, right? You helped setup my security. I take it that's how you all got this far?

Jake doesn't respond.

MR KING (cont'd)

You know it's really too bad. If you hadn't tripped that silent alarm, you all would be rich!

The three of them take a step back and reach the pier's end.

MR KING (cont'd)
Throw me my money. Now.

Ryan reluctantly tosses the bag to King's feet, he unzips the bag and peeks at the money inside.

JAKE
It's all there. You have your money,
now let us go.

King zips the bag back up and holds it.

MR KING
Afraid I can't do that Jake. You see,
you don't get to where I am by
leaving loose ends alive. Now, be
good little runts and step to the
edge so you don't get blood all over
my pier.

King raises the gun at Ashley.

MR KING (cont'd)
How about the unwanted baggage first.

He flicks the hammer on the pistol preparing to shoot.

JAKE
Stop!

Jake holds the jump drive over the water.

JAKE (cont'd)
Shoot and you loose everything.

King laughs.

MR KING
Now there's the smart kid I hired.
But you think that's my only copy?
Like I would let my entire
organization come down to that single
jump drive?

JAKE
Of course not, which is why I wiped
the files saved on your computer
before we left. Oh and the ones in
your Google Drive too. But if you
don't believe me then I guess you
don't need this anymore huh?

(Printed with the demonstration version of Fade In)

19.

Jake opens his hand and jump drive falls. King lurches forward.

Jake holds it by the key chain and smiles.

King growls but composes himself with a deep breathe.

MR KING

Alright Jake. You want a deal then you got it. How about you take the ten million dollars in this bag and you walk? All you have to do is give me the drive.

Jake hesitates, lowering the drive some.

ASHLEY

You can't be serious... Jake you're not actually debating this!

RYAN

Come on bro, you wouldn't just leave us here with this psychopath would you?!

Jake thinks some more and turns to his friends.

MR KING

Ten million dollars is a lot of money kid, so many possibilities.

Jake lowers the drive and turns to Ashley and Ryan.

JAKE

I'm sorry guys, I... I have no choice.

Ashley is in tears now.

ASHLEY

You lying piece of shit.

JAKE

I'm sorry Ash...

MR KING

Haha! See! I knew you couldn't resist a little green! You and I are not so different boy.

Jake looks at Ashley and Ryan while moving back towards King. He winks softly.

He approaches King with the drive held out, as soon as King lowers the gun to grab the drive, Jake jumps forward and grabs his hand, tackling King into a table.

They crash and Jake lands next to King but a gas can is tipped over, dousing King and the duffle bag.

JAKE
Get to the boat!

Ryan and Ashley run for it but she pauses for a moment.

Jake tries to roll over and get up, but King grabs him by the shirt and flips him on his back.

King roars as he jumps on top of Jake and begins punching him.

MR KING
You! Little! Insignificant! Shit!

Ashley charges back onto the upper level, grabbing the frying pan off the ground and crow hopping into King as she slams him over the head with it.

She helps Jake up, blood beginning to collect on his brow. He pulls the jump drive from his pocket and holds it up smiling at Ashley.

JAKE
Told you I wouldn't make that mistake again.

She kisses him. Ryan turns the corner in a hurry.

RYAN
Guys the boats ready, what's taking so lo-

Ryan freezes.

RYAN (cont'd)
Is this really the right time to be making out?

Jake and Ashley release from their kiss and laugh.

ASHLEY
Come on, let's get out of here.

Ryan gets Jake's other shoulder and they help him move toward the ramp to the lower level.

King stirs on the ground, rising.

MR KING
You think you're getting away that
easy!?

He wipes the blood off his face and stands.

MR KING (cont'd)
I'm gonna kill all three of you with
my bare hands!

King makes a move to charge them but Jake steps in front of Ashley and Ryan and produces the zippo lighter from his pocket King's insignia on it and lights it. King freezes.

JAKE
You know, you actually gave me this
when I signed on to work for you.

Jake admires the flame and the "K" insignia on the lighter.

JAKE (cont'd)
This thing is like a symbol for the
biggest mistake in my life.

MR KING
You throw that, and the money goes up
with me.

King gestures to the duffle bag on the ground.

MR KING (cont'd)
The entire reason you're here, gone,
just like that.

Jake glances at the money, then to Ashley and Ryan on either side of him.

JAKE
You can keep your money asshole.

Jake flicks the lighter onto the duffle bag and it bursts into flames.

King screams and lunges at the bag, engulfing himself in flames. He sprints to the end of the pier leaping off. Cash flying everywhere.

JAKE (cont'd)
Come on. We got a boat to catch.

(Printed with the demonstration version of Fade In)

22.

The three of them walk down the stairs and board the yacht as King struggles to collect his money floating away in the water.

They drive off into the sunrise.

JAKE (V.O.)

I guess we should start packing our stuff when we get home huh Ry?

RYAN (V.O.)

Actually, I think I might have an idea...

FADE OUT

18 EXT. KING'S YACHT - DAY

18

Navin, the Uber driver, is behind of the wheel of King's 38ft yacht. It's been redecorated with swamp paraphernalia.

Ryan stands next to him with a loudspeaker in his hand, he's dressed in his khaki tour guide outfit.

RYAN

Now that we've all got our champagne poured, why don't we kick up the air condition and head out to see some gators!

Multiple people are on board the boat in the cabin and in the back. They're all dressed nicely, with champagne glasses in hand, smiling and having a good time.

Jake and Ashley are among the people in the far back of the boat, they clink their champagne glasses and smile wide at each other.

The back of the boat has a sign plastered over the nameplate, it reads "Ryan's Southern Swamp Tours".

The boat roars and takes off towards some trees.

THE END

Appendix B: Filmmaker's Code of Responsibility

Print

 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.uno.edu
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Student: Zachary Hennessey	Email: zhennessey7@gmail.com Phone: 504-330-6119
Course#: 5600	Professor: Katie Garagiola
Project Title: B&E	Date: 9/8/2019

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

Professional production practices include: Obtaining written permissions and permits (for location filming, employment of minors, etc.), carrying appropriate insurance, observing and adhering to safety rules and safe behavior, properly adhering to any and all agreements entered into (including SAG-AFTRA), meeting all obligations, and making all promised payments in a timely manner.

1. The Student Filmmaker of the short film project is responsible for all UNO equipment checked out for their project. This responsibility includes not allowing anyone who is not certified or qualified to operate UNO equipment.
2. While filming on location:
 - a. Obtain written permission for all location filming (by owner or legal agent of owner).
 - b. File for City, State or Parish filming permit, where required.
 - c. Be considerate to the businesses and neighbors
 - d. Create no excessive noise.
 - e. Make notification to all those who will be impacted by the filming.
3. Absolutely no alcohol or drugs may be consumed on set or on location or during work hours.
4. No smoking on set or within 25 feet of an exterior location. This includes so-called "vaping" or "eCigarettes".
 - a. All cigarette butts must be collected – provide a can or other receptacle for this.
5. Collect and properly dispose of all trash generated by the production.
6. Crew members must wear appropriate work clothing and proper footwear (no open-toed footwear). Clothing that does not display common sense or good taste shall not be worn to work.
7. If the script includes stunts, a Stunt Coordinator who is approved by the course Instructor must be engaged to supervise stunts (someone who has professional film credits as a Stunt Coordinator). Student must secure a "Stunt Coordinator Information" form.
8. No guns are allowed on set.
9. When using Prop weapons (which must be non-firing replicas), one crew member must be designated to manage and hold all weapons whenever the camera is not rolling. Generally, this will be the Prop Master.
10. Students must follow all General Rules for Safety:
 - a. Limit work hours to 12 hours (not including lunch). Exhaustion can lead to accidents both on and off set (driving home).
 - b. Always designate the crew member who is in charge of safety. In general, this will be the 1st AD. When a Stunt Coordinator is employed, he/she shall be equally responsible for safety of all crew.
 - c. Wear any necessary protective gear when the situation requires (masks, ear protectors, etc.)

(SIGNATURES ON PAGE 2)

- d. Maintain clear walkways and exit passageways. Do not block exits with equipment.
- e. Cover all cables and other hazards that are run along walkways or other public areas.
- f. Do not operate equipment for which you are not certified or qualified.
- g. Carry and have quick access to at least one working fire extinguisher (or more, as the situation requires) (available on the department's grip truck).
- h. Carry, at a minimum, one industrial/workplace first-aid kit at all times (available on the department's grip truck).
- i. Locate the address of the nearest hospital to each filming location. This information **MUST** be included on each day's Call Sheet.

By signing this code of responsibilities, crew member agrees to abide by this code and acknowledges that violation of this code may result in a failing grade for the Student Filmmaker named above, enrolled in the FTA production course listed above, for which this project is being made.

ACKNOWLEDGED & AGREED BY:

Zachary Hennessey

PRINT NAME

Zachary Hennessey

SIGNATURE

9/8/2019

DATE

Appendix C: Pre-production Calendar

B&E // Pre-production Timeline

- September 1st
 - Lock script edits
 - Speak with Greyson and Langston about any preferred crew members to be contacted first
- September 5th
 - PREP MEETING with Greyson and Langston
 - Discuss looks
 - Needed equipment
 - Budget
 - Timeline
 - SAG Paperwork with Langston
- September 6th
 - Contact preferred crew members
 - Gather list of other potential crew members to contact
- September 12th
 - Finalize and post all Casting Calls
 - Backstage
 - Actors Access
 - Finalize SAG paperwork application
 - Check first budget from Langston
- September 20th
 - Secure essential crew members
 - Production Design
 - Sound Team
 - Camera Team
 - Greyson
 - Gaffer
 - Begin casting out for PA's and other help
- September 23rd
 - Meeting with Laura Duval
 - Production Design discussions
 - Budget discussions
 - Art discussions
- October 1st
 - First location scout across the lake
 - Greyson, Langston, and Laura
 - Walkthrough the script with Greyson discussing shots
 - Get pictures of the pier to Tyler for stunt coordination to begin
- October 7th
 - Organize all digital submissions to Casting websites

- Upload digital submission to google drive and discuss with Greyson and Langston
 - Reach out to chosen talent and question about availability
- October 14th
 - Meeting with Laura Duval
 - Approve all art and production design purchases
 - Settle on a design for the swamp tour sign and begin construction on that
 - Talk about schedule leading up to shooting and getting Laura in early to prep the sets
- October 18th
 - Location scout with Greyson, Tyler, Silas, Cameron
 - Discuss first draft of the shotlist
 - Walkthrough script and use viewfinder to shoot storyboards
 - Closer look at the pier for stunt scene shows that it is unsuitable for jumping
 - Begin scouting for a new pier location
- October 19th
 - Tyler finds new pier location
 - Meeting with Greyson and Tyler on new pier to approve
- October 21st
 - Finalize Casting and Crew
 - Begin planning lunches / meals on set and purchasing all crafty equipment and supplies
- October 22nd
 - Meeting with Duane to organize the delivery and return of the Grip Truck during the entire shoot
- November 6th
 - Meeting on set with Laura Duval to prep Apartment set for shooting
- November 8th – 10th
 - Production Weekend 1
- November 15th – 17th
 - Production Weekend 2

Appendix D: Crew List

B&E by Zachary Hennessey				
Position	Name	Phone #	Email	Notes for Langston
(PRE)PRODUCTION				
Director	Zachary Hennessey	504-330-8119	zhennessey7@gmail.com	
Producer / 2nd AD	Diana Boylston	[REDACTED]	[REDACTED]	
1st AD	Langston Williams	[REDACTED]	[REDACTED]	
Script Supervisor	[REDACTED]	[REDACTED]	[REDACTED]	
Stunt Coordinator	Tyler Galpin	[REDACTED]	[REDACTED]	
Gaffer	Duane Prefume	[REDACTED]	[REDACTED]	
Locations Manager	[REDACTED]	[REDACTED]	[REDACTED]	
Production Assistant	Ariel Bryant	[REDACTED]	[REDACTED]	
Production Assistant	Benjamin Delbert	[REDACTED]	[REDACTED]	
Production Assistant	Ellis Verret	[REDACTED]	[REDACTED]	
Grip	Joshua M Allen	[REDACTED]	[REDACTED]	
Grip	Ian Andrew MacFadyen	[REDACTED]	[REDACTED]	
CAST				
Jake	Cameron Stout	[REDACTED]	[REDACTED]	
Ryan	Silas Borelly	[REDACTED]	[REDACTED]	
Ashley	Hannah Davis Trowell	[REDACTED]	[REDACTED]	
Mr King	Jonas Chartok	[REDACTED]	[REDACTED]	
Goon #1	Ron Patterson	[REDACTED]	[REDACTED]	
Goon #2	Justin Burkammer	[REDACTED]	[REDACTED]	
Goon #3	Michael Howard	[REDACTED]	[REDACTED]	
MANNY	Rob Eubanks	[REDACTED]	[REDACTED]	
NAVIN	Samir Khalil	[REDACTED]	[REDACTED]	
EXTRAS				
Swamp Tour Customer 1	John Hennessey	[REDACTED]	[REDACTED]	Boat can hold 12
Swamp Tour Customer 2	Michelle Hennessey	[REDACTED]	[REDACTED]	we'll have 4 crew ir
Swamp Tour Customer 3	Annie Broussard	[REDACTED]	[REDACTED]	means 8 extras to p
Swamp Tour Customer 4	Taylor Hennessey	[REDACTED]	[REDACTED]	
Swamp Tour Customer 5	Amy Hennessey	[REDACTED]	[REDACTED]	
Swamp Tour Customer 6	Leighton Ventura	[REDACTED]	[REDACTED]	
Swamp Tour Customer 7	Parker Sulik	[REDACTED]	[REDACTED]	
CAMERA				
Director of Photography	Greyson Welch	[REDACTED]	[REDACTED]	
Camera Operator	Zachary Hennessey	[REDACTED]	[REDACTED]	
1st AC	Brandon Keim	[REDACTED]	[REDACTED]	
DIT	James Pardue	[REDACTED]	[REDACTED]	
1st AC -	Brandon Keim	[REDACTED]	[REDACTED]	
ART TEAM				
Production Designer/Costumer	Laura Duval	[REDACTED]	[REDACTED]	
Hair and Makeup Artist	Xienet Miller	[REDACTED]	[REDACTED]	
Set dresser (Week 1)	Katherine Hill	[REDACTED]	[REDACTED]	
Prop Master	Griffith Rashad	[REDACTED]	[REDACTED]	
Set dresser (Week 2)	Soarett Scalise	[REDACTED]	[REDACTED]	
SOUND				
Sound Mixer	Johnny Clement	[REDACTED]	[REDACTED]	
Boom Op	Ian Glottelty (called 11/	[REDACTED]	[REDACTED]	
Sound Utility	Holly Ferrari	[REDACTED]	[REDACTED]	

[REDACTED]

Appendix E: Cast List

CAST

Jake	Cameron Stout
Ryan	Silas Borelly
Ashley	Hannah Davis Trowell
Mr King	Jonas Chartok
Goon #1	Ron Patterson
Goon #2	Justin Burkammer
Goon #3	Michael Howard
MANNY	Rob Eubanks
NAVIN	Samir Khalil

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]



Student: Zachary Hennessey	Email: zhennessey7@gmail.com Phone: 504-330-6119
Course#: 5600	Professor: Katie Garagiola
Project Title: B&E	Date: 11/8/2019

EXTRA RELEASE

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

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

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

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

Name: Taylor Hennessey	Email: [REDACTED] Phone: [REDACTED]
------------------------	--

Taylor Hennessey

11/8/2019

SIGNATURE

DATE

Student: Zachary Hennessey	Email: zhennessey7@gmail.com Phone: 504-330-6119
Course#: 5600	Professor: Katie Garagiola
Project Title: B&E	Date: 11/8/2019

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

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

Name: John Hennessey	Email: [REDACTED] Phone: [REDACTED]
----------------------	--

John Hennessey
SIGNATURE

11/8/2019
DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Zachary Hennessey	Email: zhennessey7@gmail.com Phone: 504-330-6119
Course#: 5600	Professor: Katie Garagiola
Project Title: B&E	Date: 11/8/2019

EXTRA RELEASE

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

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

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

Name: Michelle Hennessey	Email: [REDACTED] Phone: [REDACTED]
--------------------------	--

Michelle Hennessey

SIGNATURE

11/8/2019

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Zachary Hennessey	Email: zhennessey7@gmail.com Phone: 504-330-6119
Course#: 5600	Professor: Katie Garagiola
Project Title: B&E	Date: 11/8/2019

EXTRA RELEASE

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

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

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

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

Name: Annie Broussard	Email: [REDACTED] Phone: [REDACTED]
-----------------------	--

Annie Broussard
SIGNATURE

11/8/2019
DATE

Student: Zachary Hennessey	Email: zhennessey7@gmail.com Phone: 504-330-6119
Course#: 5600	Professor: Katie Garagiola
Project Title: B&E	Date: 11/8/2019

EXTRA RELEASE

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

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

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

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

Name: Amy Hennessey	Email: [REDACTED] Phone: [REDACTED]
---------------------	--

Amy Hennessey

SIGNATURE

11/8/2019

DATE

Appendix F: SAG/AFTRA



**Student Film Agreement
Pre-Production Cast List**

Please complete all fields.

Project Title: Breaking and Entering
 Signatory Student Producer: Zachary Hennessey
 Contact Person: Langston Williams Title: First Assistant Director
 Phone: [REDACTED] Email: [REDACTED]

Earliest Performer Travel Date(s): 11/8/2019 Earliest Rehearsal Date(s): [REDACTED]
 Principal Photography START DATE: 11/8/2019 Principal Photography END DATE: 11/17/2019

Total number of:
 Shooting Days: 6 Principal Performers [including stunt performer(s) and stunt coordinator(s)]: 9
 SAG-AFTRA Members: 2 Minors: 0

Complete all of the following that apply to your project:
 Stunt Coordinator Name: [REDACTED] Stunt Coordinator Phone/Email: [REDACTED]
 Studio Teacher Name: [REDACTED] Studio Teacher Phone/Email: [REDACTED]

Please include a line for every principal performer that you intend to hire, including stunt performers and stunt coordinator(s). If a role has not yet been cast, please insert "TBC" for the performer's name.

Submit an updated version of this document as "TBC" roles are cast.

Character Name	Performer's Name and Contact Number	SAG-AFTRA ID# or Last Four Digits SSN	Agent's Name and Contact Number	Total Days of Employment	Base Day Rate	Total Earnings	Deferred Pay? (Y or N)
JAKE	Cameron Stout	[REDACTED]	[REDACTED]	6 Days	\$ ⁰	\$0	Y
RYAN	Silas Borelly	[REDACTED]	[REDACTED]	6 Days	\$ ⁰	\$0	Y
ASHLEY	Hannah Trowell	[REDACTED]	[REDACTED]	3 Days	\$ ⁰	\$0	N
KING	Jonas Chartock	[REDACTED]	[REDACTED]	2 Days	\$ ⁰	\$0	N
NAVIN	Samir Khalil	[REDACTED]	None	2 Days	\$ ⁰	\$0	N
MANNY	Rob Eubanks	[REDACTED]	[REDACTED]	1 Days	\$ ⁰	\$0	N
GOON 1	Ron Patterson	[REDACTED]	None	2 Days	\$ ⁰	\$0	N
GOON 2	Benjamin Wood	[REDACTED]	[REDACTED]	2 Days	\$ ⁰	\$0	N
GOON 3	Michael Howard	[REDACTED]	None	2 Days	\$ ⁰	\$0	N
				Days	\$	\$	



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

FILM: Title: B&E (Breaking and Entering)
 FILMMAKER: Name: Zachary Hennessey
 PERFORMER: Name: Cameron Stout SS#: [REDACTED]
 Address: [REDACTED] Zip: [REDACTED]
 Performer's Phone: [REDACTED]
 EMPLOYMENT: Rate of Deferral: \$ 125⁰⁰ per day
 Role: Jobe
 Start Date: 11/8/19 (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 [Signature]
 Filmmaker Signature
 Date Nov. 8, 2019

By [Signature]
 Performer Signature
 Date Nov. 8, 2019

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



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

FILM: Title B+E
 FILMMAKER: Name: Zachary Hennessey
 PERFORMER: Name: Jeff Balpin SS#: [REDACTED]
 Address: [REDACTED] Zip: [REDACTED]
 Performer's Phone: [REDACTED]
 EMPLOYMENT: Rate of Deferral: \$ 125.00 per day
 Role: Utility Stunt
 Start Date: 11/17/19 (Total Guaranteed Employment 1 day)

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8. Re-takes, added scenes, looping, performed after allowable 20 shooting days or overall 6 calendar week production period has expired.

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By [Signature]
 Filmmaker Signature
 Date Nov 17, 2019

By [Signature]
 Performer Signature
 Date Nov. 17, 2019

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



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

FILM: Title B&E
 FILMMAKER: Name: Zachary Hennessey
 PERFORMER: Name: Silas Borelly SS#: [REDACTED]
 Address: [REDACTED] LA Zip: [REDACTED]
 Performer's Phone: [REDACTED]
 EMPLOYMENT: Rate of Deferral: \$ 12500 per day
 Role: Ryan
 Start Date: 11/8/19 (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.).

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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 [Signature]
Filmmaker Signature

By [Signature]
Performer Signature

Date Nov. 8, 2019

Date 11/8/19

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



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

FILM: Title: B & E
 FILMMAKER: Name: Zachary Hennessey
 PERFORMER: Name: Tyler Galpin SS# [REDACTED]
 Address: [REDACTED] Zip: [REDACTED]
 Performer's Phone: [REDACTED]
 EMPLOYMENT: Rate: \$ 1,005. (No deferral) per day
 Role: Stunt Coordinator
 Start Date: 11/17/19 (Total Guaranteed Employment 1 day)

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3. Per diem (on overnight location only).
4. Reimbursement for special hairdress, make-up or wardrobe.
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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 [Signature]
 Filmmaker Signature
 Date Nov. 17, 2019

By [Signature]
 Performer Signature
 Date 11/17

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



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

FILM: Title B & E
 FILMMAKER: Name: Zachary Hennessey
 PERFORMER: Name: Chris Fanguy SS [REDACTED]
 Address: [REDACTED] Zip [REDACTED]
 Performer's Phone: [REDACTED]

EMPLOYMENT: Rate of Deferral: \$ 125 per day
 Role: Utility Stunts
 Start Date: 11/19/19 (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:
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 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.
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 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 [Signature]
 Filmmaker Signature

By [Signature]
 Performer Signature

Date Nov. 17, 2019

Date Nov. 17, 2019

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



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

FILM: Title * B+E
 FILMMAKER: Name: Zachary Hennessey
 PERFORMER: Name: Jonas Chantock SS [REDACTED]
 Address: [REDACTED] IP: [REDACTED]
 Performer's Phone: [REDACTED]
 EMPLOYMENT: Rate of Deferral: \$ 125.00 per day
 Role: Mr King
 Start Date: 11/11/19 (Total Guaranteed Employment _____)

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.).

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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 [Signature]
 Filmmaker Signature
 Date _____

By [Signature]
 Performer Signature
 Date _____

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



SAG-AFTRA. SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

Picture Title 6 & E
Company N/A Production No. 00495744 Date 11/15/19 Contact Jack Hennessey Phone No. (504) 330-6119
Shooting Location [REDACTED] Is Today a Designated Day off? Yes No Production Type: MP TV MOW Industrial Other

SELECT FROM DROP-DOWN LIST		WORK TIME				MEALS			TRAVEL TIME				WARDROBE			PERFORMER'S SIGNATURE			
CAST	CHARACTER	Report Makeup Wardrobe	Report on Set	Dismiss on Set	Dismiss Makeup Wardrobe	1ST MEAL		2ND MEAL		Leave for Location	Arrive on Location	Leave Location	Arrive at Studio	Start Adj.	Meets Tutoring Time		No. of Outfits Provided	Forced Cell	MPVs
						In	Out	Start	Finish										
<u>Cameron</u>	<u>Jake</u>	<u>6:05</u>	<u>6:00 AM</u>			<u>12:00</u>	<u>12:30</u>									<u>1</u>			<u>[Signature]</u>
<u>Silas Bertly</u>	<u>Ryan</u>	<u>6:05</u>	<u>6:00 AM</u>			<u>12:00</u>	<u>12:30</u>									<u>1</u>			<u>[Signature]</u>

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



SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

Picture Title B+E Company N/A Production No. 00495744 Date 11/15/19 Contact _____ Phone No. _____ Shooting Location _____ Is Today a Designated Day off? Yes No Production Type: MP TV MOW Industrial Other

SELECT FROM DROP-DOWN LIST		WORK TIME				MEALS				TRAVEL TIME				WARDROBE			PERFORMERS SIGNATURE			
CAST	MINOR	CHARACTER	Report Make-up Wardrobe	Report on Set	Dismiss on Set	Dismiss Make-up Wardrobe	NO MEAL	1ST MEAL	2ND MEAL	Leave for Location	Arrive on Location	Leave Location	Arrive at Studio	Start Ad	Meals Tutoring Time	No. of Outfits Provided		Forecast Call	MP's	
							In	Out	Start	Finish	Start	Finish								
Stacy Cameron		Jake	6:05 AM	6:00 AM	6:00 PM			12:00	12:30							1			[Signature]	
Silas Bareilly		Ryan	6:05 AM	6:00 AM	6:00 PM			12:00	12:30							1			[Signature]	

*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 performer are not paid continuous employment.



SAG-AFTRA. SAG-AFTRA PERFORMERS PRODUCTION TIME REPORT

Exhibit G

Picture Title B+E
 Company N/A Production No 00495744 Date 11/16/19 Contact _____ Phone No. _____
 Shooting Location _____ Is Today a Designated Day off? Yes No Production Type: MP TV MOW Industrial Other

SELECT FROM DROP-DOWN LIST		WORK TIME				MEALS				TRAVEL TIME				WARDROBE			PERFORMER'S SIGNATURE					
CAST	MINOR?	CHARACTER	Report Makeup Wardrobe	Report on Set	Dismiss on Set	Dismiss Makeup Wardrobe	NO MEAL		1ST MEAL		2ND MEAL		Leave for Location	Arrive on Location	Leave Location	Arrive at Studio		Start Adj.	Mirror's Tinting Time	No. of Outfits Provided	Forced Cell	MP's
							In	Out	Start	Finish	Start	Finish										
Cameron Stout		Jake	6:05 AM	6:00	5:50		12:12	12:30	3:45	4:20			5:50						2			<i>[Signature]</i>
Silas Borely		Ryan	6:05 AM	6:00	5:50		12:12	12:30	3:45	4:20			5:50						2			<i>[Signature]</i>
Jones Chantal		King	6:05 AM	6:00	7:00		12:12	12:30											1			<i>[Signature]</i>

*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.

FINAL CAST LIST INFORMATION SHEET



SAG-AFTRA.

SAG-AFTRA
5757 Wilshire Boulevard
Los Angeles, CA 90036-3600

Date Filed: _____


PICTURE TITLE: B&E
 PRODUCTION COMPANY: None
 ADDRESS: [Redacted]
 PHONE: 504-330-6119
 DISTRIBUTOR: NTO Film School

SHOOTING LOCATION: Metairie/Mandeville/Slidell, Louisiana
 START DATE: NOV. 8, 2019 COMPLETION DATE: 11/17/19
 FEDERAL I.D. # [Redacted] STATE I.D. # N/A
 PICTURE # 004957744
 Check One: MP MOW 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		Start Date	Finish Date	Contract Type	Performer Type	Total Gross Salary	Base Salary	For SAG-AFTRA Use Only		
			Days	Weeks							Time Units	Salary Units	Total Units
Cameron Stewart	N/A	[Redacted]	7	1									
Silas Boreilly	N/A	[Redacted]	7	1									
Tyler Galpin	N/A	[Redacted]	1	1	11/17/19	11/17/19		Stunt Co-Ordin	\$1,005.00				
Geoff Galpin	N/A	[Redacted]	1	1	11/17/19	11/17/19		Stunt Utility deferred	\$125.00				
Chris Fanquy	N/A	[Redacted]	1	1	11/17/19	11/17/19		Stunt Utility deferred	\$125.00				
Eric Chartier	N/A	[Redacted]	2	1	11/18/19	11/18/19		Stunt Utility deferred	\$125.00				

- (1) Include days not worked, but consider worked under continuous employment provisions. Report contractually guaranteed work period or actual time worked, whichever is longer.
- (2) Insert for Daily or for Weekly type of contract.
- (3) Insert: A= Actor; ST=Stunt; P= 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.

 SAG-AFTRA DAY-OUT-OF-DAYS		Production Title Breaking and Entering					Prdducer Zachary Hennessey							
		Title of Series					Director Zachary Hennessey							
		Script Dated					UPM/Assistant Director Langston Williams							
		Month & Date	11/8	11/9	11/10	11/15	11/16	11/17						
		Day of Week	Fri	Sat	Sun	Fri	Sat	Sun						
		Shooting Days	1	2	3	4	5	6						
Performer Name		Role												Total Days
1.	Cameron Stout	JAKE	SW	W	W	W	W	WF						6
2.	Silas Borelly	RYAN	SW	W	W	W	W	WF						6
3.	Hannah Trowell	ASHLEY				SW	W	WF						3
4.	Jonas Chartock	KING					SW	WF						2
5.	Samir Khalil	NAVIN	SW	I	I	I	WF							2
6.	Rob Eubanks	MANNY		SWF										1
7.	Ron Patterson	GOON 1				SW	WF							2
8.	Benjamin Wood	GOON 2				SW	WF							2
9.	Michael Howard	GOON 3				SW	WF							2
10.														
11.														
12.														
13.														
14.														
15.														
16.														
17.														
18.														
19.														
20.														
Code Key		NOTES:												
T	Travel													
S	Start													
W	Work													
I	Idle (Non-Paid Day)													
H	Hold (Paid Day)													
F	Finish													

Appendix G: Stunt Coordinator



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

FILM: Title * B & E
 FILMMAKER: Name: Zachary Hennessey
 PERFORMER: Name: Tyler Galpin SS# [REDACTED]
 Address: [REDACTED] Zip [REDACTED]
 Performer's Phone: [REDACTED]
 EMPLOYMENT: Rate: \$ 1,005 ^{per day} (No deferral)
 Role: Stunt Coordinator
 Start Date: 11/17/19 (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 [Signature]
 Filmmaker Signature
 Date Nov. 17, 2019

By [Signature]
 Performer Signature
 Date 11/17

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

Appendix H: Location Contracts

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

Student: Zachary Hennessey	Phone & Email: zhennessey7@gmail.com 504-330-6119
Course #: 5600	Professor: Katie Garagiola
Project Title: B&E	Date: 9/8/2019

LOCATION CONTRACT

Permission is hereby granted to Zachary Hennessey (student filmmaker) by Tab Damiens (Owner/Agent) to use Northlake House the property and adjacent area, located at [REDACTED] for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 3 Days Weeks, beginning on 9/8/2019 (Day and Date) and ending on 9/10/2019 (Day and Date).

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

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

<u>Zachary Hennessey</u>	<u>9/8/2019</u>
STUDENT FILMMAKER	DATE
<u>Tab Damiens</u>	<u>9/8/2019</u>
OWNER/ AGENT	DATE
	PHONE

ADDRESS: [REDACTED]

Student: Zachary Hennessey

LOCATION CONTACT Project Title: B&E

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

Student: Zachary Hennessey	Email: zhennessey7@gmail.com	Cell: 504-330-6119
Course: 5600	Course Professor: Katie Garagiola	Project Title: B&E
Producer/Location Manager: Zachary Hennessey	Cell: 504-330-6119	

LOCATION CONTACT LIST

Script Location: MANSION	Actual Location: Tab Damiens' Home
Address: [REDACTED]	
Contact: Tab Damiens	Phone: [REDACTED]
Email: [REDACTED]	

Script Location: APARTMENT	Actual Location: Annie Broussard's Home
Address: [REDACTED]	
Contact: Annie Broussard	Phone: [REDACTED]
Email: [REDACTED]	

Script Location: YACHT	Actual Location: John Hennessey's Yacht "No Pressure"
Address: [REDACTED]	
Contact: John Hennessey	Phone: [REDACTED]
Email: [REDACTED]	

Script Location:	Actual Location:
Address:	
Contact:	Phone:
Email:	

Appendix I: Location Wrap Release

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

Student: Zachary Hennessey	Phone & Email: zhenessey7@gmail.com 504-330-6119
Course#: 5600	Professor: Katie Garagiola
Project Title: B&E	Date: 9/8/2019

LOCATION WRAP RELEASE

Location: MANSION

Property Owner/Agent: Tab Damiens

Address: [REDACTED]

Phone: [REDACTED]

Owner of the property described above 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 relation to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Department of Film & Theatre, 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.

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

Zachary Hennessey	9/8/2019
STUDENT FILMMAKER	DATE
Tab Damiens	9/8/2019
OWNER/ AGENT	DATE
[REDACTED]	
PHONE	

Student: Zachary Hennessey	Phone & Email: 504-330-6119 zhennessey7@gmail.com
Course#: 5600	Professor: Katie Garagiola
Project Title: B&E	Date: 11/18/2019

LOCATION WRAP RELEASE

Location: Apartment

Property Owner/Agent: Annie Broussard

Address: [REDACTED]

Phone: [REDACTED]

Owner of the property described above 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 relation to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Department of Film & Theatre, 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.

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

Zachary Hennessey	<u>11/18/2019</u>
STUDENT FILMMAKER	DATE
Annie Broussard	<u>11/18/2019</u>
OWNER/ AGENT	DATE
<u>[REDACTED]</u>	
PHONE	



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: Zachary Hennessey	Phone & Email: 504-330-6119 zhennessey7@gmail.com
Course#: 5600	Professor: Katie Garargiola
Project Title: B&E	Date: 11/19/2019

LOCATION WRAP RELEASE

Location: YACHT

Property Owner/Agent: John Hennessey

Address: NA

Phone: [REDACTED]

Owner of the property described above 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 relation to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Department of Film & Theatre, 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.

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

<u>Zachary Hennessey</u>	<u>11/19/2019</u>
STUDENT FILMMAKER	DATE
<u>John Hennessey</u>	<u>11/19/2019</u>
OWNER/ AGENT	DATE
<u>[REDACTED]</u>	
PHONE	

Appendix J: Shooting Stripboard

CAST MEMBERS

1. JAKE
2. RYAN
3. ASHLEY

4. MR. KING
5. NAVIN
6. MANNY

7. GOON 2
8. GOON 3

B & E**ONE LINE SCHEDULE 11-15****FRIDAY, NOVEMBER 8, 2019**

Sheet #: 6 4/8 pgs	Scenes: 5	INT/E: Day	UBER CAR Jake and Ryan ride in Uber	Cast: 1, 2, 5 &	Total Extras: 0
Sheet #: 4 2/8 pgs	Scenes: 3	INT/E: Day	JAKE AND RYAN'S APARTMENT Jake and Ryan prepare for a heist	Cast: 1, 2 &	Total Extras: 0
Sheet #: 5 5/8 pgs	Scenes: 4	INT/E: Day	JAKE AND RYAN'S CAR Jake's car won't start.	Cast: 1, 2 &	Total Extras: 0

End of Shooting Day 1 -- Friday, November 8, 2019 -- 1 3/8 Pages -- Time Estimate: 0:00

SATURDAY, NOVEMBER 9, 2019

Sheet #: 1 2 3/8 pgs	Scenes: 1	INT Day	JAKE AND RYAN'S APARTMENT Jake doesn't get the job. Manny comes for rent.	Cast: 1, 2, 6 &	Total Extras: 0
Sheet #: 2 1 5/8 pgs	Scenes: 2	INT Day	JAKE AND RYAN'S APARTMENT Jake and Ryan scheme to get rent.	Cast: 1, 2 &	Total Extras: 0

End of Shooting Day 2 -- Saturday, November 9, 2019 -- 4 Pages -- Time Estimate: 0:00

SUNDAY, NOVEMBER 10, 2019

Sheet #: 8 1 4/8 pgs	Scenes: 7	EXT Day	MANSION Jake and Ryan approach the mansion.	Cast: 1, 2, 5 &	Total Extras: 0
Sheet #: 9 3/8 pgs	Scenes: 8	INT Day	MANSION - FOYER Ryan assesses the premises.	Cast: 1, 2 &	Total Extras: 0
Sheet #: 10 5/8 pgs	Scenes: 9	INT Day	MANSION - LIVING ROOM Jake and Ryan trip security alarm.	Cast: 1, 2 &	Total Extras: 0

End of Shooting Day 3 -- Sunday, November 10, 2019 -- 2 4/8 Pages -- Time Estimate: 0:00

FRIDAY, NOVEMBER 15, 2019

Sheet #: 11 4 7/8 pgs	Scenes: 10	INT Day	MANSION - MASTER BEDROOM Jake and Ryan meet up with Ashley and open saf	Cast: 1, 2, 3 &	Total Extras: 0
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End of Shooting Day 4 -- Friday, November 15, 2019 -- 4 7/8 Pages -- Time Estimate: 0:00

SATURDAY, NOVEMBER 16, 2019

Sheet #: 12 2/8 pgs	Scenes: 10PT	INT/E: Day	MANSION - FOYER Mr. King and three goons enter house.	Cast: 4, 7, 8 &	Total Extras: 1
Sheet #: 13 5/8 pgs	Scenes: 11	INT Day	MANSION - STUDY Jake, Ryan, and Ashley escape. Ashley takes out	Cast: 1, 2, 3 &	Total Extras: 1

Sheet #: 15 1/8 pgs	Scenes: 13	INT Day	MANSION - DINING ROOM Jake sees one guard. Follow my lead	Cast: 1, 2, 3, 7 &	Total Extras: 0
Sheet #: 16 1 3/8 pgs	Scenes: 14	INT Day	MANSION - LIVING ROOM Jake, Ryan, and Ashley make run for elevator. Tal	Cast: 1, 2, 3, 7, 8 &	Total Extras: 0
Sheet #: 14 1/8 pgs	Scenes: 12	INT Day	MANSION - FOYER Jake, Ashley and Ryan sneak by Scooby Doo Styl	Cast: 1, 2, 3 &	Total Extras: 0
Sheet #: 17 7/8 pgs	Scenes: 15	INT Day	MANSION - ELEVATOR Ashley, Jake, and Ryan ride elevator down	Cast: 1, 2, 3, 8 &	Total Extras: 0
Sheet #: 18 1/8 pgs	Scenes: 16	EXT Day	MANSION - BACKYARD They bolt out house across backyard.	Cast: 1, 2, 3 &	Total Extras: 0
Sheet #: 20 5/8 pgs	Scenes: 18	EXT Day	KING'S YACHT Ryan, Jake, and Ashley ride yacht for swamp tour	Cast: 1, 2, 3, 5 &	Total Extras: 1

End of Shooting Day 5 -- Saturday, November 16, 2019 -- 4 1/8 Pages -- Time Estimate: 0:00

SUNDAY, NOVEMBER 17, 2019

Sheet #: 19 5 1/8 pgs	Scenes: 17	EXT Dusk	MANSION - PIER Ashley, Ryan, and Jake face off against Mr. King.	Cast: 1, 2, 3, 4 &	Total Extras: 0
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End of Shooting Day 6 -- Sunday, November 17, 2019 -- 5 1/8 Pages -- Time Estimate: 0:00

SPLINTER UNIT

Sheet #: 3 1/8 pgs	Scenes: 2PT	EXT Day	DOCK Mr. King buys a new yacht	Cast: 4 &	Total Extras: 1
Sheet #: 7 1/8 pgs	Scenes: 6	EXT Day	CAUSEWAY BRIDGE Car drives down bridge.	Cast: &	Total Extras: 0

Appendix K: Cast DOOD

Nov 15, 2019

Page 1 of 2

7:37 PM

Day Out of Days Report for Cast Members

Month/Day	11/08	11/09	11/10	11/11	11/12	11/13	11/14	11/15	11/16	11/17
Day of Week	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat	Sun
Shooting Day	1	2	3					4	5	6
1. JAKE	SW	W	W					W	W	WF
2. RYAN	SW	W	W					W	W	WF
3. ASHLEY								SW	W	WF
4. MR. KING									SW	WF
5. NAVIN	SW		W						WF	
6. MANNY		SWF								
7. GOON 2									SWF	
8. GOON 3									SWF	

Appendix L: Call Sheets

<table border="1" style="width:100%; border-collapse: collapse;"> <tr><td style="font-size: 8px;">Director</td><td>Zachary Hennessy</td></tr> <tr><td style="font-size: 8px;">Producer</td><td>Seth D Salvo</td></tr> <tr><td style="font-size: 8px;">1st AD</td><td>Largaton Williams</td></tr> </table>	Director	Zachary Hennessy	Producer	Seth D Salvo	1st AD	Largaton Williams	<div style="background-color: #ccc; padding: 10px; border: 1px solid #000;"> <h2 style="margin: 0;">B&E</h2> <p style="margin: 5px 0;">Friday, November 8th</p> </div>	<table border="1" style="width:100%; border-collapse: collapse;"> <tr><td style="font-size: 8px;">LUNCH</td><td>1:00 PM</td></tr> <tr><td style="font-size: 8px;">SUNRISE</td><td style="text-align: center;"> 6:00 AM</td></tr> <tr><td style="font-size: 8px;">SUNSET</td><td style="text-align: center;"> 5:08 PM</td></tr> <tr><td style="font-size: 8px;">WEATHER</td><td>High 61/Low 48</td></tr> <tr><td style="font-size: 8px;">Humidity</td><td>68%</td></tr> <tr><td style="font-size: 8px;">Precip</td><td>20%</td></tr> </table>	LUNCH	1:00 PM	SUNRISE	6:00 AM	SUNSET	5:08 PM	WEATHER	High 61/Low 48	Humidity	68%	Precip	20%																																																																																																																																						
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<p>Note 1: Individual call times may vary. Note 2: Questions? Call Largaton Williams</p>	<table border="1" style="width: 50%; border-collapse: collapse;"> <tr><td style="background-color: #f0f0f0; font-weight: bold;">CREW CALL</td><td style="color: red; font-weight: bold;">7:00 AM</td></tr> <tr><td style="background-color: #f0f0f0; font-weight: bold;">SHOOTING CALL</td><td style="color: red; font-weight: bold;">8:00 AM</td></tr> </table>	CREW CALL	7:00 AM	SHOOTING CALL	8:00 AM	<table border="1" style="width:100%; border-collapse: collapse;"> <tr><td style="font-size: 8px;">Nearest Hospital</td><td>Nearest Hospital</td></tr> <tr><td style="font-size: 8px;">East Jefferson General Hospital</td><td>4200 Houma Blvd, Metairie, LA 70006</td></tr> </table>	Nearest Hospital	Nearest Hospital	East Jefferson General Hospital	4200 Houma Blvd, Metairie, LA 70006																																																																																																																																																
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Director: Zachary Hennessy
 Producer:
 1st AD: Langston Williams

B&E
 Saturday, November 9, 2019

LUNCH: 2:00 PM
 SUNRISE: 6:21 AM SUNSET: 2:08 PM
 WEATHER: High 64/Low 31
 Humidity: 55% Precip: 0%

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

CREW CALL: 8:00 AM
 SHOOTING CALL: 8:00 AM

Nearest Hospital:
 East Jefferson General Hospital
 4200 Houma Blvd. Metairie, LA 70006

SCENE	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
1	INT/JAKE AND RYAN'S APARTMENT <i>Jake doesn't get the job. Manny comes for rent.</i>	D	2 2/3	1, 2, 3	[REDACTED]
2	INT/JAKE AND RYAN'S APARTMENT <i>Jake and Ryan scheme to get rent.</i>	D	1 2/3	1, 2	United States

TOTAL PAGES: 4 pages

#	NAME	CHARACTER	STATUS	CALL	MD/WD	SPECIAL INSTRUCTIONS
1	Cameron Stout	JAKE	SW	8:00 AM	8:02 AM	
2	Siaa Sorely	RYAN	SW	8:00 AM	8:02 AM	
3	Rob Subans	MANNY	SW	8:00 AM	8:02 AM	

ADVANCED SCHEDULE - 11/10/19

SCENE	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
17	EXT/MANSON - PER <i>Artery, Dusk and Blue face off against Ab. Ring</i>	Dusk	1 1/3	1, 2, 3, 4	[REDACTED]

PRODUCTION		CALL	SOUND	CALL
Director	Zachary Hennessy	8:00 AM	Sound Mixer	Johnny Clemens 8:00 AM
Producer			Boom Operator	Jan Gierke 8:00 AM
1st AD	Langston Williams	8:00 AM	Utility	Molly Savari 8:00 AM
2nd AD	Diana Boyleson	8:00 AM		ART
Script Supervisor			Production Designer	Laura Duvall 8:00 AM
Stunt Coordinator	Tyler Galpin	HOLD	Art Director	Katherine Hill 8:00 AM
Location Manager	Brianna Huber	8:00 AM	Prop Master	Griffin Rashad 8:00 AM
PA	Benjamin Deibert	8:00 AM		
PA	Robert David	8:00 AM		
Theater Professor	Karla Garapala	HOLD	WARDROBE	CALL
CAMERA		CALL		
Director of Photography	Grayson Welch	8:00 AM		
Camera Operator	Zachary Hennessy	8:00 AM		
1st AC	Bradley Galpin	8:00 AM	HAIR & MAKEUP	CALL
2nd AC	James Parvula	8:00 AM	Makeup and Hair	James Miller 8:00 AM
Grip AND ELECTRIC		CALL		
Gaffer	Duane Prefume	HOLD		
Grip	Joshua M. Allen	8:00 AM	CRAFT SERVICES	CALL
Grip	Mr. Andrew MacFadyen	8:00 AM		
TRANSPORTATION NOTES				
ROOMS/TRAVEL				

Director **Zachary Hennessy**
 Producer
 1st AD **Langston Williams**

B&E
 Sunday, November 10th

LUNCH 12:00 PM
 SUNRISE 6:22 AM SUNSET 5:06 PM
 WEATHER: High 68 / Low 53
 Humidity 51% Precip 0%

Note 1: Individual call times may vary.
 Note 2: Questions? Call Langston Williams

CREW CALL **6:00 AM**
 SHOOTING CALL **7:30 AM**

Nearest Hospital
 Avala Hospital in Covington, LA 70453
 67252 Industry Lane

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
7	EXT / MANSION Jake and Ryan approach the mansion.	D	14/8	1,2,3	United States
8	INT / MANSION - FOYER Ryan assesses the premises	D	3/8	1,2	
9	INT / MANSION - FOYER-LIVING ROOM Jake and Ryan trip security alarm.	D	5/8	1,2	
TOTAL PAGES					24/8

#	NAME	CHARACTER	STATUS	CALL	MU/WD	SPECIAL INSTRUCTIONS
1	Cameron Stout	JAKE	W	6:00 AM	6:05 AM	
2	Silas Boreilly	RYAN	W	6:00 AM	6:05 AM	
3	Samir Khalif	NAVIN	W	6:00 AM	6:05 AM	

ADVANCED SCHEDULE - 11/15/19

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
10	INT / MANSION-MASTER BEDROOM Jake and Ryan meet up with Ashley and open safe	D	47/8	1,2,3	United States
12	INT / MANSION-FOYER Jake, Ashley and Ryan steak by Scooby Doo Sty	D	15/8	1,2	
13	INT / MANSION-DINNING ROOM Jack sees one guard. Follow my lead	D	1/8	1,2,3,7	

PRODUCTION		CALL	SOUND		CALL
Director	Zachary Hennessey	6:00 AM	Sound Mixer	Johnny Clement	6:00 AM
Producer			Boom Operator	Ian Glotfelty	6:00 AM
1st AD	Langston Williams	6:00 AM	Utility	Holly Ferrari	6:00 AM
2nd AD	Diana Boylston	6:00 AM	ART		CALL
Script Supervisor			Production Designer	Laura Duval	HOLD
Stunt Coordinator	Tyler Galpin	HOLD	Art Director	Griffith Rashad	7:00 AM
Locations Manager					
PA	Benjamin Delbert	6:00 AM			
PA	Robert Devold	6:00 AM			
			WARDROBE		CALL
CAMERA		CALL			
Director of Photo	Greyson Welch	6:00 AM			
Camera Operator	Zachary Hennessey	6:00 AM	HAIR & MAKEUP		CALL
1st AC	Brandon Keim	6:00 AM	Make-up and Hair	XGenet Miller	
DIT	James Pardue				
GRIP AND ELECTRIC		CALL			
Gaffer	Duane Prefume	Move Truck			
Grip	Joshua M Allen	6:00 AM	CRAFT SERVICES		CALL
Grip	Ian Andrew MacFadyen	6:00 AM			
TRANSPORTATION NOTES					
PICKUPS/TRAVEL					

Director **Zachary Hennessy**
 Producer
 1st AD **Langston Williams**

B&E
 Friday, November 15th

LUNCH 12:00 PM
 SUNRISE 6:21 AM  SUNSET 5:06 PM 
 WEATHER: High 36 / Low 34
 Humidity 59% Precip 10%

Note 1: Individual call times may vary.
 Note 2: Questions? Call Langston Williams

CREW CALL 6:00 AM
SHOOTING CALL 7:30 AM

Nearest Hospital
 Avala Hospital in Covington, LA 70433
 67252 Industry Lane

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
10	INT / MANSION - MASTER BEDROOM Jake and Ryan meet up with Ashley and open safe	D	4 7/8	1, 2, 3	United States
12	INT / MANSION - FOYER Jake, Ashley and Ryan sneak by Scooby Doo Spy	D	1/8	1, 2, 3	
13	INT / MANSION - DINING ROOM Jake sees one guard. Follow my lead.	D	1/8	1, 2, 3, 7	
TOTAL PAGES					5 1/8

#	NAME	CHARACTER	STATUS	CALL	MU/WD	SPECIAL INSTRUCTIONS
1	Cameron Stout	JAKE	W	6:00 AM	6:05 AM	
2	Silas Boreilly	RYAN	W	6:00 AM	6:05 AM	
3	Hannah Davis Trowell	ASHLEY	SW	6:00 AM	6:05 AM	
7	Benjamin Wood	GOON 2	SW	6:00 AM	6:05 AM	

3						
7						

ADVANCED SCHEDULE - 11/16/19

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION
18	EXT / KING'S YACHT Ryan, Jake, Ashley ride yacht for swamp tour	D	5/8	1, 2, 3, 5	United States
11	INT / MANSION-STUDY Jake, Ryan, and Ashley escape. Ashley takes out	D	5/8	1, 2, 3	
14	INT / MANSION-LIVING ROOM Jake, Ryan, and Ashley makes a run for the elevator. Ta	D	1 3/8	1, 2, 3, 7, 8	
15	INT / MANSION - ELEVATOR Ashley, Jake, and Ryan ride elevator down	D	7/8		

SPLINTER UNIT - 11/16/19

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST / EXTRAS	LOCATION
10 FT	INT / EXT MANSION-FOYER Mr. King and three goons enter house.	D	2/8	4, 7, 8 / 1	United States
2 FT	EXT / DOCK Mr. King buys a new yacht.	D	1/8	4 / 1	
6	EXT / CAUSEWAY BRIDGE Car drives down bridge.	D	1/8	/ 0	

PRODUCTION		CALL	SOUND		CALL
Director	Zachary Hennessey	6:00 AM	Sound Mixer	Johnny Clement	6:00 AM
Producer			Boom Operator	Ian Glotfelty	6:00 AM
1st AD	Langston Williams	6:00 AM	Utility	Holly Ferrari	6:00 AM
2nd AD	Diana Boylston	6:00 AM	ART		CALL
Script Supervisor			Production Designer	Laura Duval	HOLD
Stunt Coordinator	Tyler Galpin	HOLD	Prop Master	Griffith Rashad	6:00 AM
Locations Manager			Set Dresser	Katherine Hill	6:00 AM
PA	Benjamin Delbert	6:00 AM			
PA	Robert Devold	6:00 AM			
Thesis Professor	Katie Garagiola	HOLD	WARDROBE		CALL
CAMERA		CALL			
Director of Photo	Greyson Welch	6:00 AM			
Camera Operator	Zachary Hennessey	6:00 AM	HAIR & MAKEUP		CALL
1st AC	Brandon Keim	6:00 AM	Make-up and Hair	Kienet Miller	6:00 AM
DIT	James Fardue	6:00 AM			
GRIP AND ELECTRIC		CALL			
Gaffer	Duane Prefume	Move Truck			
Grip	Joshua M Allen	6:00 AM	CRAFT SERVICES		CALL
Grip	Ian Andrew MacFadyen	6:00 AM			
TRANSPORTATION NOTES					
PICKUPS/TRAVEL					

Director: Zachary Hernandez		B&E	LUNCH 12:00 PM	
Producer: [Redacted]			SUNRISE 6:07 AM	SUNSET 5:01 PM
Set AD: Langston Williams			WEATHER: High 55, Low 34	
Note 1: Individual cell breakdown vary. Note 2: Characters/Call Langston Williams [Redacted]		CREW CALL 6:00 AM SHOOTING CALL 7:30 AM	Nearest Hospital Avale Hospital in Covington, LA 70432 87257 Industry Lane	

SCENES	SET AND DESCRIPTION	DW	PAGES	CAST	LOCATION
1.1	INT: MANSION - STUDY Jake, Ashley and Ryan escape. Ashley takes out	12	5.6	1, 2, 3	[Redacted]
1.2	INT: MANSION - DINING ROOM Jake takes out guard. Ashley escapes.	12	1.6	1, 5, 3, 7	[Redacted]
1.4	INT: MANSION LIVING ROOM Jake, Ryan, and Ashley make a run for the elevator.	12	1.3(1)	1, 2, 3, 7, 8	United States
1.5	INT: MANSION - ELEVATOR Ashley, Jake, and Ryan ride elevator down	12	7(1)	1, 2, 3, 8	[Redacted]
1.6	EXT: MANSION-BACKYARD They exit out the house across the backyard.	12	1(1)	1, 2, 3	[Redacted]
1.8	EXT: KING'S YACHT Ryan, Jake and Ashley ride yacht for escape plan.	12	5.6	1, 2, 3, 5	[Redacted]

#	NAME	CHARACTER	STATUS	CALL	NUMO	SPECIAL INSTRUCTIONS
1	Colman Domingo	JAKE	W	6:00 AM	6:05 AM	
2	Blake Bonny	RYAN	W	6:00 AM	6:05 AM	
3	Hannah Davis Howell	ASHLEY	SW	6:00 AM	6:05 AM	
4	Jenna Chastek	KING	SW	6:00 AM	6:05 AM	
5	Dante Knight	NAVIN	W	6:00 AM	6:05 AM	
7	Justin Burkhalter	COON 1	SW	6:00 AM	6:05 AM	
8	Tom Walker	COON 2	SW	6:00 AM	6:05 AM	
9	Michael Jones	COON 3	SW	6:00 AM	6:05 AM	

SCENES	SET AND DESCRIPTION	DW	PAGES	CAST	LOCATION
1.7	EXT: FISH AND BOAT Jake, Ryan, and Ashley escape. Ashley takes out	12	5.1(1)	1, 2, 3, 4	[Redacted]

SCENES	SET AND DESCRIPTION	DW	PAGES	CAST / EXTRAS	LOCATION
12.1 INT: STUDIO - 11/16/19					

Director **Zachary Hennessy**
 Producer
 Set AD **Langston Williams**

B&E
 Sunday, November 17th

LUNCH 12:00 PM
 SUNRISE 6:26AM  SUNSET 5:01PM 
 WEATHER: High 63 / Low 43
 Humidity 47% Precip 0%

Note 1: Individual call times may vary.
 Note 2: Questions? Call Langston Williams

CREW CALL **6:00 AM**
 SHOOTING CALL **7:30 AM**

Nearest Hospital
 Avala Hospital in Covington, LA 70433
 67252 Industry Lane

SCENES		D/N	PAGES	CAST	LOCATION
17	EXT / PIER AND BOAT Ashley, Ryan, and Jake face off with Mr. King.	DUSK	5 1/8	1, 2, 3, 4	[REDACTED] United States

#	NAME	CHARACTER	STATUS	CALL	MU/WD	SPECIAL INSTRUCTIONS
1	Cameron Stout	JAKE	WF	6:00 AM	6:05 AM	
2	Silas Boreilly	RYAN	WF	6:00 AM	6:05 AM	
3	Hannah Davis Trowell	ASHLEY	WF	6:00 AM	6:05 AM	
4	Jonas Chartock	KING	W	6:30 AM	6:35 AM	
X9	Tyler Galpin	STUNT COORDINATOR	SWF	6:00 AM	6:05 AM	
X10	Jeff Galpin	Stunt Utility	SWF	6:00 AM	6:05 AM	
X11	Chris Fanguy	Stunt Utility	SWF	6:00 AM	6:05 AM	

ADVANCED SCHEDULE - 11/17/19

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST	LOCATION

SPLINTER UNIT - 11/16/19

SCENES	SET AND DESCRIPTION	D/N	PAGES	CAST / EXTRAS	LOCATION

PRODUCTION		CALL	SOUND		CALL
Director	Zachary Hennessey	6:00 AM	Sound Mixer	Johnny Clement	6:00 AM
Producer			Boom Operator	Ian Giotfelty	6:00 AM
1st AD	Langston Williams	6:00 AM	Utility	Holly Ferrari	6:00 AM
2nd AD	Diana Boylston	6:00 AM	ART		CALL
Script Supervisor			Production Designer	Laura Duval	6:00 AM
Stunt Coordinator	Tyler Galpin	6:00 AM	Prop Master	Griffith Rashad	6:00 AM
Locations Manager			Set Dresser	Katherine Hill	HOLD
PA	Benjamin Delbert	6:00 AM	Set Dresser	Scarlett Scalise	HOLD
PA	Ellis Verret	6:00 AM			
Stunt Utility	Jeff Galpin	6:00 AM			
Stunt Utility	Chris Fanguy	6:00 AM			
Thesis Professor	Katie Garagiola	HOLD	WARDROBE		CALL
CAMERA		CALL			
Director of Photo	Greyson Welch	6:00 AM			
Camera Operator	Zachary Hennessey	6:00 AM	HAIR & MAKEUP		CALL
1st AC	Brandon Keim	6:00 AM	Make-up and Hair	Kienet Miller	6:00 AM
DIT	James Fardue	6:00 AM			
GRIP AND ELECTRIC		CALL			
Gaffer	Duane Prefume	Move Truck			
Grip	Joshua M Allen	6:00 AM	CRAFT SERVICES		CALL
Grip	Ian Andrew MacFadyen	6:00 AM			
TRANSPORTATION NOTES					
PICKUPS/TRAVEL					

Appendix M: Shot List

"Breaking & Entering" | SHOT LIST V.01

SHOT	ACTION	CAMERA	EQUIPMENT	LIGHTING	SFX	NOTES
1.1	Jake on the phone.	OU Jake. Static.	60mm. Sticks.	-	-	-
1.2	Jake looks at Ryan.	OU Jake. Static.	60mm. Sticks.			
1.3	Ryan playing video games.	MED Ryan. Static.	36mm. Sticks.			
1.4	Jake sits down onto couch next to Ryan.	MED 2shot. Static.	21mm. Sticks.			
1.5	Ryan peers through the peep hole.	ECU Profile Static	86mm. Sticks.			
1.6	Ryan says "It's Manny dude."	Crash in OU Ryan	36mm. Dolly.			
1.7	Jake jumps up. Joins Ryan at the door.	MED Jake.	60mm. Sticks.			
1.8	Ryan opens door. Speaks to Manny.	OU Ryan. Thru door. Static.	36mm. Sticks.			
1.9	Manny speaks to Ryan.	MED Manny. Static.	36mm. Sticks.			
1.10	Door slams shut. Jake & Ryan look at each other.	MED 2shot. Static.	36mm. Sticks.			
2.1	J&R on couch. Signature handshake. (Match 1.4)	MED 2shot. Static.	36mm. Sticks.			
2.2	Jake fiddles with zippo. Looks at insignia.	OU. Flame FG.	86mm. Sticks.			
2.3	Ryan talks to Jake	Profile Ryan MED. Static.	60mm. Sticks.			
2.4	Jake talks to Ryan. (reverse)	Profile Jake MED. Static.	60mm. Sticks.			
2.5	TV playing the news.	MED. Static; Pushin.	60mm. Dolly.			
2.6	Jake has an idea watching TV.	Pushin. MED.	36mm. Dolly.			
2.7	Signature handshake	OU Hands. Static.	60mm. Sticks.			
3.1	Crash Zoom Montage #1 - duffie zip	Snap Zoom OU.	18-86. Sticks.			
3.2	Crash Zoom Montage #2 - gloves	Snap Zoom OU.	18-86. Sticks.			
3.3	Crash Zoom Montage #3 - grabbing keys	Snap Zoom OU.	18-86. Sticks.			
3.4	Crash Zoom Montage #4 - trunk shut	Snap Zoom OU.	18-86. Sticks.			
3.5	Air guitars.	Whip Pan. MED.	36mm. Sticks.			
4.1	Jakes hops in the car. Looks at Ryan.	MED Jake. Static.	60mm. Sticks.			
4.2	Ryan hops in the car. Looks at Jake	MED Ryan. Static.	60mm. Sticks.			
4.3	Keys in ignition. INSERT.	OU Keys. Static.	60mm. Sticks.			
4.4	Car sitting in garage.	Wide. Static.	21mm. Sticks.			
5.1	J&R in Uber.	2shot. Static.	21mm. Sticks.			
5.2	Navin driving.	MED. Static.	36mm. Sticks.			
6.1	Drone shot of causeway	Drone	Drone			
7.1	J&R exit the vehicle. Notice the house.	MED. 2shot. Low angle.	36mm. Sticks.			
7.2	The house is huge.	Wide. Low angle.	21mm. Sticks.			
7.3	Jake says goodbye to Navin. Car drives off.	Profile. MED.	60mm. Sticks.			
7.4	J&R walk up the stairs. Arrive at the door.	Dolly left w/ porch FG. Arrive on profile at door.	36mm. Dolly.			
7.5	Car in driveway. (Reverse 7.6)	Dolly. Tracking. POV	60mm. Dolly.			
7.6	Jake hacks in.	OU Jake. Profile. Static.	60mm. Sticks.			
7.7	Light in window. INSERT.	Static. Long lens.	60mm. Sticks.			

SHOT	ACTION	CAMERA	EQUIPMENT	LIGHTING	SFX	NOTES
7.8	Ryan talking to Jake.	OU Ryan. Static.	50mm. Sticks.			
8.1	J&R enter the house. Chandelier is huge.	Lowangle 2shot pulling.	21mm. Dolly.			
8.2	Huge chandelier.	Dolly. Rotate. Looking up	35mm. Dolly.			
8.3	J&R keep walking. Reveal massive windows.	Pushing behind. MED.	35mm. Dolly.			
9.1	Jake dialogue.	MED Jake.	35mm. Dolly.			
9.2	Ryan behind couch. Dialogue.	MED Ryan.	35mm. Handheld.			
9.3	Jake startled by Ryan.	MED Jake.	35mm. Handheld.			
9.4	J&R head down hallway. Reveal red light.	-	35mm. Handheld.	Blinking red light		
10.1	Ryan peers into the master bedroom. Hit by Ashley's pan & knocked to the floor.					
10.2	Jake sees Ryan get whacked then notices Ashley. Dialogue.	MED Jake.	35mm. Handheld.			
10.3	Ryan on the ground.	MED Ryan. Ashley POV.	35mm. Handheld.			
10.4	Ashley dialogue.	OU Ashley.	35mm. Handheld.			
10.6	Jake joins Ryan on the ground.	MED thru Ashley's legs.	35mm. Handheld.			
10.8	Ashley towers over J&R.	MED Ashley. POV J&R.	35mm. Handheld.			
10.7	J&R on ground.	MED 2shot J&R	35mm. Handheld.			
10.8	Establish the room.	-	-			
10.9	Establish the safe.					
10.10	Ashley coverage.	MED Ashley. OS Jake.	35mm. Sticks.			
10.11	Jake coverage.	MED Jake. OS Ashley.	35mm. Sticks.			
10.12	Ryan gets up & falls down.	MED Ryan. OS J&A.	50mm. Sticks.			
10.13	Safe pops open. INSERT	OU Safe door.	35mm. Sticks.			
10.14	Ashley digs through safe. Holds up USB.	OU Ashley. Low angle.	50mm. Sticks.			
10.16	Digging through safe. (REVERSE 10.14)	OU safe. POV Ashley.	50mm. Sticks.			
10.18	Jake sits down at a laptop. USB is tossed to him. He plugs it in. Ashley joins.	MED Jake.	35mm. Dolly.			
10.17	Ashley tosses Jake USB.	MED Ashley. POV Jake.	35mm. Sticks.			
10.18	Computer screen "VFX"	OU screen. OS Jake.	35mm. Sticks.			
10.19	Ryan crawls up to safe.	MED Ryan. Floor level.	35mm. Dolly.			
10.20	Ashley & Jake hug, then almost kiss.	MED 2shot Profile.	35mm. Sticks.			
10.21	Post-hug Jake coverage. Notices lights.	OU Dirty OS Jake	35mm. Sticks.			
10.22	Post-hug Ashley coverage	OU Dirty OS Ashley	35mm. Sticks.			
10.23	Jake discovers & examines security camera.	MED tracking into a OU Jake. Curved?	35mm. Dolly.	Red light blinks on Jake's face?		
10.24	Security camera computer screen. "VFX"	OU computer screen	35mm. Sticks.			
10.26	Ashley coverage at security camera. "K" insignia keys.	MED Ashley.	35mm. Sticks.			
10.28	Ashley dialogue w/ Ryan.	MED Ashley.	35mm. Sticks.			
10.27	Ryan dialogue w/ Ashley	MED Ryan.	35mm. Sticks.			

SHOT	ACTION	CAMERA	EQUIPMENT	LIGHTING	SFX	NOTES
10.28	*K* insignia on keys. INSERT.	OU Keys. Static.	60mm. Sticks.			
10.29	Ashley peers around wall. Coast is clear.	MED Ashley.	60mm. Sticks.			
10.30	Jake pecks the keyboard.	OU Jake.	36mm. Sticks.			
10.31	Keys on keyboard. INSERT.	OU Keys.	60mm. Sticks.			
11.1	J&R&A stack against a wall. Goon around the corner.	Pushin WIDE-MED.	36mm. Dolly.			
11.2	Jake dialogue.	OU Jake.	36mm. Sticks.			
11.3	Phone goes off.	OU Ryan.	36mm. Sticks.			
11.4	Goon approaches. Gun knocked. Knocked out.	MED pulling.	36mm. Dolly.			
11.5	Ashley knocks down & knocks out.	MED Ashley. Dirty Goon.	36mm. Sticks.			
11.6	Goon hits ground. Ryan dialogue. Group leaves.	Ground. Wide. OS Goon.	21mm. Sticks.			
12.1	J&A walk by. Ryan Scooby doo.	Wide. Static.	36mm. Sticks.			
13.1	Jakes peers around corner.	OU Jake.	60mm. Handheld.			
13.2	Jake talks with R&A.	OU Jake. OS J&A.	36mm. Handheld.			
14.1	Goon on guard in the distance.	MED long lens @ Goon.	60mm. Sticks w/ float.			
14.2	J goes. A goes. Ryan trips.	Wide. Static.	36mm. Sticks.			
14.3	Goon approaches. Looks down at Ryan. Tapped on shoulder. Knocked out with pan. Gun fires.	MED low angle. Pulling.	36mm. Dolly.			
14.4	Ryan on ground. Begs for mercy. Throws duffie.	MED POV Goon.	36mm. Dolly.			
14.5	Ashley looks on as Ryan is doomed.	MED Ashley.	36mm. Sticks.			
14.6	Post-Goon Ryan coverage. Ashley enters.	MED Ryan.	36mm. Sticks.			
14.7	Post-Goon Jake coverage.	MED Jake.	36mm. Sticks.			
14.8	Group runs from 3rd goon into elevator.	Wide 3shot.	36mm. Sticks.			
14.9	3rd Goon appears.	Long lens	86mm. Handheld.			
14.10	Group struggles to get into elevator & shut door.	Pushin WIDE-MED.	36mm. Dolly.			
15.1	Ashley slams elevator button. INSERT	OU button	60mm. Sticks.			
15.2	Elevator gag. Group goes down. Ryan dialogue. Lurches to a hault.	MED 3shot. Boom up.	21mm. Sticks.			
15.3	Elevator coverage. Singles.	OU singles.	36mm. Handheld.			
15.4	Elevator door burst open & group struggles out.	MED @ Elevator	36mm. Handheld.			
16.1	Group runs towards pier. Things pass in FG.	Wide. Tracking.	-			
16.2	Group runs towards pier. 2nd angle.	-	-			
17.1	Running - Ashley runs dialogue	MED Ashley	36mm. Handheld.			
17.2	Running - Ryan runs dialogue.	MED Ryan	36mm. Handheld.			
17.3	Pre-Fight - Mr. King coverage.	MED Ryan & King	36mm. Handheld.			
17.4	Pre-Fight - J&A&R group coverage.	MED 3shot.	36mm. Handheld.			
17.5	Pre-Fight - Mr. King coverage closeups	OU OS @ King	60mm. Handheld.			
17.6	Pre-Fight - Group coverage closeups.	OU singles.	60mm. Handheld.			
17.7	Pre-Fight - Jake & USB coverage.	MED. Single.	60mm. Handheld.			

SHOT	ACTION	CAMERA	EQUIPMENT	LIGHTING	SFX	NOTES
17.8	Pre-Fight - USB closeup. Almost falls in water.	OU keys.	50mm. Handheld.			
17.9	Pre-Fight - Ashley & Ryan coverage.	MED. POV Jake.	35mm. Handheld.			
17.10	Pre-Fight - Jake winks at A&R.	OU Jake. OS J&R.	35mm. Handheld.			
17.11	Fight - King & Jake fight.	MED coverage.	35mm. Handheld.			
17.12	Fight - Gas can. INSERT.	MED gas can.	35mm. Handheld.			
17.13	Fight - Ryan & Ashley coverage	MED 2shot.	35mm. Handheld.			
17.14	Fight - Closeup King.	OU. Lowangle.	35mm. Handheld.			
17.15	Fight - Closeup Jake.	OU. POV King.	35mm. Handheld.			
17.16	Fight - Ashley knocks King with pan.	-	35mm. Handheld.			
17.17	Post-Fight - Ashley helps Jake up.	OU Ashley.	35mm. Handheld.			
17.18	Post-Fight - Ashley helps Jake up.	OU Jake.	35mm. Handheld.			
17.19	Post-Fight - Ryan coverage.	MED Ryan.	35mm. Handheld.			
17.20	King Returns - Mr. King coverage	MED King	35mm. Sticks.			
17.21	King Returns - Group coverage	MED 3shot.	35mm. Sticks.			
17.22	King Returns - Jake coverage. Zippo lighter.	OU Jake.	50mm. Sticks.			
17.23	King Returns - Mr. King coverage closeups	OU Mr. King	50mm. Sticks.			
17.24	King Returns - Ashley coverage	OU Ashley	35mm. Sticks.			
17.25	King Returns - Ryan coverage	OU Ryan.	35mm. Sticks.			
17.26	Fire - Duffle bag catches fire. INSERT.	OU duffle.	35mm. Sticks.			
17.27	Fire - King grabs bag & runs for the water & jumps	TBD				
17.28	Post-Fire - Group boards the yacht.	Wide 3shot. Static.	35mm. Sticks.			
17.29	Post-Fire - King in water grabbing floating cash.	MED. Water level.	50mm. Handheld.			
17.30	Post-Fire - Boat pulls away from dock.	Wide. Static.	35mm. Sticks.			
17.31	Post-Fire - Boat drives away.	Drone.	Drone.			
18.1	Navin driving yacht. Ryan w/ loudspeaker.	MED. Static.	35mm. Sticks.			
18.2	Ryan dialogue.	OU Ryan. Static.	50mm. Sticks.			
18.3	People on yacht having a good time. Land on Jake & Ashley in the back.	Wide into MED 2shot.	35mm. Dolly.			
18.4	Jake coverage.	OU. OS Ashley.	35mm. Sticks.			
18.5	Ashley coverage.	OU. OS Jake.	35mm. Sticks.			
18.6	Sign on the back of the boat. INSERT.	MED sign.	35mm. Sticks.			
18.7	The boat takes off for some trees.	Drone.	Drone.			

Appendix N: Script Supervisor

My film did not have a script supervisor. I feel that given the circumstances; I was able to accomplish this film without the help of one. However, I did in fact hire one to be on set. My script supervisor agreed to work on my thesis long before most of the other crew members, but leading up to my shoot, my script supervisor was called in to work on another film. On this other film set, he was worked extremely hard and the set was unforgiving and not fun. Unfortunately, this ruined his motivation to work on my production the very next weekend. I found this out within five days moving into production.

Instead of grabbing an underqualified supervisor or taking one of my qualified but already designated crew members and sticking them with the task I made an executive decision to go without one. We did in fact suffer from this slightly as there is a rather glaring continuity issue in my film. We had the main characters wearing gloves when they entered the MASON location and they are only seen in the very first scene inside the mansion then they disappear for the rest of the shoot. I do not think this mistake kills my film, and I do not think that there were any other glaring issues caused by the lack of a script supervisor.

In the future I will definitely continue to work with script supervisor's because I find their reports invaluable at later stages in production, however, I think I made the correct decision in not scrambling to try to find another supervisor or taking away from my other personnel to cover the position.

Appendix O: Post-production Calendar

B&E // Post-production Timeline

- November 20th
 - Transfer and transcode all footage to two redundant drives
 - Watch dailies with Greyson
 - Discuss possibility of reshoots
- November 25th
 - Decide on the necessity of reshoots
- December 1st
 - Find and lock down a professional editor
 - Find and lock down a post-production sound designer
 - Begin reaching out to composers
- January 1st
 - Send Editor 1 drive with all footage
 - Begin looking for supplemental post crew members
 - Graphic designer for poster
- January 15th
 - Review cut 1 from Editor and return notes to him
- February 1st
 - Review cut 2 from editor and return notes asap
 - Finalize decision on graphic designer
 - Finalize decision on post sound design
 - Finalize decision on composer
- February 21st
 - Shoot B-roll media
 - Drone transition shots
 - Plan meeting with Jonas to take news reel pictures
- March 1st
 - Begin reviewing first drafts of composition
 - Finalize poster design
 - Achieve Picture Lock
- March 6th
 - Finalize composition
 - Meeting with FotoKem
 - Discuss delivery and coloring options
 - Prepare comps to send to them
- March 16th
 - Deliver to FotoKem (postponed)
 - Deliver to post-production sound design (postponed)
- March 23rd
 - Deliver to committee members (postponed)

Appendix P: Composer Contract



Student: Zachary Hennessey	Email: zhennessey7@gmail.com Phone: 504-330-6119
Composer: Amandeep Sondhi	Email: [REDACTED] Phone: [REDACTED]
Project Title: B&E	Date: 4/3/2020

COMPOSER LICENSE AGREEMENT FOR THESIS FILM

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

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

Student agrees to accord Composer credit in the film and, where possible, in marketing materials, advertising or notices for the Project. Composer's credit shall read as follows: "Music Composed by Amandeep Sondhi"

This agreement will not be valid without execution of the Certificate of Authorship below.

ACCEPTED AND AGREED TO:

Composer:	Amandeep Sondhi PRINT NAME	Amandeep Sondhi SIGNATURE	4/3/2020 DATE
Student:	Zachary Hennessey PRINT NAME	Zachary Hennessey SIGNATURE	4/3/2020 DATE

CERTIFICATION OF AUTHORSHIP

I, Amandeep Sondhi, certify that I have composed all musical compositions and/or musical material submitted by me to Zachary Hennessey Student/ Student for use in the Thesis Project currently titled "B&E" and that such compositions and/or materials are original creations by me and the Student's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.

Signature of Composer: Amandeep Sondhi

Appendix Q: Budget

UNO FTA STUDENT FILM BUDGET

Class: 6910
Project Title: B&E
Producer: Seth Di Salvo
Director: Zachary Hennessey
Script Date: September 12, 2016

Budget Prepared by: Langston A. Williams
Budget Date: October 7, 2019
Shoot Dates: November 8 – 10 & 15 – 17 2019
Delivery Date: TBD

Acct#	Category Description	Page	Total
11-00	STORY / RIGHTS & WRITING	1	74
13-00	PRODUCER AND STAFF	1	0
14-00	DIRECTOR AND STAFF	1	0
16-00	CAST	1	1225
TOTAL ABOVE-THE-LINE			1299
20-00	EXTRAS & STAND-INS	4	85
21-00	PRODUCTION STAFF	5	0
22-00	PRODUCTION DESIGN	6	80
23-00	SET CONSTRUCTION	6	120
24-00	SET DECORATION	6	335
25-00	PROPS	7	263
26-00	SET OPERATIONS	8	60
27-00	LIGHTING	9	25
28-00	CAMERA & VIDEO	9	518
30-00	PRODUCTION SOUND	11	106
31-00	WARDROBE	12	405
32-00	MAKEUP & HAIR	13	98
33-00	SPECIAL EFFECTS	13	0
34-00	VISUAL EFFECTS	13	0
35-00	TRANSPORTATION	14	290
36-00	LOCATIONS & FACILITIES	14	1,049
TOTAL PRODUCTION			3,324
45-00	EDITORIAL	17	180
46-00	MUSIC & <u>POST PRODUCTION</u> SOUND	17	250
53-00	STOCK FOOTAGE	17	0
TOTAL <u>POST PRODUCTION</u>			430
67-00	PRODUCTION INSURANCE	18	120
70-00	GENERAL EXPENSES	18	500
TOTAL OTHER			620
Total Above-The-Line			678
Total Below-The-Line			4,374
Total Above and Below-The-Line			5,052
Grand Total			5,052

UNO FTCA, MM Budgeting

Appendix R: Test Screening

B&E

Test Screening Questionnaire

1. Did the film feel slow at any point? If so, which scene did you feel was the slowest?
2. Did you understand who ASHLEY was and what she was doing in the mansion already?
3. Did the overall length feel appropriate for the plot that took place?
4. Did the music feel appropriate in each scene? Did it drop out at logical points?
5. Did the resolution of the plot make sense to you?

B&E

Test Screening Conclusions

Before screening my film, my main concerns were pacing and landing the jokes. It was extremely helpful to watch audiences view my film for the first time and take notes on where they would laugh. For instance, leaving pauses after the jokes for the audience to laugh in was a huge help. Another good example of this was that elevator scene. In this scene I was able to add a laugh by creating an awkward silence between the characters based off a note from one of my test screenings.

Pacing was more challenging to gauge just by watching my audience. My questions were aimed at deducing where the film was slowest. What the questionnaire revealed was that there was a huge drop in pace during the safe breaking scene. This halted all the momentum of the film and paused it for too long. I was able to ease this slow down with some music and cutting of the scene. Intercutting this scene with RYAN crawling to the safe and emptying it of cash as well as adding a low musical note in the background helped to ease this transition before diving right back into the action when the security camera comes up on the television screen.

Appendix S: Distribution Plan

For the distribution of this film I would like to start by entering festivals nearby. I want to do this to build some notoriety for the film and possibly gain a few laurels to place with it when it finally releases for everyone to see online. I will release the film via YouTube to my channel and list it on all social media platforms in order to drive views up. Here is a list of the festivals I wish to enter and why:

- UNO Film Festival
 - This one is self-explanatory. I would like to see how my film stacks up against some of my classmates as well as pit it against some very talented filmmakers that I know are currently within this program.
- Cinema on the Bayou
 - This festival takes place in Lafayette, Louisiana. It has many award categories just for narrative shorts such as *B&E*.

- Southern Screen Film Festival
 - This is another festival that takes place in Lafayette. Since it is nearby it is a prime candidate to enter. However, there is not a ton of information about this festival online.
- New Orleans Film Festival
 - I'd love to enter *B&E* to this festival not only because I believe it is a great festival but because it would give me an opportunity to invite all my family and friends to come and see my film on the big screen.

Appendix T: Festival Marketing Package

Silas **Borelly** - Cameron **Stout** - Hannah **Trowell** - Jonas **Chartock**



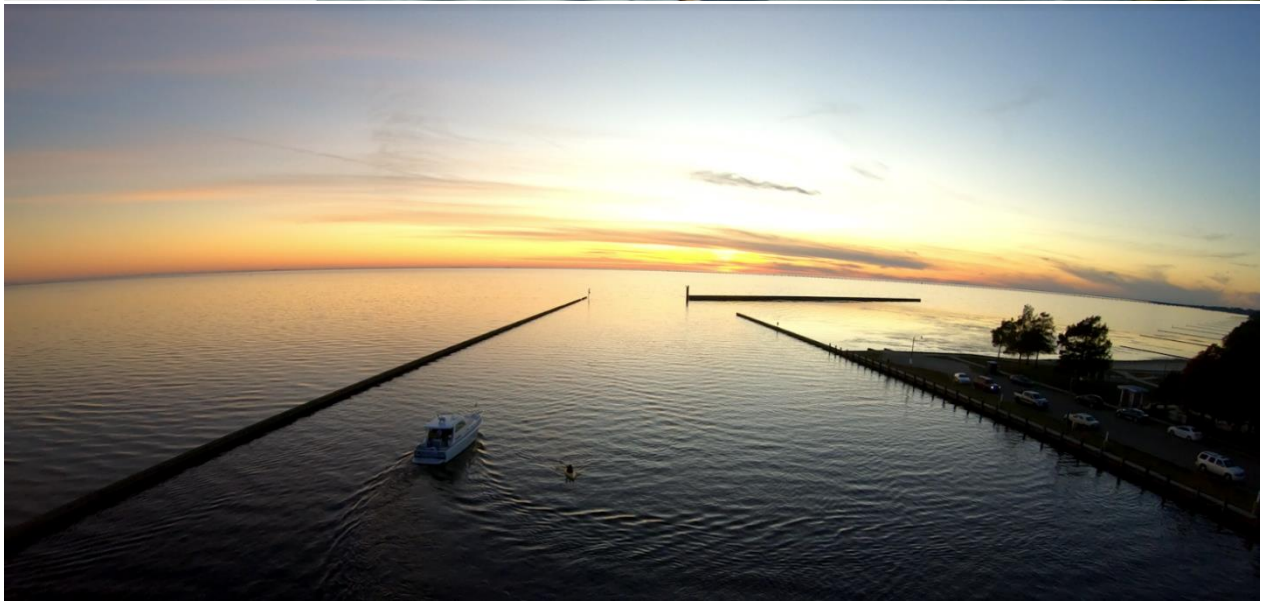
Director of Photography **Greyson Welch** - Edited by **Ethan Milner**
Production Designer **Laura Duval** - Music by **Amandeep Sondhi**
Written and Directed by **Zachary Hennessey**



I files and







Zachary T. Hennessey

Zhennessey7@gmail.com
1116 Melody Dr. – Metairie, LA 70002
(504) 330-6119

Film Producer & Creative Marketer

Writer • Director • Producer • Web Designer • Executive Assistant
Time Management • Organizational Planning • Customer Relations
IFFCBANO Scholarship Award • Graduate Completer's Award

Experience

EXECUTIVE ASSISTANT | DIVERSIFIED FOODS INC. | MAY 2017 – PRESENT

National Food Distribution and Sales Company

- Streamlined sample packing and shipping
- Managed customer relations with regards to complaints and defects

CREATIVE MARKETER | COLORADO SPRINGS REAL ESTATE GUY | MAY 2016 – MAY 2017

Regional Real Estate Manager in Colorado Springs Area

- Designed a new website with a 300% increase in traffic
- Generated new content to improve company's visibility online
- Produced video tours for various homes

PRODUCTION ASSISTANT | TNT'S THE CLOSER | JUNE 2014

Major Network Television Show

- Shadowed Executive Assistant, Editor, and Colorists
 - Worked as Production Assistant
-

Education

MASTER'S IN FILM PRODUCTION | AUGUST 2017 – MAY 2020 | UNIVERSITY OF NEW ORLEANS

BACHELOR'S IN BUSINESS MARKETING | LOUISIANA STATE UNIVERSITY

Skills and Abilities

Black Magic DaVinci Resolve • Premiere Pro • Movie Magic • Screenwriting • Final Cut Pro X
Grip and Electric • Camera Team • 1st Assistant Director • Acting
Computer Science • Computer Engineering

Vita

Zachary is a filmmaker born and raised in New Orleans, Louisiana. He began making films at the age of thirteen. After graduating from Louisiana State University with a bachelor's degree in business marketing, he applied and got into the University of New Orleans' graduate film production program. Throughout this program, Zachary has focused on making action and comedy films with some science fiction on the side.