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Just Chill

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Just Chill

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

Dustin Foret

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Abstract

In this paper I discuss process of making a music video for a thesis film after seven years of film school and during a global pandemic. I will mention how with music videos some different rules apply as compared to a narrative film, especially considering the final product is technically client work for the music artist. Additionally, I will go over the post-production process, being that it was my first time incorporating VFX into my workflow. The reflection gives insight to the overall aesthetic and practical choices that went into the final image, how me and Yaszmine the Sun Queen portrayed her persona with “perfume allure” and camp in mind with how she hopes to portray herself and her brand. Lastly, I discuss future hopes and dreams for the future after finishing seven years of film school.

Key Words: Just Chill, Music Video, Musician, Thirst, Summer, Pandemic

Thesis Reflection Paper

I did not start my third year of grad school with the expectations of making a music video for my thesis. Given the circumstances of COVID-19 and the pandemic, my original project had to be completely shelved. My original thesis was going to be a reflective, meditative, atmospheric horror film about mortality and the fear of the uncertainty of death, made in the vein of Lynch, Bresson, and the later works of Paul Schrader. Issue is, especially for that project, I love working with a large crew—I like to have my bases covered. Having a large crew gives me this safety blanket of trust knowing that someone is on set to do their specific job. So when I was given the option to either shelve the project or make it smaller (and in a different location, and with a cast of a different age group, and many other identity changes) I could not stand to waste time on a mutated bastard project.

In hindsight, it was a blessing in disguise. Not to say that making a music video was easier—it had its own set of challenges—but I believe despite being a few drafts in with the script, the script and the story was just not ready. Me and my co-writers and script doctors couldn't figure it out quick enough either. I think had the pandemic not happened I would've been re-writing the script up until the last week of the shoot. Maybe to be a pompous doof and compare myself to Kubrick (which is a silly, arrogant thing to do) I could've been re-writing during the shoot "to make the horror more mysterious."

I don't know if I'll ever pick up that project again. It needs a certain mindset to approach it correctly. Originally, I hoped to make it for therapeutic reasons—given it was conceptualized after the death of my paw paw (*grandfather*). But even after making a music video for my thesis I feel that I have moved on. I don't necessarily need that project anymore. I'm uncertain if I

somehow make it in the next few years if it could possibly have a life worthwhile other than facing my acknowledgement of its mere existence.

“Just Chill” spawned out of desperation, luck, and perseverance. Those are a weird set of words to put together because they feel unstable, but much like improv I have an unstable flow at times. Laura Medina said something about “putting yourself ahead of luck”—or something along those lines—during a lecture in her production class while I was in undergrad at UNO. I vaguely remember the lecture, but I think the point was about how these “happy accidents” that we hear about on film sets are spawned out of careful preparation that leads to a spawn of adaptable chaos. A *planned chaos* of some kind. And in a cosmic sense that kind of how “Just Chill” landed on my lap.

My secondary goal in UNO (other than making an epic thesis) was to work on a bunch of sets to harness the craft and let my capabilities be known to others. I want to work for others so they will in turn want to work for me. Sure enough, I’ve worked with Jazmine Foucha on a few sets in which she was an actress while I was a PA, a grip, a gaffer, etc. But after a few sets in which I was a DP, an AD, and even the Director, it’s known that I’m a capable content creator (at least at the low-budget level). Either way, when I needed to cast a bit supporting character for my cousin’s 3-page short, I was able to just call up Jazmine and she jumped for the opportunity. It was there during lunch on the shoot that she then mentions that she was in search of a director for a music video. Fate, controlled chaos, whatever, I was somehow ahead of luck enough to seemingly have a project fall on my lap after losing my original thesis to COVID-19.

“Just Chill” is a project of turning lemons into lemonade. I strived to make a COVID compliant project with two characters and minimal crew. Given the two characters, I aimed to elevate the narrative of the video and bump up the production design. The story of Justin imaging Yazmine the Sun Queen on a hot summer’s day feeds into my hopes to use editing & production design as my main driving forces for the piece’s production value.

In my prospectus I proposed using VFX to exaggerate moments and moods throughout the film, such as it gets so hot that things melt around the kitchen or Yazmine is always on Justin’s mind that she even appears on TV or in a thought bubble. Those effects were made thanks to the help of the VFX artist and colorist, Justin DeLong, from FotoKem. For the most part, I believe the effects work. If I had more time and resources however, I’d probably try to tweak it some more to make the melting more stylized and realistic at the same time. It sounds crazy, but there was this texture I was aiming for and I think what I have is just off the mark, but still great enough to work. It’s a situation that David F Sandberg would say, “It’s good enough.” To the standards of friends, family, and most importantly Jazmine, the effects will be just fine.

After the video’s release I’ll send out a questionnaire for feedback. I’ll take notes and add their responses to the paper. During the picture lock test screening, the responses were as unpredictable and “fine” as one could expect. A chunk of the answers were “Thanks, I love it” and others were like, “I hate music videos.” I had one screen tester critique the narrative saying that the story doesn’t make sense. They claimed that being the year 2021, it’s highly unlikely one would have issues with heat or broken ACs. The same person said the dance sequence was sudden, unnecessary, and silly. I find this amusing since by adding animation, I’m doubling down on the fantastical elements of the dance sequence. I hope people appreciate and enjoy

the sequence, but I do have a concern that the sequence does not have build-up to make the animation feel more at home. Had I better planned the animated sequence or dance sequence, I could've maybe implemented animation throughout, or better yet made the whole dance sequence animated. I just wish the song was longer, so I'd have more wiggle room for the sequence.

Given how much of a bummer 2020 was, me and Jazmine discussed early on the potential of not making a dramatic music video. Lyrically, the song "Just Chill" seems to reflect on a forbidden love of some kind. It mentions a parental figure constantly calling the singer's phone, questioning her whereabouts, insinuating that the singer and their lover shouldn't be together even though she wants to spend more time at the lover's house and "chill." Like, a first instinct idea would be dramatizing the lyrics and developing a story with a cast of characters following this Romeo & Juliet story, but that's too obvious and too many actors for a COVID safe set.

I heard somewhere the idea of rejecting your first three ideas because the first three ideas tend to be the worst or most obvious ideas. That's cool advice, and I try to follow it half of the time. I think the current video's storyline was my third idea, so I'm cheating a little bit, but given the one month I had to completely rebuild my thesis project I had little time to come up with a fourth idea. In hindsight it was an amusing challenge I set on myself of changing the project but not changing the shoot dates.

Going with a more lighthearted approach—a stark one-eighty from the original thesis—we reminded ourselves that we had a line to walk. We're not just making a video; we're selling a brand: *Yazmine the Sun Queen*. We had options when it came to approaching the aesthetic

and character of Yaszmine. On one hand Yaszmine is sexy & alluring, but she also has room for cutesy & campy. We wanted to achieve this certain allure & sexiness without relying on an oversexualization of Yaszmine's character. We quickly came to the consensus that a hypersexualized character might be a bit much and wanted to steer around that design. The secondary reasoning behind avoiding hypersexuality is that our respective parents would watch this. Jaszmine and I both had a laugh at the idea of her mom or my mom watching her trying to replicate a late 2010s Miley Cyrus or Nicki Minaj. So with this in mind, Yaszmine is a tad more like Katy Perry in "California Girls" than Madonna or Beyonce.

Knowing to take this middle lane approach to the character, I conceived a story idea that is essentially just a long sex joke on the slang term "thirsty." The term refers to when one desperately seeks out someone or something, generally for sexual release. (Although to be fair one could use it as an exaggeration and say something like, "Wow, I'm thirsting over this Korean Barbeque right now.) I must say, by golly, it went exactly as I expected it to go. I wanted the joke to be quite subliminal and subtle. Looking back, I can't tell if I made it too subtle or not subtle enough. There's some phallic imagery throughout—such as the slow motion of the water hose and the plumbing tools getting bigger and bigger—but overall, the joke is more metaphorical & obscurely contextual than it is up front. This stems from the fact that the story of the video is essentially that Justin is "thirsty" for Yaszmine. Even in our promos I have the phrase "Thirsty?" pop up really quickly, and it pops up in the background of a shot in the video. I use a quick shot of Yaszmine drinking water when Justin stands frustrated at the sink. By doing this, I'm attempting to pop in the idea of Justin's thirst over Yaszmine.

I hope to get it into the viewer's mind without shaking them by the head and screaming, "Get it? Get it?" I enjoy subtle visual gags like that, especially ones that people notice after multiple viewings. Think something like the visual humor of *BoJack Horseman*. Alas, I don't think this video is nearly as cram packed with visual references and gags as *BoJack Horseman*. After finishing the picture lock, I recently watched the video for "911" by Lady Gaga. Within it are a laundry list of visual references and symbols that tell a story without being so obvious while inviting the viewer to watch again.

I hope to get to that level, and I wish this video could be at this level, but I don't think the "Just Chill" video is *that* sophisticated. Again, I don't know if I should've been a bit more blatant with the idea to make the joke less subtle or if the subtlety is the gentle amusement with itself. I know my mom is not going to get it and I find that hysterical. It's as if I kind of as if I get the best of both worlds in this scenario, is wholesome PG Disney fun that my mom can enjoy, but I get to make a sex joke in the process, and poking fun with the expectations of hypersexual imagery in music video media.

From the beginning I wrote the script with the goal of learning some aspects of VFX in mind. Knowing that my knowledge of VFX going into the project was slim, this project was designed to be a fun lesson plan of figuring out what I can do practically and with VFX. Much of the video's effects are achieved with special effects or clever production design. While some key shots were planned all along to be VFX shots, they were simple entry level VFX that wouldn't break the video if we took them out in case the visual effect didn't work out. Even still, there were some effects in the video—such as the melting objects—that we hoped and tried to do practically. Those ultimately got canned and received the note of "fix it in post." As

much as I hate saying that phrase on set, we said it a few times on this shoot. I feel a key difference between this context and when I heard it on other shoots is that I and my team were taking a calculated risk with contingency plans in place. Other “fix it post” types were ignorant know-nothings.

With this VFX exercise underway, I’ve received a great introduction into visual effects and other post-production tools. I was adamantly against VFX, CGI, green screen, and the like going into grad school—sort of thinking myself a purist like Nolan or Tarantino. I look at my 2018 self and blush—he was pure kino. While I haven’t learned how to make items that didn’t melt on screen suddenly melt, nor have I figured out a complex screen comp in a moving shot, I learned part of the workflow of working with VFX artists. I know some other indie or DIY filmmakers would maybe chuckle at my expense of not figuring out to do these things myself for free. I would argue against them that it’s equally important to learn how much those jobs are worth and how to talk to the technicians and artists doing those jobs. Given that I aim to not be the one-man-crew filmmaker (seriously, to hell with that noise), it is vital I learn to deal with all the various positions in the production line.

Another learning experience revolves around the assumption of not needing audio when shooting a music video. Given that the final product was just going to have the music track playing over the image, I presumptuously asked for the sound mixer to not come to set for a bulk of the shoot, since most of it was MOS. On set lip syncing consisted of Jaszmine singing along with the song played over the speakers. Where the idea gets a little muddled is in post when I need to line up the song with Jaszmine’s lips. The RED camera does not have scratch audio, nor could we figure out how to plug a shotgun mic into it. There was probably a

way, but we couldn't figure it out. In the end, however, I used an old editing trick to help line up the lips, but it was a tad tedious. If I could've had scratch audio that would have been great for post-production. I am on the fence on whether bringing in the sound mixer would've been necessary for those shots. I believe more-so not because it would've slowed down production. Looking at the final product, it all came out fine anyway.

Another learning experience was that set space dramatically affects production design and set decoration. Even though the soundstage that we rented is a modestly sized space I feel that the rain dance scene, specifically, lacked set decoration. Not to say that the idea for the scene was bad, or that those clouds and streamers were lackluster, but I believe that we didn't have enough streamers or clouds. That's one of the reasons I believe I needed to get the scene extra attention in post via a VFX artist. It's a little disappointing, but not the end of the world. It's one of those situations in which in pre-production we're convinced it will work out but discover when watching the cuts that something is a little off. That said, like baking a brownie with the wrong oil, it looks a little different or tastes a little different but it's still a brownie. The final scene still came out usable, but it's definitely an example of how easy it is to have a discrepancy amongst what one plans and what one achieves.

One issue that I ran into was that the dance sequence that we executed was actually way too long for the video, so I couldn't keep most of it. The original ending to the dance sequence was supposed to have Justin dip Yaszmine down and they both give a wink to the audience. I must add that framing Yaszmine's dip just right took a long time to get just right and I felt embarrassed having to have her dip more than four times, because—as one can imagine—that dance move is a bit dizzying when done repetitively. If I could re-do this, I'd probably

collaborate with the choreographer to come up with something a touch shorter so that much of the sequence wouldn't need to be cut.

I must also add that cutting down the sequence led to unmotivated and not well executed jump cuts. In response I devised a plan to animate in some quick inserts. Something similar to how they're done in *Moonrise Kingdom* or *A Clockwork Orange*. I've seen films throw in the briefest of inserts that leave a great impact despite their brevity. An issue I had was that the one animator I knew at UNO wasn't up to snuff with what I needed for the sequence. Like any film student desperate for help, I posted an ad on Facebook. And like someone with little experience in hiring people for money, I accepted the first person to respond to the ad. Big mistake. This person said that they were a professional animator with a cartoon on TV, but the work they gave me was not good. Then the person they recommended from their TV show was also not good. The awkward thing about these situations is that we discussed rates at the beginning, but at no point did I ever mention a contingency of what if I don't like their material. I paid them \$300 for three shots of animation. The idea that I was trying to get through to them was I needed quick and simple movement & design. While I still think the idea might've still worked if given time and effort, I know that these two animators were not capable of achieving what the idea needed. We went through three rounds of revisions, but each draft didn't feel any more different than the draft before. I ultimately paid them for their time and moved on.

In hindsight, I wish I had asked for a portfolio. They did show me a trailer for their cartoon. I must admit, it was not good. The character design looks cheap and the movement is stiff. That alone should have been enough for me to pass, but I was afraid of just not finding another animator. Fear shouldn't be a leading motivator in accepting bad work. In some sort of

denial, I tried to make it work, but it couldn't. Naturally, my anxiety that led me to moving forward with them was unnecessary because hours after accepting the first cartoonists, I got a response from an animator from Lafayette. His portfolio was phenomenal. His work is what ultimately comes into the film during the dance sequence. The style that we landed on came through several conversations, ultimately based on the art style of the poster artist—a high school friend of mine. Getting to the point of where I would have done things differently, I wish I would've passed on the first cartoonists that answered my ad, and just went with the animator from Lafayette instead.

One note about the animation that's in the music video now is that it is a little brief. Usually, music videos with an animated sequence near the end like this would have a thirty second or longer sequence. Mine is about ten seconds. Another note is that it would be cool if the animation was maybe throughout the video if that final one was so brief. I don't necessarily believe that the music video is missing a soul because of this, but it's definitely a moment of hindsight 20/20. There's no way that the video could've had animation throughout if I had not initially planned for it. However, the necessity of the animation stemmed through mistakes made during the execution and editing of the final dance sequence. If anything, thing, this sequence serves as an example of how I made a mistake during the filming process that got fixed in post by placing something else over it. Is it cool? Does it work? I think so. Could I have done this a little smoother and made some decisions that would have saved me money? Most definitely.

In my paper that I wrote when applying to the program, I said that within three years I wanted to be a one-man film crew like James Roe (while having a thesis film that could maybe

compete against his thesis—sorry, a little vain there). Thanks to Covid-19, I don't think I got an opportunity to make a thesis near in scope like his, but I believe that this music video stands a touch above low budget music videos made for small and/or music artists like I have seen before.

That said, within three years I feel like I haven't achieved that one-man film crew status. I feel that I have an understanding of each position that if put in a pinch I could maybe do it myself after some preparation, but more importantly, I understand now how to communicate, direct, and manage expectations with various positions of a film crew. Arguably that's more important in a collaborative medium like film than being the one-man film crew. I've met several self-proclaimed one-man-army type filmmakers. In my opinion they tend to be jacks of all trades and masters of none, but also an arrogant pain to work with. I think I've learned that I must recognize my limitations, but also recognize the perspective of those working with me on set. In my experience, some of the most frequent complaints of other crew members stem from a lack of understanding of another department; like a hairstylist not understanding the camera department or production department not understanding the perspective of the sound mixer.

One cannot simply become a master filmmaker after three years of film school, but after seven years of film school one can have a large film diary on Letterboxd. I don't think that lectures, papers, and textbooks alone could prepare me for the film industry, but seven years of film school most definitely sparked an inquisitive drive to learn more about film. Whenever I was not at school, I was at home watching YouTube tutorials and movies. Film school—through the taste of its staff and students—and a diverse option of streaming options (and piracy)

opened my view of cinema. It was within the last seven years that I matured from a high schooler quoting Tarantino and New Hollywood Age gangster flicks to a 25-year-old thinking about the implications of wardrobe choice in a movie on the film's perception of class and society.

While I feel I've grown as a filmmaker on a technical and proficient level—and evolved my taste in film—within the last seven years, I have this lingering anxiety that I have not lived enough life to nurture a perspective worth sharing through film or visual media. I graduated high school and went straight to film school, then graduated film school to immediately move on to graduate school. I sometimes sit there, reflecting on the first 25 years of my life realizing it was driven by thinking of the next step, graduating to the next level of education. Now that I'm at this point in which there is no next step other than the rest of my life, *now* definitely out of school, I feel a tinge of anxiety and existential dread. That anxiety's not too depressing, it's more of the absurdist "Nothing Matters" embrace of chaos that my generation often makes memes about. My goal after film school—other than to get steady work—is to explore these absurdist themes in and out of film. I feel attracted to the surreal of reality and this lingering anxiety of modern society. I think of this image from Satoshi Kon's *Paranoia Agent* of a man in a business suit falling headfirst from the sky with a huge grin on his face and a gut-busting laugh shaking his torso. The message of that image is something that I hope to fully understand and lay out into the screen. I hope to blend tragedy and comedy with the skill of Wes Anderson and maybe use a lens of magical realism like Guillermo del Toro, or delve into the surreal like David Lynch. I know that early in a filmmaker's career they tend to wear their influences on their sleeves. I'm aware that my influences might feel obvious, and sometimes I feel like a thief, but

that's not necessarily bad. It's part of the long process. Like any other filmmaker, the goal is for my artistic voice to become as distinct as my thumbprint. Music videos are definitely a facet of film that I hope to continue to harness my craft, like Spike Jonze and David Fincher. Like them, I hope to progress past that and ultimately work in narrative features. Stylistically I'd love to focus on dark comedies or surreal dramas. I've been told that my films can be campy but definitely have a quality a touch higher than usual camp. That might be something I'll play with in the future.

Appendices

Appendix A: Shooting Script

<u>Video</u>	<u>Audio</u>
<p>ON BLACK:</p> <p>JASZMINE: What doing today?</p> <p>1. EXT. BACK PORCH – DAY</p> <p>JUSTIN, 20s, wearing clothes that he doesn't mind getting dirty, pinches his cigarette as he slides on his shoes. His phone nooked between his shoulder and cheek.</p> <p>A weather report warns of a heat advisory on the radio</p> <p>JUSTIN: Nothin much, baby. I'm about to go mow the lawn in the second.</p> <p>JASZMINE: I wouldn't do that if I were you.</p> <p>JUSTIN: Why not?</p> <p>JASZMINE: Have you not been paying attention to the heat advisory?</p> <p>JUSTIN: Ehhh...</p> <p>JASZMINE: <i>It's like 100 degrees outside!</i></p> <p>JUSTIN: I'll be fine.</p> <p>JASZMINE: You setting yourself for a damn heat stroke, you know that?</p> <p>JUSTIN: I'll be fine. Don't worry. I'll be done in like thirty minutes. You coming over later?</p> <p>JASZMINE: Not in this heat.</p>	<p>[NO MUSIC]</p>

<p>JUSTIN: Aight. Suit yourself then.</p> <p>He hangs up and puts out his cigarette. He hops up.</p> <p>2. EXT. HOUSE LAWN – DAY</p> <p>THE SUN beams excruciating heat over a green lawn. JUSTIN'S HAND yanks on the starting cable of a LAWN MOWER. We get close-up shots of his arm, back, his forehead—all covered in sweat as he tries to start the lawn mower.</p> <p>Extreme Close-Up shots of a glass of PINK LEMONADE. A WOMAN'S HAND lifts we. Reveal YAZ (20s) lounging in lawn chair sipping the lemonade. She wears a relatively vintage looking bikini and cat-eye sunglasses.</p> <p>She sings to camera.</p> <p>Justin trudges through the high grass. At some point he stops. He rubs sweat off his forehead.</p> <p>Super-impose a though bubble of Yaz holding a bottle of water like a water advert.</p> <p>Cut back to Yaz singing to camera.</p> <p>3. EXT. BACKYARD – MOMENTS LATER</p> <p>Justin grabs a water hose and turns the faucet.</p> <p>Yaz now soaks in a small kiddie pool.</p> <p>Water bursts out from the pipe and shoots out of the end of the hose.</p>	<p>[Intro Music]</p> <p>We've been chilling all night long till the morning come. And I'm wondering what's left for us Nothing but some cool champagne</p> <p>As the smooth jazz plays And I'm twirling on your soft brown locks</p> <p>Baby you're a king, I know Fingers on my toes</p> <p>As I laugh begging you to stop But boy you don't let up I hope we never have to get up</p> <p>Cuz I just want to chill All day stay Laid up with you here</p>
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<p>Justin presses his thumb on the water to sprinkle it in the air. He aims the hose up to make the water rain down.</p>	<p>No games Whisper in my ear</p>
<p>Water rains down on Yaz as she sings to camera.</p>	<p>Sweet nothing I just want to chill I just want to chill</p>
<p>Justin lowers the hose to his mouth to get a drink, but then the water dissipates. Whip-pan to the faucet. The water stopped.</p>	<p>You're giving me a sweet taboo Like you do voodoo</p>
<p>4. INT. LIVING ROOM – DAY</p>	
<p>Justin enters the house through the front door. An WINDOW AC UNIT blasts air in the foreground. We see streamers connected to the vent showing the strength of the air.</p>	<p>But I really gotta leave this spot My daddy blowing up my phone Got police lights on Screaming "Baby you ain't grown yet"</p>
<p>5. INT. KITCHEN – MOMENTS LATER</p>	
<p>Dolly forward towards a small kitchen TV on the counter. Like magic, it turns on. While this happens, Justin walks around the kitchen searching for a cup.</p>	<p>And time just passes by And all I can do is sigh But I guess we gotta get up But two more hours ain't gonna hurt us</p>
<p>On the screen is Yaz, dressed as a meteorologist. The forecast is a week of just heat. The station changes by itself, we see Yaz as a model advertising a cold beverage. All while singing to camera.</p>	
<p>Justin holds a glass under the tap. He turns the faucet, but nothing comes out. Justin looks up and forward with slight frustration.</p>	
<p>6. INT. UNDER KITCHEN SINK – MOMENTS LATER</p>	
<p>Justin on his back under the sink's pipes twists and turns parts. As he sets one tool</p>	<p>Cuz I just want to chill All day and stay</p>

<p>JUSTIN: You wouldn't happen to have a number for an AC repair, would you?</p>	
<p>10. INT. FREEZER – MOMENTS LATER</p> <p>Justin opens the freezer and reaches his head inside. No cool air inside for him. Inside the freezer is a scenic dry desert—cacti, cow skulls, a vulture, etc.</p>	<p>[RESUME MUSIC]</p> <p>You got a vibe boy You tingle down my spine Make me wanna take you home to moms The voodoo that do got me trippin off the Wine that we sippin</p>
<p>11. INT. KITCHEN – MOMENTS LATER</p> <p>Justin kneels behind the fridge with a bag of tools next to him as he attempts fixing the fridge. He pulls out some torn up cables from behind the fridge.</p> <p>Yaz lies on the couch with a manual for the fridge. It covers her face. She then lowers it and sings towards camera.</p> <p>The thermometer's line steadily rises to the top nearing over 100 degrees.</p> <p>Things around the house show signs that the heat is melting them away. They appear slightly liquid-y.</p> <p>Justin stands up and rubs off some sweat. Lightning strikes. Rain falls. He turns his attention to the window and notices the rain. He runs towards the door.</p>	<p>And I'm feeling like the stars are aligned I just wanna chill all day</p> <p>Let some Sade play Cuz I'm staring at you boy you so fine Just a couple hours here</p> <p>So baby have no fear</p> <p>The cosmos told me I'll be yours in no time Cuz I just wanna chill</p>
<p>12. INT. RAIN STAGE – MOMENTS LATER</p> <p>Justin runs out into a theatrical expressionist sound stage set up. His clothes changed into a yellow raincoat a la <i>Singing in the Rain</i>. He dances.</p> <p>Cut to Yaz in a pink raincoat, singing towards camera.</p> <p>Justin and Yaz now together, dancing in sync.</p>	<p>Cuz I just want to chill All day stay Laid up with you here No games Whisper in my ear Sweet nothing</p> <p>I just want to chill I just want to chill</p>

<p>down, Yaz hand enters frame with another tool for Justin to grab ahold of.</p>	
<p>7. INT. KITCHEN – CONTINUOUS</p> <p>Yaz lies on her side hold tools and passing them to Justin. She’s dressed kinda like a plumber. Singing towards camera.</p>	<p>Laid up with you here No games Whisper in my ear</p>
<p>8. INT. KITCHEN – MOMENTS LATER</p> <p>Justin hops up and holds a cup under the tap. He turns the nob, but no water comes out.</p> <p>A sigh of disappointment.</p>	<p>Sweet nothing I just want to chill I just want to chill</p>
<p>9. INT. KITCHEN – MOMENTS LATER</p> <p>Justin, phone to his ear. Circles the room.</p> <p>JUSTIN: Yes. I need someone to come in and fix my sink. No water’s coming out of it.</p> <p>PLUMBER: Sorry, sir. But we’re all backed up today. Best we can do is send someone tomorrow.</p> <p>JUSTIN: No no no no you don’t what I’m getting at. I need this done right now.</p> <p>PLUMBER: I get that, but with our people stretched out at this moment---</p> <p>JUSTIN: Bro. I’m telling you though. I’m dying out here. You don’t---</p> <p>A fritzzy commotion comes from across the room. Justin turns his attention to the noise.</p> <p>The AC stops running. We see the streamers attached to its vent fall idly out of the air.</p>	<p>[PAUSE MUSIC]</p>

As the song reaches its end, Justin in pure bliss...

Dissolve to:

[Music Outro]

13. EXT. LAWN – DAY

Justin dazed on the ground, hallucinating his watery nirvana in the front yard. He mutters some incoherent nonsense.

A stream of water pours onto his face. He wakes up, gasping.

JUSTIN: Wha-wha—What?

He looks up to see Jazmine standing over him with a freshly *empty* bottle of water.

JAZMINE: What the heck are you doing out in the front yard? You trying to get yourself a heatstroke. You're ridiculous—

As Jazmine chastises Justin he notices the water bottle. He jumps up and snatches it from her. Exasperated, he holds the bottle over his open mouth.


He extends his tongue out in hopes that a drop of water lands on him.

Jazmine stares at him with her arms crossed. She rolls her eyes.

JAZMINE: You're something else, you know that?

Crane out then roll credits.

Appendix B: Filmmaker's Code of Responsibility

 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: <i>Dustin Forest</i>	Email: [REDACTED] Phone: [REDACTED]
Course#: <i>FTA 6950 Studio III</i>	Professor: <i>Katie Angela</i>
Project Title: <i>Just Chill</i>	Date: <i>11 Sept. 2020</i>

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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:

Dustin Forest
PRINT NAME

Dustin Forest
SIGNATURE

11 Sept. 2020
DATE

Appendix C: Prep Timeline

August 4th through 6th – Five Weeks Out

- Call Katherine. Discuss locations, wardrobe, and props.
 - o Get Jaz's and Justin's sizes.
- Text Emily Bagwill, Kalo's contact, for choreography
- Call Trenton. Is he on board to be DP?
 - o If I do get Trenton, do we use the RED or BlackMagic?
 - What aspect ratio to go with? 1.85:1 or 2:1?
 - Kinda partial to 2:1. This will be watched on cell phones, most likely.
 - o If not. Who else is there?
 - Barry Cunningham
 - Duane Prefume
 - Ryne Anderson
 - Ask Langston for contacts
- Do I need VFX? Make list.
 - o The TV
 - o The "melting" could be practical. Confirm with Katherine.
 - o The fridge could be practical.
 - o The thought bubbles would need VFX.
 - Can I convey thought without thought bubble if needed?
- Can James refer me a VFX artist?
 - o Can James give me tips on how to shoot for VFX shots?
- Need answer from Nick and Emily about location.

August 7th through 13th – Five Weeks Out

- Location scouting.
- Finalize script. Proofreading, clarification, etc.
- Shop for costumes for Jaz and Justin
 - o Does Justin have items we could already use.
- How much will Production Design cost?
 - o Budget is \$1000.
 - o Could that cost be lowered to pay for VFX and post-sound?
- Reach out to VFX artist if needed.

August 14th through August 20th – Four Weeks Out

- Discuss with actors their characters
- Discuss with Jaz and Hair/Makeup about Jaz's look.
- Location Locked.
- Overhead diagram and shot list first draft.
- Discuss with DP the look and shot list plan.
 - o Write out equipment list
- Start on shooting schedule.

August 21st through August 28th – Three Weeks Out

- Submit Equipment List.
 - o Reserve soundstage
- Begin set construction.
- Write meal plan.
- Continue work on shot list.
- Revise shooting schedule.

August 28th through September 3rd – Two Weeks Out

- Practice singing to camera with Jazmine.
 - o Practice it in slow-motion as well.
- Check progress with Katherine.
- Hair/Makeup tests for Jaz and Justin
- Finalize shooting schedule.

September 4th through 10th – One Week Out

- Rehearse with actors.
- Go shopping for crafty and catering.
- Set construction continue.
 - o Due by Thursday night
- Thursday September 10th – Final dress rehearsal

September 11th through 13th – The shoot. Weekend #1

- **Justin unavailable 12th and 13th**
- Sept. 11th – shoot dance scene with Justin and Jaz.
 - o If not ready, move to second weekend and swap with another Jaz and Justin scene.
- Sept. 12th – shoot Jaz's TV bits.
- Sept. 13th – Shoot Jaz solo bits

September 14th through 17th – Days Between

- The footage should be synced by Monday.
- Return equipment to Aaron and the gang.
- Begin editing Jaz's TV bits.
 - o Have them ready by Thursday night to play on TV practically.

September 18th through 20th – The Shoot. Weekend #2

- Sept. 18th – House Exterior scenes
- Sept. 19th – House Interior Scenes
- Sept. 20th – Jaz and Justin scenes.

Appendix D: Crew Contact List


CREW LIST	POSITION	NAME	EMAIL	PHONE						
	DIRECTOR	Dustin Foret								
	1ST AD	Nick Manning								
	CINEMATOGRAPHER	Barry Cunningham								
	1ST AC	Ky McKechnie								
	SOUND MIXER	Scarlett Scalise						NOT ON SET		
	BOOM OP	Holly Ferrari							NOT ON SET	
	PRODUCTION DESIGNER	Katherine Hill								
	GRIP	Ian MacFayden								
	MAKEUP	Adrienne Lopez						Avail after 2PM		Avail after 2PM
	CHOREOGRAPHER	Emily Bagwill						NOT ON SET		NOT ON SET
	BTS	Eric Amouville								
	CATERING	Dom Heals								
	DRIVER	Robbie Morgan								
	DRIVER	Marion Forbes								
	DRIVER	Ben Donnellon								
	GRAD COORDINATOR	Katie Garagiola							NOT ON SET	
	POST PRODUCTION									
	EDITOR	Edward S Thomson								
	POST SOUND EDITOR	A. Davis								
	COLORIST	Justin DeLong								
	VFX ARTIST	Justin DeLong								
	2D ANIMATION	Trevor Navarre								
	CHARACTER DESIGN	Sabrina Hibben								
	2D ANIMATION	Philippe Billeaudeaux								

Appendix E: Crew Deal Memos

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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

Print

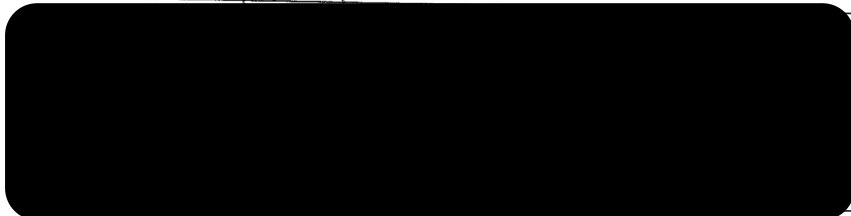
	DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com

Student: Dustin Foret	[Redacted]
Course#: FTA 6911	Professor: Katie Garagiola
Project Title: Just Chill	Date: 3/8/2021

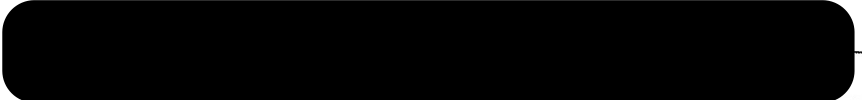
STUDENT PROJECT CREW AGREEMENT

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

NAME: Emily Bagwill



IS CREW MEMBER A UNO STUDENT? Yes: No:



CREW POSITION: Choreographer

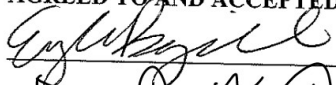
SCHEDULED WORK DATES: Sep. 25 TO Sep. 26

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:



 SIGNATURE

3/8/2021


DATE
3/8/2021

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

Print

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

Student: Dustin Foret	[REDACTED]
Course#: FTA 6911	Professor: Katie Garagiola
Project Title: Just Chill	Date: 9/27/2020

STUDENT PROJECT CREW AGREEMENT

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

NAME: Barry Cunningham



IS CREW MEMBER A UNO STUDENT? Yes: No:



CREW POSITION: Cinematographer

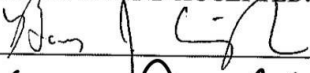
SCHEDULED WORK DATES: 9/18/2020 TO 9/27/2020

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:



 SIGNATURE

9/27/2020

 DATE
9/27/2020

 DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

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

Student: Dustin Foret	[REDACTED]
Course#: FTA 6911	Professor: Katie Garagiola
Project Title: Just Chill	Date: 3/29/2021

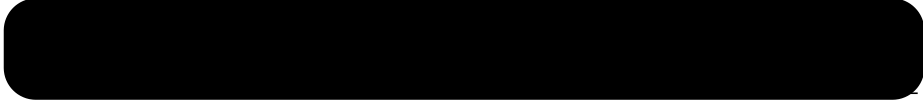
STUDENT PROJECT CREW AGREEMENT

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

NAME: Marion Forbes



IS CREW MEMBER A UNO STUDENT? Yes: No:



CREW POSITION: Grip Truck Driver

SCHEDULED WORK DATES: Sept. 17, 2020 TO Sept. 19, 2020

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Marion Forbes (digital signature) _____ 3/29/21 _____



DATE


3/29/2021

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

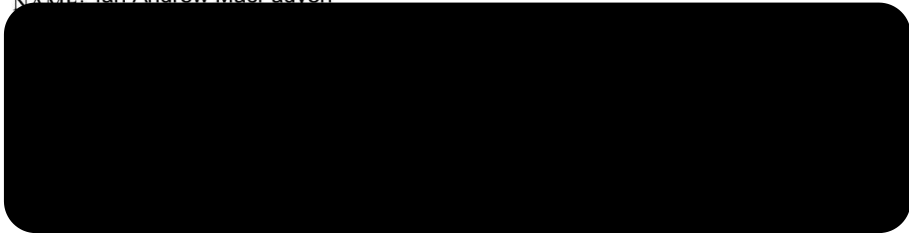
 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com

Student: Dustin Foret	
Course#: FTA 6911	Professor: Katie Garagiola
Project Title: Just Chill	Date: 03/07/2021

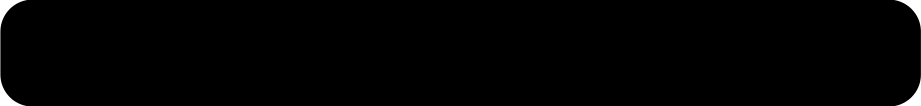
STUDENT PROJECT CREW AGREEMENT

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

NAME: Ian Andrew MacFadyen



IS CREW MEMBER A UNO STUDENT? Yes: No:



CREW POSITION: Key Grip


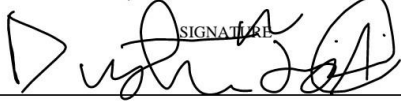
SCHEDULED WORK DATES: Sept 18-20 and 25-26 TO _____

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:

	<u>03/07/2021</u>
SIGNATURE	DATE
	<u>03/07/2021</u>
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE	DATE

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

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

Student: Dustin Foret	[Redacted]
Course#: FTA 6911	Professor: Katie Garagiola
Project Title: Just Chill	Date: 3/29/2021

STUDENT PROJECT CREW AGREEMENT

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

NAME: Marion Forbes



IS CREW MEMBER A UNO STUDENT? Yes: No:



CREW POSITION: Grip Truck Driver

SCHEDULED WORK DATES: Sept. 17, 2020 TO Sept. 19, 2020

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Marion Forbes (digital signature) _____

3/29/21

DATE

3/29/2021


STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

Print

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

Student: Dustin Foret	
Course#: FTA 6911	Professor: Garagiola
Project Title: Just Chill	Date: 9/17/20

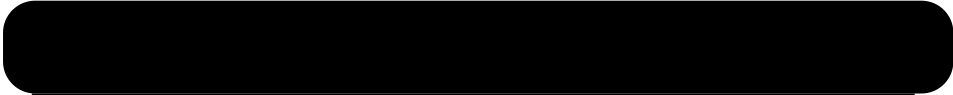
STUDENT PROJECT CREW AGREEMENT

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

NAME: Nick Manning



IS CREW MEMBER A UNO STUDENT? Yes: No:



1st AD

CREW POSITION: _____


SCHEDULED WORK DATES: 9/18 TO 9/27

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:



SIGNATURE

9/17

DATE
9/17/2020

DATE

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

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

Print

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

Student: Dustin Foret	[Redacted]
Course#: FTA 6911	Professor: Katie Garagiola
Project Title: Just Chill	Date: 9/17/2020

STUDENT PROJECT CREW AGREEMENT

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

NAME: Ky McKechnie (pronouns: they/them or he/him)



EMAIL ADDRESS: _____

IS CREW MEMBER A UNO STUDENT? Yes: No:



1st AC

CREW POSITION: _____

SCHEDULED WORK DATES: sept 18 TO sept 20

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Ky R McKechnie Digital Signature 9/17/2020

SIGNATURE

DATE


Dustin Foret Digital Signature 9/17/2020

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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Print

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

Student: Dustin Foret	[Redacted]
Course#: FTA 6911	Professor: Katie Garagiola
Project Title: Just Chill	Date: 03/07/2021

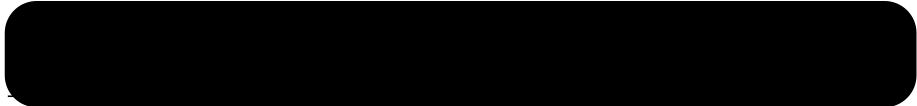
STUDENT PROJECT CREW AGREEMENT

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

NAME: Robert Morgan



IS CREW MEMBER A UNO STUDENT? Yes: x




CREW POSITION: Grip Truck Driver

SCHEDULED WORK DATES: 9-19--20 9-25--26 TO

_____ ADDT'L TERMS:

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker)
PERSONAL TOOLS & EQUIPMENT ARE SOLE RESPONSIBILITY OF CREW MEMBER.
CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.

AGREED TO AND ACCEPTED:
Robert Morgan



 STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

 3-7-21


 DATE

 03/07/2021

 DATE

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

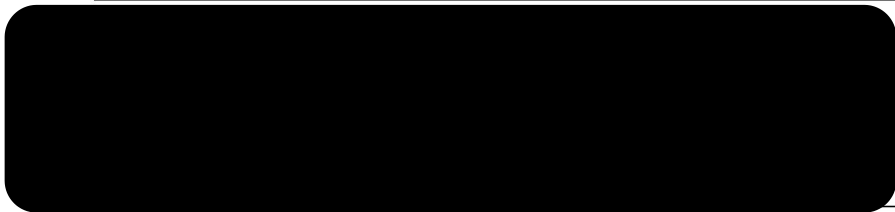
 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.unofilm.com

Student: Dustin Foret	
Course#: FTA 6911	Professor: Garagiola
Project Title: Just Chill	Date: 9/17/20

STUDENT PROJECT CREW AGREEMENT

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

NAME: Scarlett Scalise



IS CREW MEMBER A UNO STUDENT? Yes: No:



CREW POSITION: Sound Mixer

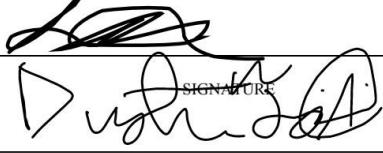
SCHEDULED WORK DATES: 9/18 TO 9/27

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:



 SIGNATURE

 STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

9/17/20

 DATE
09/17/2020

 DATE

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

Appendix F: Crew Code of Responsibility

Print



Student: Dustin Foret	[REDACTED]
Course#:	Professor: Garagiola
Project Title: Just Chill	Date: 9/17

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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 - 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.
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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.
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 - 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:

Emily Bagwill

PRINT NAME



SIGNATURE

9/17/20

DATE

- 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:

Barry Cunningham

 PRINT NAME

[Handwritten Signature]

 SIGNATURE

9/27/2020

 DATE

- 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:

Marion Forbes

PRINT NAME

Marion Forbes (digital signature)

SIGNATURE

3/29/21


DATE

- 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:

Katherine Hill

 PRINT NAME

 SIGNATURE

9/17

 DATE

- 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:

Ian MacFadyen

PRINT NAME



SIGNATURE

9/17/2020

DATE

- 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:

Nick Manning

PRINT NAME



SIGNATURE

9/17/20

DATE

- 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:

Kyla McKechnie

PRINT NAME

Kyla R McKechnie

SIGNATURE

Sept 17, 2020

DATE

- 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:

Robert Morgan
PRINT NAME

Robert Morgan
SIGNATURE

3-7-21
DATE

- 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:

Scarlett Scalise

PRINT NAME



SIGNATURE

9/17/20

DATE

Appendix G: Invoice of Hired Professionals

INVOICE

Domonique Gray

domheals@gmail.com



Dustin Foret

Bill to
Dustin Foret

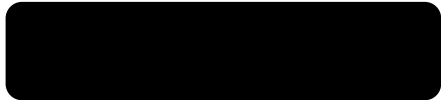
Invoice details
[REDACTED]

Product or service	Rate	Amount
Services Meal Prep		\$750.00
	Total	\$750.00

Ways to pay



Thank you for your business.



Invoice #000019

Thank you for allowing me to serve you!

Bill To
Dustin Foret
[Redacted]

Invoice Details
PDF created August 21, 2020
\$600.00

Payment
Due September 21, 2020
\$600.00

Item	Quantity	Price	Amount
Day Rate- Hair Only	6	\$100.00	\$600.00
Subtotal			\$600.00
Total Due			\$600.00



Pay online

To pay your invoice go to <https://gosq.me/u/qHq7vSTU>

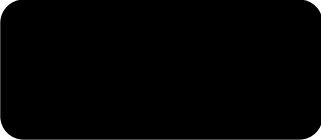
Or open your camera on your mobile device, and place the code on the left within the camera's view.



INVOICE

Trevor Navarre LLC

1-31-21



1010

BILL TO

Dustin Foret



DESCRIPTION	TOTAL
Yasmine Music video - RotoscopeAnimation - Payment 1 of 2	\$350.00
	0.00
	0.00
	0.00
	0.00
	0.00
	0.00
	\$350.00

NOTES: This is for the first payment of the total \$700 for rotoscope animation.



INVOICE

Trevor Navarre LLC

2-23-21



1012

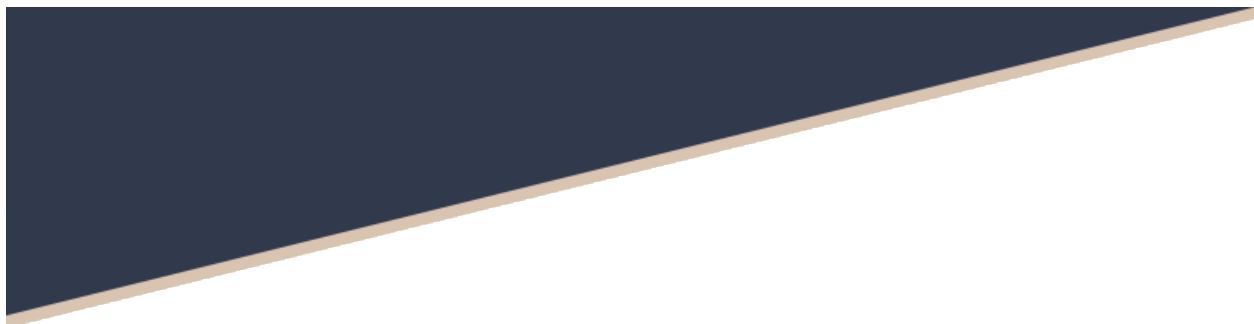
BILL TO

Dustin Foret



DESCRIPTION	TOTAL
Yasmine Music video - RotoscopeAnimation - Payment 2 of 2	\$350.00
	0.00
	0.00
	0.00
	0.00
	0.00
	0.00
	\$350.00

NOTES: second payment



A. Davis
Post Sound, Composer



Invoice:

Post Sound Services - “ Just Chill”

PREPARED FOR
Dustin Forret

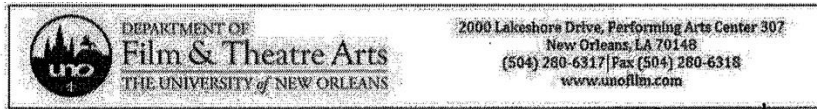
PREPARED
DATE
2/1/2021

ITEM	PRICE	TOTAL DUE
Audio-post Payment 1	\$100	
Audio-post Payment 2	\$100	
		\$200.00

Appendix H: Cast List

POSITION	NAME	EMAIL	PHONE	Fri 9/18	Sat 9/19	Sun 9/20	Fri 9/25	Sat 9/26	Sun 9/27
CAST	Jazmine Foucha	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]
CAST	Justin Davis	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]

Appendix H: Cast Release Forms



Student: <u>Dustin Foret</u>	Email: [Redacted]
Course#: <u>6911</u>	Phone: [Redacted]
Project Title: <u>Sust Chill</u>	Professor: <u>Katie Gammola</u>
	Date: <u>Sept. 20, 2020</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Dustin Foret ("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 Just chill (the "Picture").

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


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

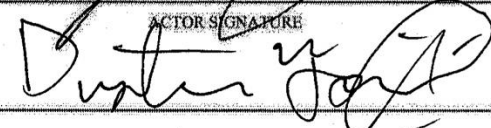
By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise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

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

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

Actor Name: <u>Jazmine Foucha</u>	Email: [Redacted]
Character: <u>Jasz</u>	Phone: [Redacted]
	Address: [Redacted]



 ACTOR SIGNATURE



 STUDENT SIGNATURE

Sept. 29, 2020

 DATE
Sept. 29, 2020

 DATE

Print

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

Student: Dustin Foret	Email: [Redacted]
	Phone: [Redacted]
Course#: 6911	Professor: Katie Gambaola
Project Title: Just Chill	Date: Sept. 18 th , 2020

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Justin Davis ("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 Just Chill (the "Picture").

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

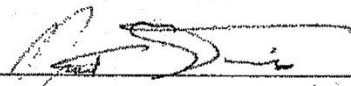
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy,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

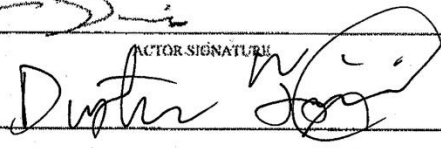
By my signature here I understand that I will, to the best of my ability, adhere to the schedule agreed to prior to the beginning of my engagement. Additionally, I agree, to the best of my ability, to make myself available should it be necessary, to rerecord my voice and/or record voice-overs and otherwise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

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

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

Actor Name: <u>Justin Davis</u>	Email: [Redacted]
	Phone: [Redacted]
Character: <u>Justin</u>	Address: [Redacted]



 ACTOR SIGNATURE


 STUDENT SIGNATURE

03/08/21

 DATE
03/08/21

 DATE

Appendix I: Cast Emergency Info

Print

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

CAST EMERGENCY MEDICAL INFO

Student: Dustin Foret	Project Title: Just Chill
[Redacted]	
Course #:	Course Professor: Garagiola

Cast Member Name: Jazmine Foucha
[Redacted]

Parent(s), relative(s), or person(s) to be notified in case of emergency:

Name: Gary Foucha
[Redacted]

Physician to be notified in case of emergency:

Name: Dr. Nick	
Local Address:	
Phone: 504-391-7337	24 hours? YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>

PERSONAL INFORMATION

Allergies that cause ACUTE reactions? YES NO If yes, please explain:

Any important medical information that emergency physician should know (diabetes, epilepsy, hemophilia, etc.)?

YES NO

If YES, please explain:

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

CAST EMERGENCY MEDICAL INFO

Student: Dustin Foret	Project Title: Just Chill
[Redacted]	
Course #: 6911	Course Professor: Katie Garagiola

Cast Member Name: Justin Davis
[Redacted]

Parent(s), relative(s), or person(s) to be notified in case of emergency:

Name: Linda Davis	
[Redacted]	

Physician to be notified in case of emergency:

Name:	
Local Address:	
Phone:	24 hours? YES <input type="checkbox"/> NO <input type="checkbox"/>

PERSONAL INFORMATION

Allergies that cause ACUTE reactions? YES NO If yes, please explain:

Any important medical information that emergency physician should know (diabetes, epilepsy, hemophilia, etc.)?

YES NO

If YES, please explain:

Appendix J: DOOD Sheets

**Feb 24, 2021
3:58 PM**

Page 1 of 2

Day Out of Days Report for Cast Members

Month/Day	09/18	09/19	09/20	09/21	09/22	09/23	09/24	09/25	09/26	Co.
Day of Week	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat	Travel
Shooting Day	1	2	3					4	5	
1. Jaszmine		SW	W					W	WF	
2. Justin	SW	W	W					W	WF	

Appendix K: Location Contact List

Print

Student: Dustin Foret **LOCATION CONTACT** Project Title: Just Chill

	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: <u>Dustin Foret</u>	[REDACTED]
Course: _____	Course Professor: <u>Garagiola</u> Project Title: <u>Just Chill</u>
Producer/Location Manager: <u>Dustin Foret</u>	[REDACTED]

LOCATION CONTACT LIST

Script Location: <u>Justin's House</u>	Actual Location: <u>Dustin's House</u>
Address: [REDACTED]	
Contact: <u>Dustin Foret</u>	Phone: [REDACTED]
Email: [REDACTED]	

Script Location: <u>Justin's Yard</u>	Actual Location: <u>Nick Manning's Yard</u>
Address: [REDACTED]	
Contact: <u>Nick Manning</u>	Phone: [REDACTED]
Email: [REDACTED]	

Script Location: <u>Sound Stage</u>	Actual Location: <u>Channel Vivid Studios</u>
Address: [REDACTED]	
Contact: <u>Ricardo Betancourt</u>	Phone: [REDACTED]
Email: [REDACTED]	

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

Date: 9/17/20 Page 1 of 1

Appendix L: Location Photos










Appendix M: 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: Dustin Foret	[REDACTED]
Course #: 6911	Professor: Garagiola
Project Title: Just Chill	Date: 9/17

LOCATION CONTRACT

Permission is hereby granted to Dustin Foret (student filmmaker) by Nick Manning (Owner/Agent) to use Nick & Emily's yard 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 1 Days Weeks, beginning on 9/26 (Day and Date) and ending on 9/26 (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.

Dustin Foret
 STUDENT FILMMAKER

Nick Manning
 OWNER/ AGENT

9/17/2020
 DATE

9/17/20
 DATE

[REDACTED]
 PHONE

ADDRESS: [REDACTED]



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: Dustin Foret	[REDACTED]
Course #: 6911	Professor: Garagiola
Project Title: Just Chill	Date: 8/16/20

LOCATION CONTRACT

Permission is hereby granted to Dustin Foret (student filmmaker) by Ricardo Betancourt (Owner/Agent) to use Channel vivid studios 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 Thurs, Sept. 17th (Day and Date) and ending on Sat. Sept. 19th (Day and Date).

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

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

[Signature] STUDENT FILMMAKER Sept. 16, 2021 DATE
[Signature] OWNER/ AGENT 9/16/2020 DATE [REDACTED] PHONE
 ADDRESS: [REDACTED]

Appendix N: 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
	(504) 280-6317 Fax (504) 280-6318 www.uno.edu

Student: Dustin Foret	Phone & Email: [REDACTED]
Course#: 6911	Professor: Garagiola
Project Title: Just Chill	Date: 9/25/20

LOCATION WRAP RELEASE

Location: Channel Vivid

Property Owner/Agent: Ricardo Betancourt

Address: [REDACTED]

Phone: [REDACTED]


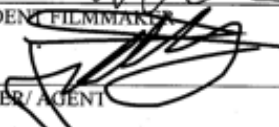
Owner of the property described above hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

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.

 _____ STUDENT FILMMAKER	9/25/2020 _____ DATE
 _____ OWNER/ AGENT	9/25/20 _____ DATE
_____ PHONE	

Appendix O: DOOD Art Department

**Mar 29, 2021
7:17 PM**

Page 1 of 2

Day Out of Days Report for Set Dressing

Month/Day	09/18	09/19	09/20	09/21	09/22	09/23	09/24	09/25	09/26	09/27
Day of Week	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat	Sun
Shooting Day	1	2	3					4	5	6
AC unit		SWF								
Dry desert			SWF							
Freezer			SWF							
Fridge			SWF							
Kiddie pool									SW	WF
Lounge chair									SW	WF
Pipes		SWF								
Thermometer			SWF							
TV		SWF								
Weather forecast			SWF							

**Mar 29, 2021
7:14 PM**

Page 1 of 2

Day Out of Days Report for Props

Month/Day	09/18	09/19	09/20	09/21	09/22	09/23	09/24	09/25	09/26
Day of Week	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat
Shooting Day	1	2	3					4	5
Bottle of water									SW
Cables			SWF						
Cigarette	SWF								
Cold beverage			SWF						
Glass of Pink Lemonade									SW
Glass of water		SWF							
Lawn Mower									SW
Manual			SWF						
Phone	SW	WF							
Tools		SW	WF						
Umbrella								SWF	
Water hose									SW

**Mar 29, 2021
7:15 PM**

Page 1 of 2

Day Out of Days Report for Wardrobe

Month/Day	09/18	09/19	09/20	09/21	09/22	09/23	09/24	09/25	09/26
Day of Week	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat
Shooting Day	1	2	3					4	5
Justin dirty clothes	SW	W	W						W
Justin yellow raincoat								SWF	
Yaz bikini									SW
Yaz cat-eye sunglasses									SW
Yaz meteorologist outfit			SWF						
Yaz pink raincoat								SWF	
Yaz plumber		SWF							

Mar 29, 2021
7:16 PM

Page 1 of 2

Day Out of Days Report for Makeup/Hair

Month/Day	09/18	09/19	09/20	09/21	09/22	09/23	09/24	09/25	09/26	09/27
Day of Week	Fri	Sat	Sun	Mon	Tue	Wed	Thu	Fri	Sat	Sun
Shooting Day	1	2	3					4	5	6
Sweat			SW						W	WF

Appendix P: Shooting Stripboard

CAST MEMBERS

1. Jasmine

2. Justin

Sheet #: 1 pgs	Scenes: 1	EXT Day	BACK PORCH Justin talks on the phone	2	Est. Time
End of Shooting Day 1 -- Friday, September 18, 2020 -- Pages -- Time Estimate: 0:00					
Sheet #: 4 pgs	Scenes: 4	INT Day	LIVING ROOM Justin enters house	2	Est. Time
Sheet #: 10 pgs	Scenes: 9	INT Day	KITCHEN Justin calls plumber	2	Est. Time
Sheet #: 5 pgs	Scenes: 5	INT Day	KITCHEN Justin attempts to get water	2	Est. Time
Sheet #: 9 pgs	Scenes: 8	INT Day	KITCHEN Justin tries sink again	2	Est. Time
Sheet #: 7 pgs	Scenes: 6	INT Day	UNDER KITCHEN SINK Justin fixes sink	1, 2	Est. Time
Sheet #: 8 pgs	Scenes: 7	INT Day	KITCHEN Yaz hands Justin tools	1, 2	Est. Time
End of Shooting Day 2 -- Saturday, September 19, 2020 -- Pages -- Time Estimate: 0:00					
Sheet #: 12 pgs	Scenes: 11	INT Day	KITCHEN Justin fixes fridge; Yaz sings on couch	1, 2	Est. Time
Sheet #: 11 pgs	Scenes: 10	INT Day	FREEZER Justin checks freezer	2	Est. Time
Sheet #: 6 pgs	Scenes: 5.1	INT Day	LIVING ROOM Yaz is meteorologist and model	1	Est. Time
End of Shooting Day 3 -- Sunday, September 20, 2020 -- Pages -- Time Estimate: 0:00					
Sheet #: 13 pgs	Scenes: 12	INT Day	RAIN STAGE Justin and Yaz sing and dance	1, 2	Est. Time
End of Shooting Day 4 -- Friday, September 25, 2020 -- Pages -- Time Estimate: 0:00					
Sheet #: 2 pgs	Scenes: 2	EXT Day	HOUSE LAWN Justin cuts lawn; Yaz lounges	1, 2	Est. Time
Sheet #: 3 pgs	Scenes: 3	EXT Day	BACKYARD Justin drinks from hose; Yaz in pool	1, 2	Est. Time
Sheet #: 14 pgs	Scenes: 13	EXT Day	HOUSE LAWN Yaz wakes Justin up from his daze	1, 2	Est. Time
End of Shooting Day 5 -- Saturday, September 26, 2020 -- Pages -- Time Estimate: 0:00					

Appendix Q: Call Sheets

Friday, September 18, 2020

Day 1 of 6

Director Dustin Foret (504) 975-8406
1st AD Nick Manning (985) 773-8609



BREAKFAST	CRAFT SERVICES		
LUNCH	1:00 PM		
SUNRISE		SUNSET	
6:47 AM		7:02 PM	
WEATHER	83° HIGH		72° LOW
Humidity	65%	Precipitation	20%

Nearest Hospital (985) 785-6242
 St. Charles Parish Hospital
 1057 Paul Maillard Rd, Luling, LA 70070

CALL 7:00 AM

Individual call times may vary.
 Questions? Call Nick Manning (985) 773-8609

Safety first

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
2	EXT. HOUSE LAWN <i>Justin cuts lawn; Yaz lounges</i>	1, 2	D	-		448 Seymore Ln Luling, LA 70070
3	EXT. BACKYARD <i>Justin drinks from hose; Yaz in pool</i>	1,2	D	-		
1	EXT. BACK PORCH <i>Justin talks on phone</i>	2	D	-		
13	EXT. HOUSE LAWN <i>Ken and Ryan talk</i>	1,2	D	-		

#	CAST	CHARACTER	SWHF	MU	CALL	MINOR	SPECIAL INSTRUCTIONS
1	Jasmine Foucha	Yaz	SW	-	7:00 AM	-	
2	Justin Davis	Justin	SW	-	7:00 AM	-	


ADVANCE SHOOTING SCHEDULE						
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
4	INT. LIVING ROOM <i>Justin enters house</i>	2	D	-		27 Joyce Ave Jefferson, LA 70121
9	INT. KITCHEN <i>Justin calls plumber</i>	2	D	-		
5	INT. KITCHEN <i>Justin attempts to get water</i>	2	D	-		
8	INT. KITCHEN <i>Justin tries sink again</i>	2	D	-		
6	INT. KITCHEN <i>Justin tries sink again</i>	1,2	D	-		

Saturday, September 19, 2020

Day 2 of 6

Director Dustin Foret (504) 975-8406
1st AD Nick Manning (985) 773-8609



BREAKFAST	CRAFT SERVICES	
LUNCH	1:00 PM	
SUNRISE		SUNSET
6:47 AM		7:02 PM
WEATHER	78° HIGH	72° LOW
Humidity	77%	Precipitation 60%

Nearest Hospital (504) 464-8628
 Oschner Extended Care Hospital
 2614 Jefferson Hwy, Jefferson, LA 70121

CALL 7:00 AM

Individual call times may vary.
 Questions? Call Nick Manning (985) 773-8609

Safety first

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
4	INT. LIVING ROOM <i>Justin enters house</i>	2	D	-		27 Joyce Ave Jefferson, LA 70121
9	INT. KITCHEN <i>Justin calls plumber</i>	2	D	-		
5	INT. KITCHEN <i>Justin attempts to get water</i>	2	D	-		
8	INT. KITCHEN <i>Justin tries sink again</i>	2	D	-		
6	INT. KITCHEN <i>Justin tries sink again</i>	1,2	D	-		
7	INT. KITCHEN <i>Yaz hands Justin tools</i>	1,2	D	-		

#	CAST	CHARACTER	SWHF	MU	CALL	MINOR	SPECIAL INSTRUCTIONS
1	Jasmine Foucha	Yaz	W	-	10:00 AM	-	
2	Justin Davis	Justin	W	-	7:00 AM	-	



ADVANCE SHOOTING SCHEDULE						
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
11	INT. KITCHEN <i>Justin fixes freezer; Yaz sings on couch</i>	1,2	D	-		Jefferson, LA 70121
10	INT. FREEZER <i>Justin checks freezer</i>	2	D	-		
5.1	INT. LIVING ROOM <i>Yaz is meteorologist and model</i>	1,2	D	-		

Sunday, September 20, 2020

Day 3 of 6

Director Dustin Foret (504) 975-8406
1st AD Nick Manning (985) 773-8609



BREAKFAST	CRAFT SERVICES		
LUNCH	1:00 PM		
SUNRISE		SUNSET	
6:47 AM		7:02 PM	
WEATHER	77° HIGH		72° LOW
Humidity	78%	Precipitation	50%

Nearest Hospital (504) 464-8628
 Oschner Extended Care Hospital
 2614 Jefferson Hwy, Jefferson, LA 70121

CALL 7:00 AM

Individual call times may vary.
 Questions? Call Nick Manning (985) 773-8609

Safety first

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
10	INT. FREEZER <i>Justin checks freezer</i>	2	D	-		27 Joyce Ave Jefferson, LA 70121
11	INT. KITCHEN <i>Justin fixes freezer; Yaz sings on couch</i>	1,2	D	-		
5.1	INT. LIVING ROOM <i>Yaz is meteorologist and model</i>	1,2	D	-		

#	CAST	CHARACTER	SWHF	MU	CALL	MINOR	SPECIAL INSTRUCTIONS
1	Jasmine Foucha	Yaz	W	-	7:00 AM	-	
2	Justin Davis	Justin	W	-	7:00 AM	-	



ADVANCE SHOOTING SCHEDULE						
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
12	INT. RAINSTAGE <i>Yaz and Justin dance</i>	1,2	D	-		4929 Jefferson Hwy Jefferson, LA 70121

Friday, September 25, 2020

Day 4 of 6

Director Dustin Foret (504) 975-8406
1st AD Nick Manning (985) 773-8609



BREAKFAST	CRAFT SERVICES	
LUNCH	2:00 PM	
SUNRISE		SUNSET 
WEATHER	77° HIGH	72° LOW
Humidity	78%	Precipitation 10%

Nearest Hospital (504) 464-8628
 Oschner Extended Care Hospital
 2614 Jefferson Hwy, Jefferson, LA 70121

CALL 8:00 AM

Individual call times may vary. Questions? Call Nick Manning (985) 773-8609 *Safety first*

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
12	INT. RAINSTAGE <i>Yaz and Justin dance</i>	1,2	D	-		4929 Jefferson Hwy Jefferson, LA 70121

#	CAST	CHARACTER	SWHF	MU	CALL	MINOR	SPECIAL INSTRUCTIONS
1	Jasmine Foucha	Yaz	SW	-	8:00 AM	-	
2	Justin Davis	Justin	SW	-	8:00 AM	-	



ADVANCE SHOOTING SCHEDULE						
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
13	EXT. HOUSE LAWN <i>Yaz wakes up Justin</i>	1,2	D	-		200 Melanie Ave Metairie, LA 70003
COMPANY MOVE						
3	EXT. BACKYARD <i>Yaz in pool</i>	1	D	-		4929 Jefferson Hwy Jefferson, LA 70121
2	EXT. HOUSE LAWN <i>Yaz lounges</i>	1	D	-		

Saturday, September 26, 2020

Day 5 of 6

Director Dustin Foret (504) 975-8406
1st AD Nick Manning (985) 773-8609



BREAKFAST	CRAFT SERVICES	
LUNCH	1:00 PM	
SUNRISE		SUNSET 
WEATHER	83° HIGH	71° LOW
Humidity	73%	Precipitation 20%

Nearest Hospital (504) 464-8628
 Tulane Lakeside Hospital
 4700 S I-10 Service Rd W, Metairie, LA 70001

CALL 7:00 AM

*Individual call times may vary.
 Questions? Call Nick Manning (985) 773-8609* *Safety first*

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	NOTES	LOCATIONS
13	EXT. HOUSE LAWN	1,2	D	-		600 Melanie Ave Metairie, LA 70003
	<i>Yaz wakes up Justin</i>					
3	EXT. BACKYARD	2	D	-		
	<i>Justin with hose</i>					
2	EXT. HOUSE LAWN	2	D	-		
	<i>Justin mows lawn</i>					

#	CAST	CHARACTER	SWHF	MU	CALL	MINOR	SPECIAL INSTRUCTIONS
1	Jasmine Foucha	Yaz	SW	-	7:00 AM	-	
2	Justin Davis	Justin	SW	-	7:00 AM	-	

Appendix R: Shot List

Scene 1

- Dolly – 1 shot behind, dolly in; torso up

Scene 2

- WS – establishing shot, Justin working on lawnmower
- ECU – Justin’s hand yanking cable, toward camera
- CU series – sweaty arms, back, forehead
- WS – Yaz in lawnchair, establishing space
- ECU – sweaty glass of lemonade
- MS – high jib shot, looking down on Yaz as she sings
- WS – Justin trudging through high grass, in front of mower?
- CU – Justin wiping off sweat
- MS – Justin imagining thought bubble “super imposed Yaz holding water bottle”
- MS – Yaz singing to camera, straight on

Scene 3

- MS – Justin walks into frame; grabs hose; hose in foreground
- ECU – faucet turning on
- MS – high jib looking down; Yaz in kiddie pool
- CU – water shooting out hose end; 120fps
- ECU – sweat?
- CU – Justin’s thumb on hose end; spraying water upwards; 120fps
- CU – Yaz as water rains down; head on
- MS – Justin lowers hose to drink
- CU – 2 whip pans to faucet

Scene 4

- WS – 1 shot; Justin enters house in background, AC streamers in foreground

Scene 5

- Dolly – WS; dolly forward towards TV, turns on; Justin looks for cup
- CU – TV; Yaz is dressed as meteorologist
- MCU – Justin holds glass under faucet; turns faucet on, doesn’t work
- Jib – Camera on counter, Justin looks up with frustration

Scene 6

- MS – Justin under sink; pipes in foreground
- CU – Yaz handing tools

Scene 7

- Dolly – WS->MS – dolly in; Yaz dressed like plumber; handing tools to Justin

Scene 8

- WS – Justin hops up
- CU – Justin turns knob; rack to faucet
- MS – Justin reaction / sighs

Scene 9

- WS – JUMP CUTS; Justin on phone
- CU – AC stops working
- MS – Justin asks number for AC repair

Scene 10

- WS – Justin opens freezer; desert shot

Scene 11

- WS – tilt up, Justin fixing fridge
- WS/MS – High jib; Yaz lying on couch with manual; camera looking down
- Dolly – Yaz singing towards camera; dolly in/out
- CU – thermometer rising
- SERIES/INS/CU – things melting
- MS – Justin stands up into frame, rubs sweat off
- MCU – rubbing sweat off; whip pan to window

Scene 12

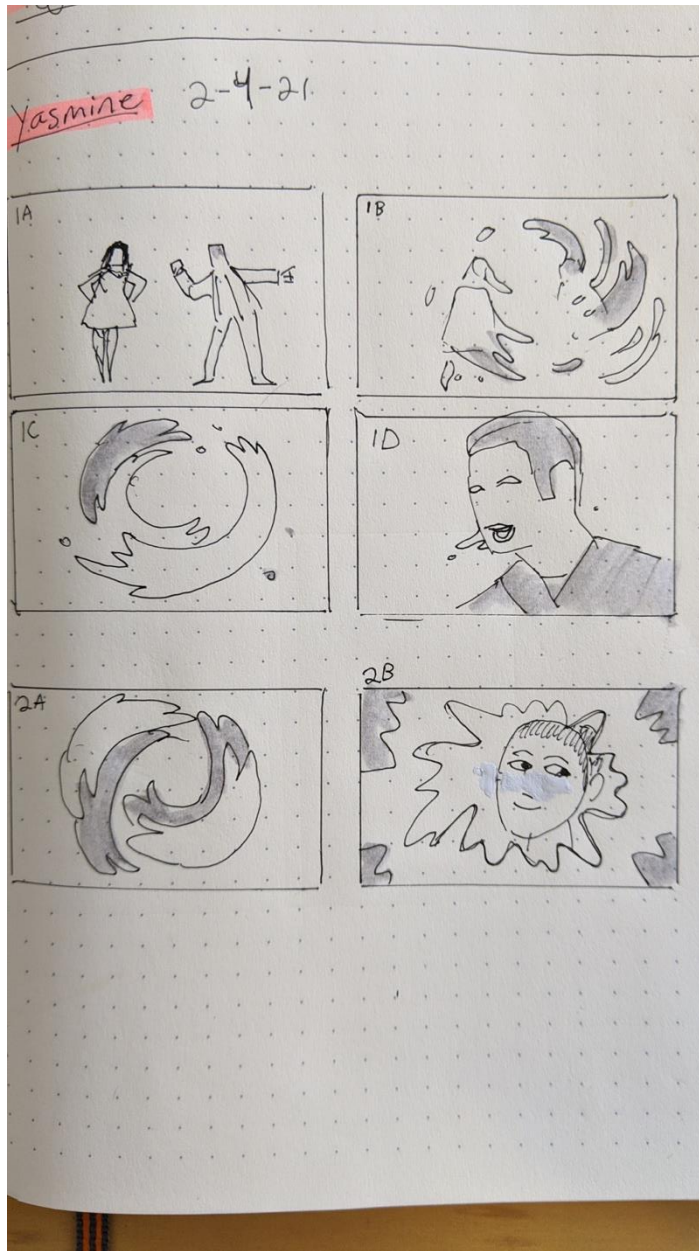
- MCU->WS – Justin runs towards door, runs onto stage ?
- W/MS – Yaz singing in pink raincoat
- DOLLY / WS – dolly from side to side; cover action
- SLOW MOTION?
- MS – Justin in pure bliss

Scene 13

- WS – Justin laying on ground; camera on ground, slightly looing up
- CU – water pours onto Justin's face; he wakes up
- MS – Justin sits up into shot
- CU/POV – Yaz standing over him with empty water bottle; rack focus from empty bottle to Yaz's face
- MS – Yaz lines to end, looking up

- MS - looking down; Justin grabs empty bottle; tries to get drop of water; cover to end
- Drone ending shot

Appendix S: Animation Storyboard



Appendix T: Post-Production Calendar

Dustin Foret, Contacts, Family Sep 2020 (Central Time - Chicago)

Sun	Mon	Tue	Wed	Thu	Fri	Sat	
30	31	1	2	3	4	5	
6	7	8	9 5pm - Just Chill	10	11 JUST CHILL Principle Shoot	12	
13 JUST CHILL	14	15	16	17 11:30am -	18 JUST CHILL Principle Shoot	19	
20 JUST CHILL	21 SYNC	22-26 TSO					26
27 TSO	28-30 ROUGH CUT						31

Sun	Mon	Tue	Wed	Thu	Fri	Sat
27	28	29	30	1	2	3
TSO	ROUGH CUT					
4	5	6	7	8	9	10
ROUGH CUT						
11	12	13	14	15	16	17
TURN IN	SECOND CUT					
18	19	20	21	22	23	24
SECOND CUT						
25	26	27	28	29	30	31
SECOND CUT						

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
SECOND CUT						
8	9	10	11	12	13	14
SECOND CUT			NEAR PICTURE LOCK			
15	16	17	18	19	20	21
NEAR PICTURE LOCK						
22	23	24	25	26	27	28
NEAR PICTURE LOCK						
29	30	1	2	3	4	5
NEAR PICTURE LOCK						

Sun	Mon	Tue	Wed	Thu	Fri	Sat
29	30	1	2	3	4	5
NEAR PICTURE LOCK						
6	7	8	9	10	11	12
NEAR	PICTURE	TEST SCREEN & SURVEY				
13	14	15	16	17	18	19
TEST SCREEN & SURVEY			VFX			
			POST-SOUND			
			POST COLOR GRADING			
20	21	22	23	24	25	26
VFX						
POST-SOUND						
POST COLOR GRADING						
27	28	29	30	31	1	2
VFX						
POST-SOUND						
POST COLOR GRADING						

Sun	Mon	Tue	Wed	Thu	Fri	Sat
27	28	29	30	31	1	2
VFX						
POST-SOUND						
POST COLOR GRADING						
3	4	5	6	7	8	9
VFX						
POST-SOUND						
POST COLOR GRADING						
WORK ON TITLES						
10	11	12	13	14	15	16
VFX						
POST-SOUND						
POST COLOR GRADING						
WORK ON TITLES						
17	18	19	20	21	22	23
VFX						
POST-SOUND						
POST COLOR GRADING						
24	25	26	27	28	29	30
VFX						
POST COLOR GRADING						
POST-SOUND						
POST SOUND						
31	1	2	3	4	5	6
VFX						
POST COLOR GRADING						

Sun	Mon	Tue	Wed	Thu	Fri	Sat
31	1	2	3	4	5	6
VFX						
POST COLOR GRADING						
7	8	9	10	11	12	13
VFX						
POST COLOR GRADING						
14	15	16	17	18	19	20
VFX						
POST COLOR GRADING						
					Rough	Animation
21	22	23	24	25	26	27
VFX						
POST COLOR GRADING						
Animation					Final	VFX
					VFX Rough	
28	1	2	3	4	5	6
VFX						
POST COLOR GRADING						
VFX						

Sun	Mon	Tue	Wed	Thu	Fri	Sat
28	1	2	3	4	5	6
VFX						
POST COLOR GRADING						
VFX						
7	8	9	10	11	12	13
VFX						
POST COLOR GRADING						
VFX Discussion				Ashlyn's Shoot		
14	15	16	17	18	19	20
VFX				Turn In		
POST COLOR GRADING						
FINISHING						
Ashlyn's						
21	22	23	24	25	26	27
				Ashlyn's		
28	29	30	31	1	2	3

Appendix U: Music Release Form

Print

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

Student: <u>Dustin Foret</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>FTA 6950 - Studio III</u>	Professor: <u>HANNY Overton Katie Garagarola Angela Catalano</u>
Project Title: <u>Just Chill</u>	Date: <u>Dec. 5th, 2020</u>

MUSICIAN CONSENT & RELEASE AGREEMENT

For good and valued consideration (herein defined as screen credit in the end credits), I hereby grant my consent for the recording and use of my performance for the soundtrack of the UNO Student short film project presently entitled: Just Chill

I grant to the Student Filmmaker, Dustin Foret, UNO Department of Film & Theatre, and their successors and assigns, the right, but not the obligation, to use this recording in all forms of distribution, exhibition and marketing of the short film project, through any and all media (whether now known or hereafter devised), throughout the world in perpetuity.

I hereby release Student Filmmaker & UNO Department of Film & Theatre, and their successors and assigns from all claims and demands in connection with my participation in this short film project.

By signing this I acknowledge that no promise of payment or compensation was made by the Producer for my participation in this project.

Student Filmmaker agrees that credit for musician, if such credits are given, will be given in the end credits of the short film project – with placement, size and wording at the sole discretion of the Student Filmmaker.



Musician: Yaszzmine the Sun Queen Phone: [REDACTED]

Email: [REDACTED]

Instruments/Songs: Just Chill

Address: [REDACTED]

ACCEPTED AND AGREED TO:

Musician:	<u>Yaszzmine the sun queen</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>12/5/20</u> <small>DATE</small>
Student:	<u>Dustin Foret</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>Dec. 5th, 2020</u> <small>DATE</small>

Appendix V: Chain of Title

The Music Video based on the Song "Just Chill" is an original narrative piece conceived by the filmmaker, Dustin Foret, and commissioned by music artist, Jaszmine Foucha, a.k.a. Yaszmine the Sun Queen.

The video's copyright is held by Dustin R. Foret.

Both parties have the right to distribute the music video to promote themselves and their work. This includes, but not limited to: online publication, submission to film festivals, submission to music video collections, social media postings, submission to VEVO, etc.


Dustin R Foret


Jaszmine Foucha

Appendix W: Equipment Reservation Form

Checked out by:



Checked in by:

UNO FTCA Equipment Reservation Request Form

Name of Student: Dustin Foret Class FTA 6511

Instructor Katie Garagiola Student Number [REDACTED]

Check out dates: 9/18-20/20 Date & Time of request [REDACTED]

email: [REDACTED] Phone [REDACTED]

EQUIPMENT

QUANTITY	DESCRIPTION	ITEM #
add quantity		
1	<input checked="" type="checkbox"/> RED Dragon Thesis Package	
1	<input checked="" type="checkbox"/> Cartoni Tripod	
1	<input checked="" type="checkbox"/> Hi-Hat	
1	<input checked="" type="checkbox"/> Lo-Hat	
1	<input checked="" type="checkbox"/> Manual Follow Focus	
2	<input checked="" type="checkbox"/> 17" Monitors	
3	<input checked="" type="checkbox"/> 7" Monitors	
3	<input checked="" type="checkbox"/> 50' BNC Cable	
3	<input checked="" type="checkbox"/> 25' BNC Cable	
1	<input checked="" type="checkbox"/> RED 300mm Telephoto Lens	
1	<input checked="" type="checkbox"/> Filter Kit (Clear, Classic Soft 1/4, Pro-Mist 1/8)	
1	<input checked="" type="checkbox"/> UNO Grip Truck	
2	<input checked="" type="checkbox"/> Kino Flo 4' - 4 Bank	

I understand & agree that the film, video, related equipment, key, or facility issued to me, or assigned to me for use, is on loan from the University of New Orleans. I understand that by signing here I am responsible for any equipment or materials in my possession, and in the event of any loss or damage of equipment other than ordinary wear and tear, I am responsible for any replacement or repair costs. I agree to return all gear in the condition it was in upon checkout and will clean the gear of any dirt, dust, stains, etc...BEFORE return. I agree that altering any equipment or computers in any way is not allowed without specific approval from the Production Resource Committee. I agree to observe and abide by all policies & procedures pertaining to use of said facility or equipment. I have read the UNO Field Equipment Policy Guide and the PAC Edit Suite Checkout Policy, understand it, and agree to all provisions.

Signature

Date 9-9-2020

EQUIPMENT		
QUANTITY	DESCRIPTION	ITEM #
2	<input checked="" type="checkbox"/> Kino-Flo 200 Diva	
2	<input checked="" type="checkbox"/> Kino Flo 400 Diva	
1	<input checked="" type="checkbox"/> 5-Outlet Yellow Stinger Splitter	
1	<input checked="" type="checkbox"/> Jib	
1	<input checked="" type="checkbox"/> Matthews Doorway Dolly	
1	<input checked="" type="checkbox"/> 12x12 Silk with Speedrail Frame	
4	<input checked="" type="checkbox"/> XLRs	
1	<input checked="" type="checkbox"/> Doc Lav Kit	
1	<input checked="" type="checkbox"/> Boom Pole	
1	<input checked="" type="checkbox"/> Shotgun Mic	
1	<input checked="" type="checkbox"/> G4 Lav Kit	

Appendix X: Outside Vendor Paperwork



11/12/2018 10:00 AM 11/12/2018 10:00 AM 11/12/2018 10:00 AM 11/12/2018 10:00 AM

RENTAL AGREEMENT: LOCAL - Personal (13.06) 05/29/2020/218 (M) (CST, 927) # 1908234637529

Customer Information Rental Information Rates and Charges Total Set

JUSTIN FOREY BUDGET TRUCK RENTAL 2101 CANAL STREET NEW ORLEANS, LA 70119 (504) 523-5228 Dealer Number: 701126

Table with columns: Item, Daily Rate, Weekly Rate, Total Set. Rows include: 15% FINDER FEE, Mileage Rate, PHYSICAL DAMAGE WAIVER, 30 DAY STATE LIABILITY, ROADSIDE SAFETY NET, Moving Supplies, COST RECOVERY FEE, ENERGY RECOVERY FEE, (4%) Sales Tax, (8%) Rental Tax, Rental Total.

Rental Period: From 07/26/20 09:37 To 07/26/20 09:37 Del: 07/24/20 09:37 Vehicle Information: Veh. No: 916175 B/W/G/W: Fuel Cap: 1

Options: In : 56206 Out : 56237 Used : 49 Free : 0

Table with columns: Item, Total. Rows include: ID CARTRIDGE, DELIVERY FEE-DROPOFF, DELIVERY FEE-PICKUP, LURD OFF FEE, PHYSICAL DAMAGE, MISSING EQUIP, CURTAIN RETURN FEE, LURD OFF FUEL.

Save 15% Off Your Next Truck Rental! For reservations, call 1-800-462-6343 and mention coupon code RA152 or visit us at budgettruck.com and enter promotion code RA152. For terms and conditions go to www.budgettruck.com/RA152. This discount does not apply to commercial accounts or contracted rates.

Table with columns: Item, Total. Rows include: Total Additional Charges, REV. ADJUSTMENT, (OIL), (TIRE), Moving Supplies Returned, Total Deductions, Total Charges, Less: Deposit/Previous Payments, Amount Due Budget.

Payments Approval: 1908234637529 85929# 425.73

Budget logo and text: Budget is the one you just need. For more information, visit us at budgettruck.com/budgettrucks or call us at 1-877-462-6343. For any other inquiries, please call our customer service dept at 1-877-462-6343.

Rental Agent: FARMER Customer Signature: _____

Channel Vivid LLC



Invoice

Invoice for
Dustin Foster
university of New Orleans

Payable to
Channel Vivid LLC

Invoice #
1

Project
Just Chilling

Due date
1/3/2000

Description	Qty	Unit price	Total price
Studio Rental	3	\$600.00	\$1,800.00
CYC WALL PAINT	1	\$220.00	\$220.00

Notes:

	Subtotal	\$2,020.00
Adjustments	Free prep day	-\$600.00
		\$1,420.00



"University of New Orleans Thesis Film - Just Chill"

This Agreement (the "Lease") is made and entered into as of September 8, 2020 by and between Panavision International, L.P. ("Panavision"), a Delaware limited partnership, having a place of business at 6101 Variel Avenue, Woodland Hills, California 91367 and University of New Orleans ("Lessee") having its place of business at 2000 Lakeshore Drive, New Orleans, LA 70148.

RECITALS

Lessee desires to lease from Panavision certain cinematography equipment and accessories owned or leased by Panavision (the "Equipment") for the production of a visual and/or audiovisual program or series (the "Project"), as specified in Exhibit A to this Lease.

Panavision is willing to rent the Equipment to Lessee upon the terms and conditions set forth in this Lease.

NOW, THEREFORE, in consideration of the recitals above and the terms, conditions and covenants set forth below, the parties agree as follows:

1. Conditions Precedent. Panavision's obligations pursuant to this Lease shall be subject to the satisfaction of the following conditions: (i) Lessee's delivery to Panavision of the Certificates of Insurance required hereunder; and (ii) Lessee's payment to Panavision of a deposit, if any, required hereunder.

2. Term; Location. The term of this Lease (the "Term") shall be the duration of the Project stated in Exhibit A. Lessee shall use the Equipment only in the location(s) specified in Exhibit A.

3. Rent; Taxes.

3.1. Rent. Lessee shall pay Panavision rent ("Rent") at the rates set forth on Exhibit A. Exhibit A shall be updated as agreed between Panavision and the Lessee on the day that the Equipment is prepped and shipped, subject to modification to reflect changes in the Equipment package as agreed between the Lessee and Panavision as reflected in the periodic invoices issued by Panavision pursuant to this Lease, and may, thereafter, be further updated to reflect changes in the Equipment package requested by the Lessee and agreed to by Panavision. At any time during the Term, the Lessee shall be entitled to request and Panavision shall provide an updated Exhibit A for the Project. Rent shall start to accrue on the start of principal photography, unless otherwise set

forth in Exhibit A. Rent shall be paid to Panavision in United States dollars, without abatement, deduction or set-off, no later than thirty (30) days after the date of Panavision's invoice to Lessee. Past due amounts shall bear interest at the rate of 1½% per month or the maximum amount of interest permitted by law, whichever is less, which shall be calculated from the invoice due date. In the event that Lessee fails to pay Rent when due, Lessee shall be liable for all out-of-pocket costs incurred by Panavision in collecting such amounts, including but not limited to reasonable outside attorneys' fees and expenses. Panavision shall be entitled to set-off amounts due from Panavision to Lessee with amounts due from Lessee to Panavision.

3.2. Taxes. Lessee will be solely responsible for any and all taxes, transportation charges, duties, broker fees, bond, and all other costs arising out of Lessee's rental and/or use of the Equipment or otherwise resulting from this Agreement.

4. Equipment.

4.1. Delivery of Equipment. Panavision will use commercially reasonable efforts to supply Lessee with the Equipment requested by Lessee, subject to its availability. Lessee or its agent shall pick up all Equipment at the Panavision location from which Lessee is obtaining the Equipment ("Panavision's Place of Business"), except that Panavision will, at Lessee's request, cause the Equipment to be shipped to a location designated by Lessee, but in either case "Delivery" (including for the purposes of risk of loss) of the Equipment to Lessee shall be deemed to have taken place when the Equipment is placed on the vehicle or with a carrier which is to take it from Panavision's Place of Business to the Lessee's specified location ("Delivery"). Panavision shall provide with each Delivery of Equipment to Lessee a Delivery Receipt that shall itemize the Equipment delivered. The Delivery Receipt shall be conclusive evidence that the listed Equipment was delivered and in good condition and working order unless Lessee notifies Panavision otherwise in writing, not later than three (3) business days following Delivery. All risks of loss or damage shall be borne by Lessee from Delivery of Equipment until the Equipment is returned to Panavision pursuant to Section 4.3.

4.2. Shipping Non-Panavision Owned Material. Lessee acknowledges that Panavision will not ship or accept delivery of equipment or materials other than the Equipment. Lessee agrees not to ship or

request that Panavision ship or accept delivery of any equipment other than the Equipment, including but not limited to canned air (e.g., "Dust-Off") or similar products with the Equipment.

4.3. Return of Equipment. Lessee shall return the Equipment at Lessee's expense to Panavision's Place of Business. Rent shall continue to accrue until the Equipment is returned, unless otherwise agreed between the parties, or in the event of a Loss of the Equipment, which shall be governed by Section 10 below. Panavision shall use commercially reasonable efforts to extend the Term on Lessee's request (e.g., for additional photography, added scenes or "pick-up" shots), subject to other needs for the Equipment as determined by Panavision in its sole discretion. Rent shall continue to accrue during any such extended period. The Equipment shall be returned to Panavision in the same condition as when received by Lessee, subject to reasonable wear and tear.

4.4. Compliance with Laws. The Lessee will, at all times during this Lease, comply with all applicable laws, rules and regulations relating to the use, shipping, handling or transport of the Equipment including, but not limited to all environmental, occupational health and safety or other such laws, rules and regulations.

5. Use of Equipment. Lessee shall not use the Equipment for any purpose other than image capture for the Project and matters relating thereto (e.g., as tests, titles, added scenes, retakes and trailers). Lessee will not lend, sublet, pledge, or otherwise dispose of or encumber the Equipment, or permit anyone other than Lessee, persons under Lessee's direction and control, or Panavision to have possession of, use, examine or evaluate the Equipment. Lessee will not modify or disassemble the Equipment, except for the purpose of normal cleaning and maintenance in accordance with Section 7 below. Lessee shall not attach anything to the Equipment by any means that causes damage to the Equipment.

6. Inspection. Panavision shall have the right to inspect the Equipment or observe its use provided that Panavision has given Lessee not less than one (1) day's notice and such inspection is conducted during normal business hours at Panavision's own expense and does not interfere with the production of the Project.

7. Maintenance and Repairs.

7.1. Maintenance; Repair Procedures. Normal cleaning of Equipment (including cleaning and oiling movements, cleaning lenses and filters, and general cleaning), replacing and cleaning ground glass, and basic troubleshooting (including swapping fuses and removable circuit-boards) (collectively, "Normal Cleaning and Maintenance") shall be done by Lessee at its cost and shall only be performed by persons who have been provided explicit maintenance and service

instruction by Panavision. If the required repairs exceed Normal Cleaning and Maintenance, Panavision shall make such repairs, provided that Lessee returns such Equipment to Panavision's Place of Business, unless Panavision determines that such repairs may be carried out at the location where the Equipment is being used, in which case Panavision may send a technician to such location for that purpose at Lessee's request and sole cost and expense. Panavision shall make such repairs or to replace the Equipment as promptly as reasonably practicable.

7.2. Panavision Covered Repairs; Other Repairs. The cost of repairs or replacement resulting from reasonable wear and tear, or from any defect in the Equipment (the "Panavision Covered Repairs") shall not be charged to Lessee, and, with respect to Panavision Covered Repairs, Lessee shall not be responsible for transportation costs for sending the Equipment back to Panavision's Place of Business nor for Rent for such Equipment during the period it is being repaired or until it is replaced ("Repair Transport and Rent"); however, Lessee shall still bear the risk of loss during such period. Repairs or replacement costs resulting from any other cause, including, without limitation, misuse, accident or abuse of the Equipment shall be charged to Lessee, including Repair Transport and Rent, even if after expiry of the Term.

8. Credit.

8.1. On-Screen. Provided that the Project is photographed principally with Panavision's cameras and/or lenses, Lessee shall give Panavision credit on all Positive Prints (defined below) of the Project as follows: (i) where the format is Anamorphic, as set forth in Exhibit B-1; or (ii) where the format is any other format, as set forth in Exhibit B-2. Panavision's credit shall not be less favorable in size, height, width and prominence than the credit accorded to any other technical credit (including, without limitation, color, laboratory, sound and equipment supplier credits, and excluding only credits accorded to suppliers of visual effects, e.g. Industrial Light and Magic). As used herein, "Positive Prints" shall include all formats, manner and media in which the Project is distributed, exhibited, disseminated or otherwise exploited, including, without limitation, by means of negative film stock and all forms of digital media.

8.2. Television Only. Notwithstanding anything to the contrary in Section 8.1 above, if the Project is produced for initial exhibition on television, and Lessee does not anticipate a theatrical release, Panavision will accept a one line credit in the end titles of each episode as follows (as applicable): FILMED WITH PANAVISION® CAMERAS & LENSES, where the word "PANAVISION" is presented in our standard credit typeset as set forth in Exhibit B-3. If the Project is produced for network television, Lessee shall be relieved of the obligation to accord Panavision credit if the Project does not accord any Technical Credits.

8.3. Third-Party Credit Obligations.

Lessee shall use its reasonable commercial efforts to ensure that all third-party distributor(s) of the Project comply with Lessee's credit obligations under this Section 8 and to include such provisions in Lessee's agreements with such third parties; provided, however, that so long as Lessee has exerted such reasonable commercial efforts, failure of such third parties to comply with Sections 8.1 and 8.2 of this Lease, shall not constitute a material breach of this Lease.

8.4. Notwithstanding anything to the contrary herein, Panavision is licensed to use a short clip not to exceed 30 seconds for promotional and other purposes.

9. Title. This Lease is a contract of lease only, and nothing herein shall be construed as conveying to Lessee any right, title or interest, other than a temporary leasehold interest, in or to any Equipment or in or to any other property of Panavision, including but not limited to, Panavision trademarks, trade names or patents. Panavision may, but shall not be required to, identify the Equipment to indicate Panavision's ownership by nameplate or other means, and Lessee agrees not to remove or deface such identification.

10. Loss or Damage.

10.1. Loss. In the event that any of the Equipment is lost (in whole or in part), stolen or otherwise missing, or is destroyed, or is damaged beyond repair from the time of its Delivery to Lessee pursuant to Section 4.1 until its return to Panavision, pursuant to Section 4.3, Lessee shall pay Panavision within sixty (60) days after the occurrence of such event (hereinafter called the "Loss" and such Equipment, "Lost Equipment") the amount of the insured value of such Equipment. The insured value of the Equipment shall be the greater of replacement cost (without deduction for depreciation) or the insurance value set forth on Exhibit A to this Lease; provided, however, that the insurance values on Exhibit A may be updated from time to time, at Panavision's reasonable discretion. Notwithstanding any such payment, Panavision shall retain title to such Equipment in all circumstances. Lessee shall continue to pay Rent for such Equipment until the later of the end of the Term and the date Lessee pays the insured value to Panavision.

10.2. Recovery. If Lost Equipment is recovered, it shall be returned to Panavision immediately following its recovery, and, if Lessee has paid Panavision the insured value of such Equipment, Panavision shall refund a portion of the amount paid, unless the Equipment has been damaged beyond repair and provided that the amount of the refund, if any, shall be determined by Panavision in its reasonable and good faith discretion, taking into consideration the condition, obsolescence and value, if any, of the Equipment.

11. Insurance.

11.1. General. Lessee shall, at its expense, obtain and maintain in full force and effect insurance in compliance with Section 11.2 covering any and all liability, claims, demands, actions, causes of action, loss, costs, damage and expenses arising out of or based upon the use or possession of the Equipment or the present or future fitness, quality, design, condition, repair, merchantability, functioning, performance or malfunctioning of the Equipment, or its material or workmanship, no matter how caused or occasioned, but excluding gross negligence or willful misconduct of Panavision, its officers, directors, employees, agents, or representatives. Such insurance shall be written by reputable insurance carriers maintaining an AM Best Rating of A- and financial size 5. Lessee's insurers must be the primary insurers of the Equipment during the Term and coverage shall be written on a non-contributor basis. Prior to delivery of the Equipment, the Lessee shall provide to Panavision valid certificates of insurance complying with Section 11.2. Lessee shall provide Panavision at least 30 days prior notice of any proposed modification, alteration or cancellation of any such insurance. Notwithstanding anything else in this Section 11, Lessee shall remain primarily liable to Panavision pursuant to the provisions of Section 10 above, and Panavision may enforce its remedies hereunder directly against Lessee without proceeding against the insurer.

11.2. Minimum Requirements.

Type of Coverage (*)	Limits	Wording Requirements
Commercial General Liability Insurance	\$1 million per occurrence \$2 million aggregate	Panavision Inc. and its Affiliates named as an additional insured Foreign territory extension, if filming outside the United States
Miscellaneous Equipment Floater	Equipment value as per Schedule B, plus \$250,000	Panavision Inc. and its Affiliates named as the loss payee Worldwide coverage Replacement cost basis without deduction for depreciation Loss of use extension
Automobile Liability for owned and non-owned and hired vehicles	\$ 1 million combined single limit	Panavision Inc. and its Affiliates named as an additional insured
Aircraft liability, if filming from an aircraft	\$5 million	Panavision Inc. and its Affiliates named as an additional insured
Workers Compensation Insurance	As required by applicable legislation	

12. Events of Default. It shall constitute an event of default under this Lease if (i) Lessee shall fail to perform any material term, condition or agreement set forth herein and, to the extent such breach or failure is reasonably subject to cure, such failure shall continue for ten (10) days or more without cure after the earlier of Lessee's knowledge thereof or written notice thereof is given to Lessee by Panavision; (ii) Lessee shall become insolvent or shall cease to conduct its business as a going concern, or shall apply for or consent to otherwise obtain the appointment of a receiver, trustee or liquidator of Lessee or of a substantial part of the assets of Lessee, or if a petition is filed by or against Lessee under the Bankruptcy Code, or under any other insolvency law, or if Lessee makes an assignment for the benefit of creditors, and any such action is not dismissed or vacated within thirty (30) days; (iii) notwithstanding (i) above, Lessee fails to maintain insurance in accordance with Section 11 or fails to pay Rent when due unless cured on one (1) day's written notice to Lessee; or (iv) Lessee makes improper or illegal use of the Equipment.

13. Remedies.

13.1. In the event of any event of default by Lessee hereunder Panavision shall have at its sole option any one or more of the following rights and remedies:

13.1.a. Panavision may retain all prior payments of Rent and, on demand, shall be entitled to immediate payment of all accrued and unpaid Rent and other payments, if any, and Lessee agrees to pay such amounts immediately upon such demand.

13.1.b. Panavision may immediately terminate Lessee's right of possession and use of the Equipment. In such event, Lessee shall immediately return the Equipment to Panavision, or Panavision may, at Lessee's expense, enter into any premises where the Equipment may be located and repossess the Equipment.

13.1.c. Panavision may pursue any other remedy available to Panavision at law or in equity including, without limitation, specific performance or repossession, if appropriate. Notwithstanding anything to the contrary set forth herein, Panavision agrees that it will not seek to enjoin, restrain or interfere with the advertising, publicizing, distribution, exhibition or exploitation of the Project and the ancillary and subsidiary rights in and to the Project in the event that Lessee is in default or breach of its obligations under the Lease.

13.2. No right or remedy set forth in this Section 13 or reserved to Panavision is exclusive of any other right or remedy now or hereafter available at law or in equity; each such right and remedy may be enforced concurrently with any other right or remedy. No waiver of any breach or event of default shall constitute a waiver of any other default on any subsequent occasion.

14. Exemption From Liability; Indemnity. Lessee acknowledges (i) that the loss that may occur to Lessee by reason of faulty Equipment or a malfunction of Equipment could far exceed the rental price for the Equipment and that it is not economically feasible for Panavision to assume responsibility for such loss (e.g., out of focus shots, scratched film, incorrectly exposed negative) and, (ii) accordingly, that Panavision shall bear no liability for such loss. In addition, if any Equipment is returned to Panavision still containing any of the visual or audiovisual content of the Project, Panavision shall have no obligation or liability for taking, or failing to take, any action with respect to such content, including without limitation, maintaining or safeguarding such content or its confidentiality or delivering it to Lessee. The Lessee expressly agrees to the additional terms set forth in Exhibit C, attached hereto.

14.1. NO WARRANTY BY PANAVISION. PANAVISION MAKES NO REPRESENTATION OR WARRANTY WHATSOEVER, EXPRESS OR IMPLIED, WITH RESPECT TO THE EQUIPMENT, INCLUDING, WITHOUT LIMITATION, THE FITNESS, QUALITY, DESIGN, CONDITION, REPAIR, MERCHANTABILITY, FUNCTIONING, PERFORMANCE OR MALFUNCTIONING OF THE EQUIPMENT, OR OF ITS MATERIAL OR WORKMANSHIP. PANAVISION'S OBLIGATIONS WITH RESPECT TO THE EQUIPMENT ARE LIMITED TO THE OBLIGATIONS PROVIDED FOR IN SECTIONS 4.1, 7.1, 7.2 AND 10.2 ABOVE. LESSEE EXPRESSLY ACKNOWLEDGES AND AGREES THAT PANAVISION SHALL NOT BE LIABLE FOR ANY INDIRECT, INCIDENTAL, SPECIAL, CONSEQUENTIAL OR EXEMPLARY DAMAGES, INCLUDING, WITHOUT LIMITATION, DAMAGES FOR LOSS OF PROFITS, USE, OR OTHER LOSSES RESULTING FROM THE FITNESS, QUALITY, DESIGN, CONDITION, REPAIR, MERCHANTABILITY, FUNCTIONING, PERFORMANCE OR MALFUNCTIONING OF THE EQUIPMENT, OR OF ITS MATERIAL OR WORKMANSHIP.

14.2. Lessee's Indemnification Obligations. Lessee waives, releases and agrees to defend, indemnify and hold harmless Panavision, its affiliates and related companies and each of their respective officers, directors, employees, shareholders, agents, representatives, insurance carriers, successors, licensees, and assigns, and each of them, from any liability, claims, rights of subrogation, demands, actions, causes of action, losses, costs, damages and expenses (collectively, "Claims") arising out of or based upon Lessee's breach of the terms of this Lease, subrogation claims by Lessee's insurers, or Lessee's use or possession of the Equipment, including, without limitation, the preparation and testing of the Equipment (whether or not the preparation and testing takes place on Panavision's premises), other than Claims arising out of or based upon the gross negligence or willful misconduct of Panavision.

15. Assignment. Lessee may not assign any of its rights under this Lease, voluntarily or involuntarily,

whether by merger, consolidation, dissolution, operation of law or any other manner, without Panavision's prior written consent, and any purported assignment in violation of this Section 15 is null and void. Notwithstanding any permitted assignment, Lessee agrees to remain primarily liable to Panavision according to the terms and conditions of this Lease.

16. Privacy Statement Applicable to EU Residents: Personal data supplied or provided by Lessees who are EU residents in connection with this Lease, and for purposes of this transaction, will be processed by the Panavision in accordance with the requirements of the General Data Protection Regulation ((EU) 2016/679) that are binding upon and applicable to Panavision, as amended or updated from time to time. Personal data supplied by Lessee may be used for the Panavision's marketing purposes. Lessee hereby acknowledges that the use of personal data will be pursuant to this paragraph and Panavision's privacy notice on its website at www.panavision.com. If you have any questions or concerns or with respect to Lessee's personal data, please contact dataprivacy@panavision.com.

17. General Provisions.

17.1. Relationship of the Parties. Nothing contained in this Lease shall be construed to create a partnership between, or joint venture by, the parties, or to constitute either party the agent of the other party. This Lease is not for the benefit of any third party (except indemnities or insureds under Sections 11 and 14) and shall not be deemed to give any right or remedy to any such party whether identified in this Lease or not.

17.2. Severability. If any provision of this Lease is illegal, void or unenforceable, such provision shall be severable, shall not affect any other provision of this Lease, and shall be deemed to be modified to the minimum extent necessary to avoid the illegality.

17.3. Entire Agreement. This Lease, together with all of its exhibits, constitutes the entire agreement of the parties regarding the Project and supersedes any and all prior agreements with respect to the Project, whether oral or written, express or implied. This Lease may not be modified except by an instrument in writing signed by the parties.

17.4. Successors and Assigns. This Lease shall be binding upon each party and its respective parent companies, affiliate companies, subsidiary companies, successors and assigns.

17.5. Attorneys' Fees and Costs; Choice of Law and Jurisdiction. The prevailing party in any suit, legal proceeding, arbitration or other action brought arising in connection with this Lease shall be entitled to recover its reasonable outside attorneys' fees and other expenses incurred in such proceeding or action, in addition to any other relief to which it may be entitled. This Lease is executed in and is intended to be performed in the State of California and shall be

governed by, interpreted under, construed and enforced in accordance with the internal laws of the State of California and subject to the exclusive jurisdiction of the state and federal courts located in California or the state of Panavision's place of business with respect to the project.

18. Notices. All notices under or in connection with this Lease shall be sent to the designated recipient at the respective address indicated at the beginning of this Lease, except as a party may modify by notice. All notices shall be in writing and shall be sent by prepaid mail, by reputable overnight courier service, or by facsimile with a hard copy via prepaid mail.

IN WITNESS WHEREOF, the parties have executed this Lease on the date first set forth above.

PANAVISION INTERNATIONAL, L.P.
("Lessor")

By: _____

Its: _____

UNIVERSITY OF NEW ORLEANS
("Lessee")

By: 
An Authorized Signatory

Its: _____

EXHIBIT "A"
PRODUCTION QUOTE, INCLUDING INSURANCE VALUES

EXHIBIT "B"

EXHIBIT "B-1"
PANAVISION CREDIT ARTWORK SAMPLES – ANAMORPHIC

FILMED IN



EXHIBIT "B-2"
PANAVISION CREDIT ARTWORK SAMPLES – ALL OTHER FORMATS



EXHIBIT "B-3"
PANAVISION CREDIT – STANDARD CREDIT TYPESET

PANAVISION

EXHIBIT "C"

Consistent with Section 14 of Panavision's Equipment Lease Agreement, you agree for the avoidance of doubt that:

To the extent the Equipment you are renting is digital equipment, you acknowledge and agree that certain digital photography equipment systems, including, without limitation, systems utilizing "spinning disk" or similar technology and the data capture and storage apparatus used in connection therewith (collectively, "systems"), may be prone to technical failures during ordinary use which may affect the integrity or retrievability of your recording and related data (together, "data"). Performance of such systems and proper capture of your data can be optimized only through timely review of all of your data as is it captured by technicians experienced in the use of such systems but cannot be guaranteed and may not be uninterrupted or error free. Panavision strongly recommends that you engage such experienced technicians to protect your data, provided that you acknowledge that no advice, guidance or information provided to you by Panavision with respect to such systems, any other Equipment or otherwise shall create any representation or warranty not expressly made herein or in Panavision's Equipment Lease Agreement.

If any Equipment, including such systems, is returned to Panavision still containing any of your visual or audiovisual content or other data, you expressly acknowledge that in the ordinary course of its business Panavision will clear any and all such content or data from such systems or other Equipment immediately following the end of the rental period for such systems or other Equipment in order to maintain and prepare the systems for subsequent rentals. Panavision shall have no obligation or liability for taking, or failing to take, any action with respect to such content or data including without limitation, maintaining or safeguarding such content or its confidentiality or delivering it to you. Accordingly, you agree that you shall back up all of your data at your earliest convenience throughout the filming process and that you are solely responsible for protection and back up of your data.

Since you acknowledge that the loss that you may incur by reason of faulty Equipment or a malfunction of Equipment, including in each case, the systems, could far exceed the rental price for the Equipment and that it is not economically feasible for Panavision to assume responsibility for such loss (e.g., out of focus shots, scratched film, incorrectly exposed negative, damage to or loss of your data), you acknowledge that Panavision shall have no liability or responsibility, whether direct, indirect, consequential or otherwise, for any such loss or damage, including that Panavision shall not be liable or responsible for recreating all or any portion of any picture, original artwork or design.

Appendix Y: Budget Top Sheet & Details

Acct#	Category Description	Page	Total
Total Above-The-Line			\$0
1800	Camera	2	\$711
1900	Wardrobe	2	\$61
2000	Makeup and Hairdressing	2	\$600
2100	Set Dressing	2	\$233
2200	Props	2	\$18
2300	Art Department	2	\$329
2900	Facilities	3	\$1,420
3100	Locations	3	\$1,053
3200	Transportation	3	\$476
Total Production			\$4,901
3400	Editing	4	\$289
3600	Post Production Sound	4	\$200
3700	Post Production Film & Lab	4	\$2,500
Total Post Production			\$2,989
4000	Publicity	5	\$50
Total Other			\$50
Total Above-The-Line			\$0
Total Below-The-Line			\$7,940
Total Above and Below-The-Line			\$7,940
Total Fringes			\$0
Grand Total			\$7,940

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Total Above-The-Line						\$0

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
1800 Camera							
1813	Rentals						
	PANAVISION-Lenses	1		1	711.43	711	
	Total						\$711
Account Total for 1800							\$711
1900 Wardrobe							
1911	Purchases						
	Wardrobe						
	Wardrobe 1	1		1	61.1	61	
	Total						\$61
Account Total for 1900							\$61
2000 Makeup and Hairdressing							
2002	Head Hair Stylist						
	ADRIENNE HAIR	1		1	600	600	
	Total						\$600
Account Total for 2000							\$600
2100 Set Dressing							
2111	Purchases						
	Set Decorations						
	Set Decorations 1	1		1	158.97	159	
	Set Decorations 2	1		1	23.98	24	
	Set Decorations 3	1		1	50	50	
	Total						\$233
Account Total for 2100							\$233
2200 Props							
2211	Purchases						
	Props	1		1	18.32	18	
	Total						\$18
Account Total for 2200							\$18
2300 Art Department							
2311	Purchases						
	Art Supplies						
	Art Supplies 1	1		1	54.71	55	
	Art Supplies 2	1		1	92.31	92	
	Art Supplies 3	1		1	50.98	51	

Continuation of Account 2311

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Art Supplies 4	1		1	131.1	131	
	Total						\$329
Account Total for 2300							\$329
2900 Facilities							
2904	Stage #1						
	Sound Stage CHANNEL VIVID-Sound Stage	1		1	1,420	1,420	
	Total						\$1,420
Account Total for 2900							\$1,420
3100 Locations							
3106	Catered Meals						
	Crafty						
	Craft Services 1	1		1	136.19	136	
	Craft Services 2	1		1	108.15	108	
	Crafty Runs	1		1	58.66	59	
	Subtotal						\$303
	Catered Meals						
	Dom Heals	1		1	750	750	
	Subtotal						\$750
	Total						\$1,053
Account Total for 3100							\$1,053
3200 Transportation							
3204	Truck Rental						
	Budget Truck, Gas, and Supplies						
	Budget Truck	1		1	428.73	429	
	Lock	1		1	8.73	9	
	Shell Gas	1		1	15	15	
	Gas	1		1	23.73	24	
	Total						\$476
Account Total for 3200							\$476
Total Production							\$4,901

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
3400 Editing							
3411	Purchases						
	Harddrives	1		1	289.32	289	
	Total						\$289
Account Total for 3400							\$289
3600 Post Production Sound							
3611	Purchases						
	Post-Sound	1		1	200	200	
	Total						\$200
Account Total for 3600							\$200
3700 Post Production Film & Lab							
3711	Purchases						
	Post Production Animations						
	Animation 1	1		1	350	350	
	Animation 2	1		1	350	350	
	Animation 3-Robbery	1		1	300	300	
	Subtotal						\$1,000
	VFX	1		1	1,500	1,500	
	Total						\$2,500
Account Total for 3700							\$2,500
Total Post Production							\$2,989

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
4000	Publicity						
4003	Marketing Materials						
	Poster	1		1	50	50	
	Total						\$50
Account Total for 4000							\$50
Total Other							\$50

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Total Above-The-Line						\$0
	Total Below-The-Line						\$7,940
	Total Above and Below-The-Line						\$7,940
	Total Fringes						\$0
	Grand Total						\$7,940

Appendix Z: Film Festivals & Distribution Plan

Film Festivals

I have already submitted a cut of the music video to the New Orleans Film Festival. They have screened music videos that were shot in New Orleans before, especially those headlining black artists. I believe that “Just Chill” would be a perfect fit for the New Orleans Film Fest. It’s length and material seem right up their alley.

I have submitted this video to the UNO Film Festival. They can’t turn me down.

Distribution

Given that this is a work to promote a music artist and her work, this will be published online immediately. We plan to upload this through Jaszmine’s VEVO account and have it go onto YouTube. Through there, we will share the video on social media including Facebook, Instagram, Twitter, Tik Tok, etc etc.

I also plan to submit this to the Louisiana Film Channel. A local channel open to filmmakers to submit their work for streaming.

Ideally, this video is meant for me to pull out on my phone at parties and gatherings to show off my work to potential clients and collaborators.

I will also share the video on my website.

Appendix AA: Test Screening

JUST CHILL SURVEY

Thank you in participating in a survey music video titled "JUST CHILL". I would like you to take a moment into filling out this form for your thoughts.

- 1. In your words, what do you think is happening in the video?

- 2. What do you think of the chemistry between the characters Justin and Yaszmine?

- 3. What are your thoughts on the practical effects?

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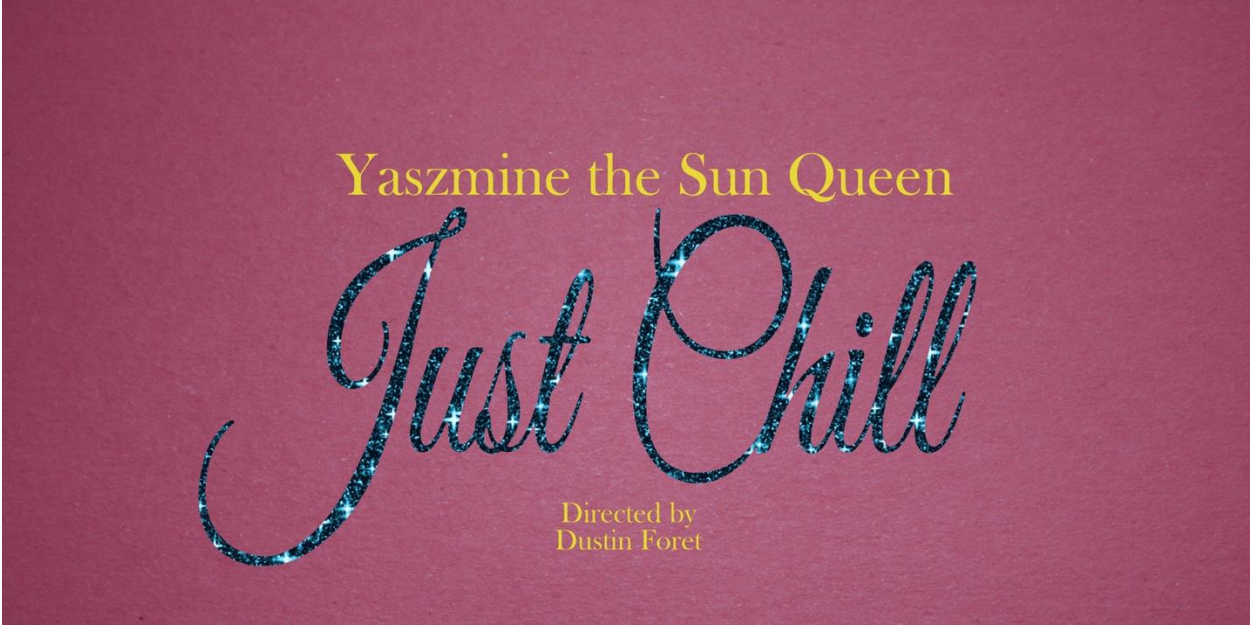
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Vita

Dustin Foret is a filmmaker raised in the suburbs of the Greater New Orleans Area. His interest in filmmaking started when he first studied acting when he was in middle school all the way up until he graduated from Brother Martin High School in 2014. Then, he transitioned into film production in college at the University of New Orleans, where he received his Bachelor's of Arts in Film with Cum Laude in 2018. During his stay in the Graduate Film Program, Dustin's short films bounced back between dark comedies about dysfunctional family dynamics and character studies about broken people—all with a formalist approach mixing camp & surrealism. Before the COVID-19 pandemic hit, Dustin was in development of a 20-page, atmospheric psychological horror that took place in a nursing home featuring a protagonist with a fear of death and chronic waking nightmares.

Outside of his own works, Dustin frequently assisted his fellow classmates in the various stages of production—from producing to post-production. He's shot, assisted directed, and edited other projects for weeks back-to-back. His work with alumnus Fabiola Andrade's thesis "It's Me, Sarah" won *Best Editing* at the UNO Film Festival in 2019 and went on to be featured in the 2020 New Orleans Film Festival.