

Land of the Blues

A Thesis

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

Master of Fine Arts  
in  
Film and Theatre Arts  
Film Production

by

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## Abstract

In this reflection essay and subsequent documentation, the creation of my thesis film will be detailed from inception through completion. I will discuss my educational and filmmaking experiences at the University of New Orleans with an emphasis on documentary filmmaking. Production forms will provide an understanding of the work which has gone into this production.

Keywords: blues, documentary, Mississippi, music, roots, tourism

## Thesis Reflection Essay

When I was first accepted into the film program for graduate studies at the University of New Orleans (UNO), I was working at a Blockbuster Video store in Brookhaven, Mississippi. There was a time when to watch a movie, or binge a TV show, one had fewer options. Can you imagine how frustrating it was for an episode of *True Blood* to end on a cliffhanger, and you were unable to watch what happens next because someone else had rented disc three of season two of your favorite show? The summer of 2010 is so far removed from the present that it is with difficulty that I recall what my outlook was on my future as a student filmmaker. From 2010 to 2013 I gained a great amount of education and insight into all aspects of filmmaking at UNO. I moved back to Mississippi in 2013 before completing the program and eventually began work as a producer for Mississippi Public Broadcasting (MPB). That I did not complete my thesis and MFA degree at that time was deeply disappointing to me, so I am exceptionally grateful that after the years in-between I was granted an extension of time limit for degree completion. Pushing myself to rally up the needed resources, inspiration, and perseverance to see my thesis project through to completion has been challenging and rewarding. I'm happy to reflect on this experience with you.

My thesis film, "Land of the Blues", is connected to my academic and professional history through the subject matter of documentary filmmaking. As an undergraduate at the University of Southern Mississippi (USM), I earned my Bachelors of Arts in film. Unlike UNO's film program which is part of the school's Film and Theatre Arts, USM's film program fell under their school of Mass Communication and Journalism. In the orbit of my undergraduate film classes were journalists and broadcasters, not the actors and musicians often found in UNO's

Performing Arts Center. This may have influenced my decision to make my senior film project at USM a documentary. I found the process fun and challenging. Researching and collecting footage is an adventure of discovery, as is the editing process when you begin to see the shape of a narrative emerge. While I was eager to learn more about fictional narrative storytelling at UNO, I carried my interest in documentary with me. In the spring of 2011, the course 4541G, Development of Cinema II, allowed me to research the origins of documentary filmmaking and its evolutions over the 20th century. The fall of 2012 gave me the opportunity to learn even more about documentary filmmaking through 4460G, Advanced Documentary Production, in which I created a short documentary to share and discuss among the many in the class.

In my prospectus, I identified my intent as a filmmaker as merging “the skills and techniques I have learned of narrative filmmaking and documentary filmmaking.” I also stated, “My goal will be to produce a fictional narrative with an approach influenced by documentary filmmaking.” This came on the heels of deciding I wanted to set my film in the world of the Mississippi Delta Blues, yet focus on something I knew and could represent with some truth: a documentarian on an assignment. I was tempted several times to pitch a straightforward documentary project, but I really wanted to challenge myself and try my hand at a dramatized narrative. I thought this may be one last foray into this sort of filmmaking, yet despite the flaws and shortcomings, I’m surprised to report I’ve rekindled an interest in fictional narrative and hope to develop future stories to collaborate on with other actors and filmmakers.

I also wrote in my prospectus that the “designing principle” for my thesis film was: “Watch a storyteller discover a man’s story by exploring his environment.” What that ultimately developed into, however, is: “Watch a storyteller discover an environment by exploring a man’s

story.” To capture an environment, I believe filming on location whenever possible is important. This would be a key aspect to my thesis film.

March 14th, 2022, I made my first location scout to Clarksdale, Mississippi. I had not been there since before the pandemic in 2020. I stayed the night, and the next morning I wrote in my journal: “Christmas decorations are still up downtown... The sky has been overcast and finally overnight the rain came and it looks to be with us the rest of the day. The vibe is depressing. For a music town it has been uncomfortably quiet.” I began to have doubts, but I had a productive meeting with Roger Stolle who was instrumental in helping me navigate the culture of the town and its people. He made recommendations on who would be willing to participate in my student film, how much compensation a musician may expect in the form of an “honorarium”, and how best to communicate with different personalities (i.e. “Be sure to text him before you call.” or “Don’t call him until after noon on Sundays.”). I returned home from this first scout thinking I’d need to film on locations closer to me which could stand in for the interior scenes set in Clarksdale. Clarksdale is such a far drive away from the general region where I live that I felt it would be impossible to coordinate all the travel, and the cost of doing so was a concern. Multiple attempts to find actors or crew in Clarksdale proved fruitless as well. I kept this in mind as I worked on a second draft of my screenplay.

In my first draft, the opening scene takes place in an “old country store”. One place in particular was the main inspiration for this setting, and the ideal location where I would film if I had the option: the Blue Front Cafe. The Blue Front Cafe is the oldest juke joint still in operation in Mississippi, and is owned and run by Jimmy “Duck” Holmes, a Grammy-nominated blues musician. About two hours from Clarksdale in Bentonia, Mississippi, the Blue Front is

geographically closer to where the majority of our cast and crew are located. It is also considered ground zero for the development of the Bentonia style of blues guitar playing. The most well-known blues musician associated with this haunting style may be Skip James (1902-1969).

Through a series of connections, I learned it may be possible to film some of my student film at the Blue Front. April 30th, I made a location scout and met Mr. Jimmy “Duck” Holmes. It’s hard to comprehend how easygoing he and many others have been with regard to welcoming a film crew onto their premises. Even with a small crew, I try to emphasize to people how disruptive a film shoot can be to the normal goings-on of a place. Yet I knew these people were keenly familiar. A Netflix production had recently taken place at the Blue Front, and the rock band The Black Keys had used the location to film a music video in the recent past as well. This was all very encouraging, and during that first location scout I began taking some photos and introducing myself to people. One older man began talking about his childhood memories of Skip James playing music in his parents’ house. Later, another man showed up with two teenagers who had just started their first band. The young guitarist of the two was soon getting music lessons from Jimmy “Duck” Holmes while the other teenager, a drummer, flipped over a bucket and made use of an improvised percussion instrument. This all unfolded naturally on a Saturday afternoon as birds fluttered around and trains periodically rumbled by on the tracks across the road. The man who brought the younger musicians, their uncle, shared his contact information with me so I would be able to share the pictures I took of them.

I worked the Blue Front Cafe and Jimmy “Duck” Holmes into subsequent drafts of my script, and proceeded with development. I overcame a reluctance to ask others for financial

help and launched a GoFundMe campaign in May to help raise funds for my student film. I was overwhelmed to receive over a thousand dollars in just a few short days. This would alleviate the primary cost I was facing which was to be lodging and travel for cast and crew, as well as compensation which I felt would ensure a reliability among everyone participating.

Around this time, I also initiated the casting process. Having spent so much time away from actors, I was initially insecure about how I would handle this phase of preproduction. The first response I received from my initial casting notice for the protagonist, Richard, was from Drew Stroud, a graduate student in UNO's theatre program. I was so excited to get a response that I was tempted to immediately tell him he had the part, but I held off and followed a casting process with the help of a casting director. By early June I began requesting taped auditions, and again, Drew Stroud's was the first I received. I thought his audition indicated an understanding of the role and again my instinct was to say, "You're hired." After viewing several other auditions, I did offer Drew the role and he was on board.

Artrial Clark was my choice for Siren's manager, based on his audition, and again I was lucky in that my first choice was available for the part and wanted to do it. The role which became most difficult to cast was Siren Thompson. Originally, I conceived the character as an older man, perhaps in his sixties. I didn't think casting an actual blues musician would work, even though it was suggested by some. Someone who entertains on stage as a musician does not necessarily share the same skills needed as an actor in order to portray a character in front of a camera. While I spent several weeks with my casting director searching for an older African-American actor with no luck, I eventually realized age was not a necessary trait for this character. Yes, it could have emphasized a level of experience for the character, but the

concept of a successful musician who begins a different phase of his or her career could apply to someone much younger as well. When I allowed for a wider age range for the Siren Thompson character, I pretty quickly found an actor out of Tupelo, Mississippi who came on board for the shoot.

For my crew, I enlisted the help of former coworkers from MPB. As stated in my prospectus, I had a small crew in mind from the outset, and I was fortunate to find people that would be able to assist with production and postproduction. Joey Gibson is a postproduction supervisor, yet very knowledgeable and capable as a cameraman. He made a great cinematographer which prepared him to do a great job with color correction. Zeke Bandy is a brilliant musician, audio technician, and up-and-coming producer. He was our boom operator and sound mixer the first production weekend, and would eventually contribute to sound design and mixing in post. Ed Foose, an animator and motion graphics expert, was able to fill in for Zeke as our sound guy for the second production weekend.

One early setback was the news that the person who had agreed to join the production as a coproducer and assistant director had to back out of the project. Having recently had triplets, perhaps he was overly ambitious in agreeing to the project in the first place. I tried to find a replacement, but I should have tried harder. I figured having one less person on the crew would be easier to manage and budget. This may be true, however I will not produce another short film without an assistant director. To have someone else manage time and logistics, using the “left side” of their brain, will improve a shoot by allowing the director to use his or her “right brain” for the creativity and imagination needed to bring a spark of life to the film. I’m



proud of my time and resource management on this production, yet regret I sometimes neglected my creative and artistic contributions.

July 10th was our first day of principal photography. I had decided we would spread production over two weekends since I and everyone else have full time jobs during the week. I planned on shooting all scenes at the Blue Front Cafe on this date, and we did manage to film all four and a half pages of Blue Front Cafe scenes from the script in six hours of filming. That first day of production was awkward, fumbling, and inconsistent. At one point, when I mentioned to Jimmy “Duck” Holmes that we would be getting ready to film him playing a song on camera, something we had previously discussed, he seemed surprised and annoyed. He said, “I’m already doing so much for you. I ain’t going to play a concert for you. Maybe just a few chords.”

One of the greatest rewards for me, coming out of this production, is how it has helped me challenge and overcome anxiety. The more time, money, and work I put into the film, the less failure became an option. The more people I told or involved in the production, the less I entertained any notion of quitting. If embarrassed or faced with confrontation, my action was to move past it and continue to work towards the goal at hand. For example, after hearing this from Mr. Holmes, my response was, “If we could just get a few chords, that would be great.” Yes, this was a compromise. In the script, my vision was for Jimmy “Duck” Holmes to play “Catfish Blues”, a traditional blues song in the public domain, as Richard leaves the Blue Front on orders from his boss. It would illustrate that Richard, as a documentarian, is missing out on a scene worthy of being documented. Also, it would serve as a transition musically as Richard drives through the rural expanse of the delta to his eventual destination in Clarksdale. I’ve been

cautioned against being “too nice” at times, however I believe I used the appropriate tact with Mr. Holmes in this situation, considering it was only with his blessing that we were there shooting our film. “If he just plays a few chords,” I thought, “It is still something I can use, and I will find a way to make it work.”

The best lesson I learned from the shoot is: “be prepared for Plan A”. Going into the July 10th shoot, I was very concerned about a rainstorm in the weather forecast. That preceding week, I sketched out multiple scenarios for how the scenes at the Blue Front would need to be altered if we were unable to shoot exteriors. I also began to consider the possibility I would have to change the location and content of the scene altogether when I was unable to reach Mr. Holmes for several days. (He had been performing in Montreal, Canada.) Ultimately, the weather was cooperative, as was Mr. Holmes. I realized the shoot could go as planned which, ironically, I felt unprepared for. I had spent so much time coming up with contingency plans that I feel I lost focus on this opening scene. While it’s good to have backup plans, I believe it is important to remain intent on carrying out the job as originally conceived. When Mr. Holmes sat down to play “a few chords”, he actually played a medley of three different Skip James songs. After the third song, the cast and crew applauded. I wasn’t sure if I would be able to use any of those songs due to their potential copywrite status, but before I could make a request, before the applause had completely died down, Jimmy “Duck” Holmes began playing “Catfish Blues”, just as I had written in the script he had not read.

The weekend in Clarksdale presented its own mix of setbacks and opportunities. The week before the shoot, the actor from Tupelo who was to play Siren Thompson backed out. With four days’ notice, Devin Hunter stepped in to play this role. I had considered Devin for the

part of Richard, but he excelled as Siren Thompson. Next, I was challenged with the hubris of having written the following stage direction for a nameless teenager: “The kid plays a classic blues riff flawlessly.” (Page 9 of script.) Fortunately, recalling the teenager I had observed getting lessons from Jimmy “Duck” Holmes, I was able to get in touch with his parents through his uncle’s contact and made good on my stage direction and then some with a young man who is a very talented guitarist.

I was always confident in the post production process due to my experience as an editor. Even with confidence, it is challenging. Editing involves a lot of time and attention, and by no means requires less work than the other phases of production. As the film came together on my timeline, I was surprised how close it followed my script. I always suspected the documentary aspects may overtake or alter the narrative, but everything fell in line with what I had written. This is the film I set out to make. If I were to do things differently, I would have devoted more time to the incubation period of the core idea, and more time to additional drafts of the screenplay. Would it have been better to have approached this more as a documentary project, with the fictional elements playing a smaller role? Could the story have made its point in a more cohesive and artful way? And what is the point of the story? The point I was trying to get at is that it is the present, engaged filmmaker who excels over the distant and disconnected one. The promo for James Griffin’s documentary at the beginning prompts a negative reaction from a viewer (Siren’s manager). That promo only consists of still photographs and a voice over. Richard’s documentary features interviews and on-location footage, and leaves a positive impression on the same viewer.

Regarding audience response, I've been satisfied with the initial feedback I've received from a selected group of people who reviewed an early rough cut of the film. Their responses indicated they were engaged with the narrative and that they held confidence in me as a filmmaker. One response read, "The story was clear. Richie is sent out on a 'simple' film project and ends up with a respect for the roots of the blues. He realizes 'the blues' is bigger than just one man." Among some of the critiques was the desire for additional scenes with Jimmy "Duck" Holmes. I agree, yet am conflicted. Richard abandoning this interview is meant to be a character flaw in that he is ignoring his instinct and following what he believes to be a shortsighted objective for the documentary. He overcomes this at the end when he acknowledges the senior producer's questions are inadequate and engages Siren Thompson on a more personal level. Still, yes, it would have been good to feature more of Jimmy "Duck" Holmes in the film.

I have pushed myself this past year to achieve the accomplishment of finishing my graduate thesis project. Besides the GoFundMe, I took on extra freelance work to help with associated costs. This extra work would at times conflict with my work on the thesis, but the income I earned helped cover expenses such as tuition. It has been eye-opening to realize we are often more capable than we may think we are, and that there are so many people who are happy and eager to help you realize your goals. In exchange for permission to film at the Bad Apple Blues Club in Clarksdale, I made a promise to Sean "Bad" Apple that I would cut together a promotional video for his club out of our footage. This will be my next assignment, and I'm ready to get to work.

**Shooting Script**

Land of the Blues

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7.4.2022  
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1 EXT. BLUE FRONT CAFE - DAY

A train rumbles past an old country store. Out in front of the store a couple of guitars sit on stands next to an amp.

We hear a lethargic blues guitar riff play out for a few bars before a voice speaks over it.

NARRATION (O.S.)

Siren Thompson. One of Mississippi's great blues musicians.

2 INT. BLUE FRONT CAFE - DAY

Soft shapes of light sharpen to reveal a jar of pickled pigs feet.

RICHARD, early twenties, white, wearing khakis and an orange polo, stands at a small bodied camera on a tripod racking focus on a close-up shot of the jar. A few feet from him BILLY, a Black man dressed business-casual, sits at a table eating lunch and watching a TV mounted over the door.

On the screen a series of photographs fade in and out showing promotional photos of SIREN THOMPSON, a young Black man with a stern expression, playing guitar in front of cheering crowds.

NARRATION CONT'D (O.S.)

After successful tours across North America and Europe, Siren returned to his home in Clarksdale, Mississippi where he's been ever since. What caused him to stop touring? Tune in next week for the premiere of our documentary: "Searching for Siren Thompson".

Billy points a remote at the TV. The screen goes black, cutting the blues riff silent.

BILLY

"Searching for Siren Thompson". He ain't missing. He's in Clarksdale, Mississippi.

RICHARD

I said it should be called "Siren Thompson: Bluesman". You know? Simple. But I'm not the executive producer.

BILLY

So you're with this documentary?

(CONTINUED)

CONTINUED:

RICHARD

Yep. Well, I'm just a videographer.  
But I'm working my way up to associate  
producer.

BILLY

Oh yeah? Well, why did Siren stop  
touring?

RICHARD

I don't know. That's what we hope to  
find out with the documentary.

Billy notices Richard's camera pointed directly at the  
pickled pig's feet.

BILLY

Why you filmin' pickled pigs feet?

Richard steps back from his camera, realizing Billy is  
watching him work; how odd it looks.

RICHARD

Oh, uh... It's just to get a sense of  
the environment, you know? The  
personality of the place.

Billy nods.

BILLY

You want "personality" you need to  
film a person. What about Mr. Jimmy  
"Duck" Holmes here? He's a blues  
legend same as Siren Thompson.

JIMMY "DUCK" HOLMES, an older Black man, stands at the back  
of the store talking to someone in the kitchen.

RICHARD

Well, my assignment was to interview  
Siren Thompson...

Richard considers.

BILLY

What time was Siren supposed to meet  
you here?

RICHARD

Eleven thirty.

They both look up at a clock on the wall reading: 12:45.

(CONTINUED)

CONTINUED:

BILLY  
He ain't coming.

LATER

Richard sits across from Jimmy "Duck" Holmes next to his camera. He puts on a pair of headphones and asks:

RICHARD  
Okay, Mr. Jimmy? Could you introduce yourself to me by stating your name and where we are today?

JIMMY "DUCK" HOLMES  
I'm Jimmy "Duck" Holmes. We're at the Blue Front Cafe.

RICHARD  
And what can you tell me about the blues?

JIMMY "DUCK" HOLMES  
I play what I call the Bentonia blues...

A PHONE RING interrupts the interview. Richard, annoyed, pulls it from his pocket and sees it's a call he has to take.

RICHARD  
I'm sorry, Mr. Jimmy, it's my boss. I'll be right back.

Richard excuses himself and heads outside.

3 EXT. BLUE FRONT CAFE - DAY

Richard walks to the parking lot as he answers his phone.

RICHARD  
Hello?

JAMES (O.S.)  
Richie Rich! You had a great interview with Siren Thompson and now you're on your way back to Jackson.

Richard looks back at the store.

RICHARD  
He didn't show. I'm still in Bentonia and I'm interviewing Jimmy "Duck" Holmes.

(CONTINUED)



CONTINUED:

JAMES (O.S.)

What?! His manager promised us a half hour with him. Who is Timmy "Duck" Holmes?

RICHARD

*Jimmy "Duck" Holmes. He owns the Blue Front Cafe in Bentonia.*

James sighs loudly, more of a stifled yell.

JAMES (O.S.)

Richie, my documentary is about Siren Thompson.

Richard watches as Jimmy "Duck" Holmes steps out of the Blue Front and sits in one of the chairs out front. He picks up a guitar and starts tuning it.

RICHARD

James, I know this is your documentary... But you've got to keep an open mind.

JAMES (O.S.)

I don't have time for an open mind. I'm already running promos.

RICHARD

Yeah, and I told you you shouldn't start airing promos for something we hadn't finished production on.

JAMES (O.S.)

That's a producer's call, not the videographer's... I can't believe he didn't show... How soon can you be in Clarksdale?

RICHARD

Two and a half hours.

JAMES (O.S.)

Okay. I'll cover your hotel and meals for one night in Clarksdale. Let me get back in touch with the manager and see if I can reschedule.

Richard loads his light, camera, and tripod in the trunk of his car. He backs out of his parking spot and waves to Jimmy "Duck" Holmes and Billy, who stands at the door of the Blue Front. They watch Richard drive away.

(CONTINUED)

CONTINUED:

BILLY  
 (to himself)  
 Sometimes you miss the forest for the  
 trees.

As Jimmy "Duck" Holmes begins playing a song...

4 EXT. CLARKSDALE - DAY

Richard drives down a stretch of highway cutting through a flat expanse of empty land. Occasional swamps and cotton fields pass by.

Jimmy's guitar playing continues, and he begins to sing.

JIMMY "DUCK" HOLMES (O.S.)  
 (singing)  
*If I was a catfish... Swimming in...  
 the deep blue sea... I'd have all you  
 pretty women... Fishin' after me...*

5 EXT. CLARKSDALE - DAY

A sign welcomes visitors to Clarksdale, Mississippi:  
 "Birthplace of America's Music".

The intersection of highways 49 and 61 is declared "The Crossroads" and marked by a monument of intersecting blue guitars.

Colorful murals suggest an active art scene. Pedestrians along the sidewalks are predominantly black, but there are occasional clusters of white or Asian tourists taking pictures next to blues historical markers.

6 INT. CAR - DAY

Richard drives, looking around and taking in the scenery. At a red light he turns up the volume on the radio.

SCOTT BARRETTA (O.S.)  
 This is Scott Barretta with Highway 61  
 radio show. Today we're covering the  
 career of Siren Thompson, a Clarksdale  
 native.

7 EXT. CLARKSDALE - DAY

Churches advertise "Jesus Saves", convenient stores advertise "South's Best Fried Chicken", and bars advertise "Ice Cold Beer".

(CONTINUED)

CONTINUED:

SCOTT BARRETTA (O.S.)

One of the most popular delta blues musicians, Cyrus Thompson the third was born in Clarksdale, Mississippi.

A group of kids linger outside the Delta Blues Museum. Across the parking lot on a brick wall is a mural of Robert Johnson.

SCOTT BARRETTA (O.S.)

Taking up an interest in music from a young age, Cyrus soon earned the moniker "Siren" from a slight mispronunciation of his name, or perhaps as a descriptor for the way he belted out gospel hymns in church.

Tourists swarm the Ground Zero Blues Club, a large venue with a shoddy exterior. Nearby, Red's Lounge is less crowded but not much neater.

SCOTT BARRETTA (O.S.)

Thompson only recorded two albums both nominated for Grammy's. After a couple of tours overseas, he returned to his home in Clarksdale and seems to have retired from touring altogether.

Richard parks his car downtown. Across the street is the store front:

CAT HEAD DELTA BLUES & FOLK ART

Richard gets out of the car and walks towards the store.

8 INT. CAT HEAD - DAY

A bell DINGS as Richard walks in. The space is filled with blues memorabilia: shirts, books, CDs, coffee mugs, etc. On the walls are colorful folk art paintings of famous blues musicians.

At the back of the store stands ROGER STOLLE, a thin white man with dark hair and glasses. Richard makes his way to the counter.

RICHARD

Hi, I'm Richard Lyons and I'm shooting a documentary.

ROGER

Oh, that sounds great. I'm Roger Stolle. Nice to meet you.

(CONTINUED)

CONTINUED:

RICHARD

Do you mind if I ask you a few questions about Clarksdale and the Blues? On camera?

ROGER

No problem.

Richard unpacks his camera and tripod and sets up his shot.

RICHARD

Why would a musician want to stop touring and move back to Mississippi?

ROGER

Well, I can think of a few reasons...

9 EXT. CLARKSDALE - DAY

Richard stands next to his car and makes a phone call.

JAMES (O.S.)

How's Clarksdale?

RICHARD

Hey James. It's great. There's so much here. I just had a great interview with Roger Stolle.

JAMES (O.S.)

Who? About what?

RICHARD

He owns and operates Cat Head Delta Blues and Folk art. It's a gift shop-slash-tourism hub-slash art gallery. I don't know, but he's like a Blues historian.

JAMES (O.S.)

Okay, Richard, again, I don't know why you're interviewing all these people. That's the producer's call to make.

RICHARD

James, I'm telling you this is good stuff. This is how you put Siren's story in context. You're going to want this for the edit.

JAMES (O.S.)

You are not the producer or the editor here, Richard.

(CONTINUED)

CONTINUED:

RICHARD

I'm sure doing a lot of the work of a producer: setting up shots, conducting interviews...

JAMES (O.S.)

Listen to what a real producer has done: I spoke with Siren's manager. He's currently giving music lessons down the block from Cat Head. All you have to do is walk over there and interview him with the questions I gave you you. You hear? Stick to the script. You actually have an easy job. Think you can do it?

RICHARD

Sure thing. Bye James.

RICHARD

Bye Richie.

Richard hangs the phone up, shaking his head.

10 INT. DELTA BLUES MUSIC SCHOOL - DAY

In a small room, SIREN THOMPSON sits in a chair across from a lanky TEENAGER wearing cargo shorts and a t-shirt. The teenager holds a guitar and Siren is giving him guitar lessons.

SIREN THOMPSON

You see, you can switch to the G chord easier with your fingers in that position...

A KNOCK at the door distracts Siren.

SIREN THOMPSON

Come in.

Richard opens the door and enters the room, holding his camera bag and tripod.

RICHARD

Mr. Siren Thompson? Hi, I'm Richard Lyons from the documentary crew. Our producer spoke with your manager about an interview for our documentary.

SIREN THOMPSON

My manager hasn't told me anything about that.

(CONTINUED)

CONTINUED:

RICHARD

Oh. Well, it's for the documentary  
James Griffin is doing on you?

Richard puts his camera bag and tripod down on the ground.

RICHARD

Oh, I guess there's been some  
miscommunication... Hello.

Richard nods and shakes the hand of the teenager, finally  
fully recognizing he's interrupting. He grabs at his camera  
bag.

RICHARD

Oh, I'm sorry. I don't want to  
interrupt.

SIREN THOMPSON

It's okay, we were wrapping things up  
here. Now if you want to do an  
interview, this is who you need.

Siren gestures towards the teenager.

SIREN THOMPSON

We've got some real talent coming up.

RICHARD

Oh, wow. Well, my producer was pretty  
insistent I only interview you, Mr.  
Thompson.

SIREN THOMPSON

Well, I'm being pretty insistent you  
need to interview Mr. Blake here. If  
you doing a documentary on me, this is  
what I'm most proud of right now...  
Show 'em what we just learned today.

The kid plays a classic blues riff flawlessly.

RICHARD

That's great but I need to check in  
with my producer real quick and see  
what he thinks.

SIREN THOMPSON

He ain't here though is he? Like I  
say, we were just wrapping up and I  
don't know if either of us can stay  
much longer.

(CONTINUED)

CONTINUED:

Richard considers his options with his phone in his hand.

11 EXT. DELTA BLUES MUSIC SCHOOL - EVENING

Standing at his car in a parking lot across from the school, Richard makes a phone call.

The call RINGS.

JAMES (O.S.)

Richie! How'd it go?

RICHARD

So... Apparently his manager never told him about the interview.

JAMES (O.S.)

You've got to be kidding.

RICHARD

And he was in the middle of giving this kid guitar lessons. The kid's actually pretty good... And he, Siren, wanted me to interview him instead, so...

JAMES (O.S.)

Wait, wait, wait... You're telling me you were in a room with Siren Thompson and... you interviewed a child?

RICHARD

Well, not a child. He's sixteen.

JAMES (O.S.)

Okay. After you interviewed this sixteen-year-old, you interviewed Siren?

RICHARD

He said he needed to discuss it with his manager.

JAMES (O.S.)

Oh my god. Okay. That's it. I'll write a voice over narration. I'll get the guy who read for the promo to read it or, hell, I may just do it myself. Richard, I've got to say you have been pretty useless on this assignment.

Richard straightens his posture.

(CONTINUED)

CONTINUED:

RICHARD

Useless? What are you talking about?  
I'm the one out here doing the  
production work. I don't see how that  
doesn't earn me a producer credit.

JAMES (O.S.)

Producer credit?! Your assignment was  
to interview Siren Thompson, and that  
hasn't happened, has it? At this rate  
all you're getting is a "special  
thanks".

RICHARD

That's messed up man.

JAMES (O.S.)

No, what's messed up is me having to  
pay your hotel for a night in  
Clarksdale when there's nothing to  
show for it.

RICHARD

Oh, there's plenty to show for it,  
James. You just don't have the vision  
for it.

JAMES (O.S.)

You know what? There goes your  
"special thanks" credit. You're off  
the project. Have fun editing together  
whatever you shot. I can't wait to see  
your vision.

Richard hangs up and tosses his phone in the car. He looks  
around and sees the Ground Zero Blues Club across the street.

12 INT. GROUND ZERO BLUES CLUB - EVENING

The club is dark and mostly empty. On stage, a man strums a  
guitar. Richard sits at a bar with a beer looking glum.

BILLY

Funny runnin' into you again. Did you  
get your interview with Mr. Siren  
Thompson?

Billy from Blue Front sits down next to Richard.

RICHARD

Hey man. Nope. And I'm off the  
project.

(CONTINUED)



CONTINUED:

BILLY

What? Fired?

RICHARD

Yep. You know, coming down here, meeting people... you start to see how the blues, this culture, it's bigger than any one person.

BILLY

That right?

RICHARD

Maybe not. Maybe I let myself get distracted.

Richard takes a sip of his beer.

RICHARD

Now I drive back to Jackson. Well, not now. Tomorrow morning. I'm staying at the Shack Up Inn.

Richard gets up and takes out his wallet.

BILLY

Leaving without interviewing Siren?

RICHARD

Looks like it. I guess the producer's going to write a voice over. It's a shame, though, for someone other than Siren to tell Siren's story.

The man looks concerned.

BILLY

You take care.

He watches as Richard leaves. The musician wraps up his song and there is a smattering of applause.

13 INT. HOTEL ROOM - MORNING

Next day, new clothes. Richard is zipping up his overnight bag when there is a KNOCK at the door. He opens it to find:

Siren Thompson. He stands tall and has a friendly smile.

SIREN THOMPSON

My manager said this might be my last chance for an interview, if I'm not too late.

(CONTINUED)

CONTINUED:

Richard stares in disbelief. Looking outside in the distance behind Siren, Billy leans against a car in the parking lot. He's on his cell phone, but he gives Richard a thumbs up.

RICHARD

Your manager? Uh... yeah. I mean, no, it's not too late. I just need a few minutes to set up some lights and a camera.

LATER

Richard has his lights set up and is helping Siren hide a lavalier mic on the underside of his tie.

RICHARD

Alright, that should be good.

He goes back to his camera to check his shot.

RICHARD

Looking good.

Richard puts on his headphones.

RICHARD

Okay, so let me get you to state your name.

Richard looks at a sheet of paper in a binder.

INSERT:

SIREN THOMPSON INTERVIEW QUESTIONS  
[PRODUCER: JAMES GRIFFIN]

BACK TO ACTION:

SIREN THOMPSON

Cyrus Wayne Thompson the third, but I go by my stage name which is Siren Thompson.

Richard clears his throat and reads from the sheet.

RICHARD

Do you have to suffer to play the blues with authenticity?

Siren squints his eyes at Richard and loses his warm smile.

SIREN THOMPSON

What kind of question is that? No.

(MORE)

(CONTINUED)

CONTINUED:

SIREN THOMPSON (CONT'D)  
Everybody suffers, but you don't have  
to suffer to play the blues.

RICHARD  
(reading)  
Robert Johnson is said to have sold  
his soul to the devil. Have you ever  
made a deal in your music career that  
you regret?

Siren makes a face and shakes his head.

SIREN THOMPSON  
No. No, I'm sorry, but this ain't it.

He begins to remove the microphone from his tie. Richard  
notices and says:

RICHARD  
One of the first things I was gonna  
ask you was why you stopped touring.

Siren pauses.

RICHARD  
But I think I've figured it out on my  
own.

SIREN THOMPSON  
Really? And why's that?

RICHARD  
Because this is the home of the blues.

Siren looks up at the ceiling for a moment.

SIREN THOMPSON  
Okay, you see the reason I quit  
touring is, well, I guess you could  
call it homesick. I love my home. I  
love Clarksdale. I love the Delta.  
Hell, I love Mississippi, despite the  
bad. I know there is a lot of bad.

Richard listens to Siren, as he sets the binder with James's  
questions on the ground.

SIREN THOMPSON  
But for me, the bad doesn't outweigh  
the good. And here I can make a  
difference, you know?

14 INT. DELTA BLUES MUSIC SCHOOL - DAY

Siren helps the teenager tune his guitar.

SIREN THOMPSON (O.S.)  
There's an after school program I work  
with where we teach young kids how to  
play music. How to play the blues! A  
lot of folks think of the blues as old  
timey music, but you'd be surprised at  
how relevant it still is for these  
kids.

15 INT. BLUE FRONT CAFE - DAY

Richard's video of the teenager playing his guitar plays on  
the screen of a smartphone in the hands of Billy.

The video cuts to Richard's camera shot of Siren Thompson  
sitting in the hotel room.

SIREN THOMPSON  
When you hear what these kids bring to  
it, for me that's when I realize how  
important it is, you know? To pass the  
torch on to the next generation, so to  
speak. It's that home-grown music.

The television cuts to a title graphic: "Land of the Blues:  
Produced by Richard Lyons".

VOICEOVER (O.S.)  
"Land of the Blues", produced by  
Richard Lyons.


Billy smiles.

BILLY  
"Land of the Blues". I like that  
title.

Jimmy "Duck" Holmes stands in the doorway looking outside as  
a train rumbles by.

FADE OUT

## Filmmakers' Code of Responsibilities

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

Student: Corey Hart	Email: crhart@uno.edu Phone: 601-748-0052
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/10/2022

### STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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  - 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.
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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:
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  - b. Always designate the crew member who is in charge of safety. In general, this will be the 1<sup>st</sup> 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:

Corey Hart  
PRINT NAME

Corey Hart  
SIGNATURE

7/10/2022  
DATE

## Pre-production Timeline

- March 14th - 15th: Clarksdale, MS location scout
  - Meet with Roger Stolle. (Cat Head Delta Blues & Folk Art)
  - Meet with owners of Shack Up Inn. (Lodging and filming location)
- April 5th: Search for crew.
- April 7th: Submit prospectus for approval.
- April 11th: Secure audio crew.
- April 21st: Secure director of photography.
- April 30th: Bentonina, MS location scout
  - Meet with Jimmy "Duck" Holmes. (Blue Front Cafe)
- May 4th: Launch online crowdfunding campaign.
- May 16th: Meet with casting director.
- May 31st: Complete second draft of script.
- June 5th: Begin reviewing auditions.
- June 10th: Second Clarksdale, MS location scout.
  - Meet with Sean "Bad" Apple. (Bad Apple Blues Club)
- June 16th: Begin confirming cast.
- June 28th: Confirm first production date at the Blue Front Cafe.
- July 4th: Shooting script finalized.
- July 10th: First day of principal photography.
- July 15th: Reservations made for lodging in Clarksdale, MS.
- July 22nd - 24th: Final weekend of principal photography.

**Crew List**

<u>Name</u>	<u>Department</u>	<u>Job Title</u>	<u>Phone #</u>	<u>E-mail</u>
Corey Hart	Production	Writer/Director	601-748-0052	corey.r.hart@gmail.com
Joey Gibson	Camera	Director of Photography	***_***_****	*****
Zeke Bandy	Sound	Boom Op & Sound Mixer	***_***_****	*****
Ed Foose	Sound	Boom Op & Sound Mixer	***_***_****	*****





DEPARTMENT OF  
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Student: Corey Hart	Email: crhart@uno.edu Phone: 601-748-0052
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 11/3/2022

### STUDENT PROJECT CREW AGREEMENT

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

NAME: Joey Gibson

ADDRESS: [REDACTED]

CITY: [REDACTED] STATE: [REDACTED] ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): [REDACTED]

CREW POSITION: Director of Photography/Colorist

SCHEDULED WORK DATES: July TO September

ADDTL TERMS: July 10, 22, 23, 24; August 14; September 17

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

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

**AGREED TO AND ACCEPTED:**

<u>[Signature]</u> SIGNATURE	<u>11/03/2022</u> DATE
<u>[Signature]</u> STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE	<u>11/3/2022</u> DATE

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

## 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.
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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.
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Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/10/22

### STUDENT PROJECT CREW AGREEMENT

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

NAME: ZEKE BANDY

ADDRESS: [REDACTED]

CITY: [REDACTED] STATE: [REDACTED] ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): COREY HART

CREW POSITION: SOUND MIXER / Boom OPERATOR

SCHEDULED WORK DATES: 7/10/22 TO 7/10/22

ADDTL TERMS: N/A

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

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CREW MEMBER MUST SIGN UNO FTA FILMMAKERS' CODE OF RESPONSIBILITY.*

**AGREED TO AND ACCEPTED:**

<u>[Signature]</u>	<u>7/10/22</u>
SIGNATURE	DATE
<u>Corey Hart</u>	<u>7/10/22</u>
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE	DATE

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Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 11/3/2022

### STUDENT PROJECT CREW AGREEMENT

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

NAME: Ed Foose

ADDRESS: [REDACTED]

CITY: [REDACTED] STATE: [REDACTED] ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes:  No:

EMERGENCY CONTACT (Name & phone number): [REDACTED]

CREW POSITION: Production Sound

SCHEDULED WORK DATES: 22 July 2022 TO 24 July 2022

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

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

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**AGREED TO AND ACCEPTED:**

<u>[Signature]</u>	<u>3 November 2022</u>
SIGNATURE	DATE
<u>[Signature]</u>	<u>11/3/2022</u>
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE	DATE

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Course#: FTA 6950	Professor: Katie Garagiola
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**(SIGNATURES ON PAGE 2)**

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ACKNOWLEDGED & AGREED BY:

Joey Gibson

PRINT NAME



SIGNATURE

11/03/2022

DATE





Student: Corey Hart	Email: crhart@uno.edu Phone: 601-748-0052
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/10/22

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  - 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 1<sup>st</sup> 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:

ZEKE BANDY  
PRINT NAME

ZBY  
SIGNATURE

7/20/22  
DATE



Student: Corey Hart	Email: crhart@uno.edu Phone: 601-748-0052
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 11/3/2022

### 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.
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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:
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**(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.
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- h. Carry, at a minimum, one industrial/workplace first-aid kit at all times (available on the department's grip truck).
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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:

Ed Foose

PRINT NAME



SIGNATURE

3 November 2022

DATE

**Cast List**

<u>Name</u>	<u>Character</u>	<u># of Shoot Days</u>	<u>Start Date</u>	<u>End Date</u>	<u>Phone #</u>	<u>E-mail</u>
Drew Stroud	Richard Lyons	3	July 10, 2022	July 24, 2022	***_***_ ****	*****
Artrial Clark	Siren's Manager	2	July 10, 2022	July 23, 2022	***_***_ ****	*****
Devin Hunter	Siren Thompson	2	July 23, 2022	July 24, 2022	***_***_ ****	*****
Sean Flynn	James Griffin	2	July 10, 2022	July 24, 2022	***_***_ ****	*****
Jimmy "Duck" Holmes	Himself	1	July 10, 2022	July 10, 2022	***_***_ ****	*****
Randy "19 <sup>th</sup> Street Red" Cohen	Himself	1	July 23, 2022	July 23, 2022	***_***_ ****	*****
Roger Stolle	Himself	1	July 23, 2022	July 23, 2022	***_***_ ****	*****
Joey Cavicchi	Himself	1	July 24, 2022	July 24, 2022	***_***_ ****	*****
Sean "Bad" Apple	Himself	1	July 23, 2022	July 23, 2022	***_***_ ****	*****



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www.unofilm.com

Student: <u>Corey Hart</u>	Email: <u>crhart@uno.edu</u>
Course#: <u>FTA 6950</u>	Phone: <u>601-749-0052</u>
Project Title: <u>Land of the Blues</u>	Professor: <u>Katie Garagiola</u>
	Date: <u>7/10/22</u>

**CAST RELEASE**

I, the undersigned, hereby grant to UNO Student Corey Hart ("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 Land of the Blues (the "Picture").

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

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

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

Actor Name: <u>Drew Stroud</u>	Email: [REDACTED]
	Phone: [REDACTED]
Character: <u>Richard Lyons</u>	Address: [REDACTED]

[Signature] \_\_\_\_\_ DATE 7/10/22

ACTOR SIGNATURE

Corey Hart \_\_\_\_\_ DATE 7/10/22

STUDENT SIGNATURE



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Student: Corey Hart	Email: crhart@uno.edu
Course#: FTA 6950	Phone: 601-748-0052
Project Title: Land of the Blues	Professor: Katie Garagiola
	Date: 7/10/2022

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

Actor Name: Artrial Clark	Email: [REDACTED]
Character: Billy	Phone: [REDACTED]
	Address:

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

07-29-2022  
\_\_\_\_\_  
DATE

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

7/29/22  
\_\_\_\_\_  
DATE



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Course#: FTA 6950	Phone: 601-748-0052
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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Actor Name: Devin Hunter	Email: [REDACTED]
Character: Siren Thompson	Phone: [REDACTED]
	Address: [REDACTED]

[Handwritten Signature]  
ACTOR SIGNATURE

7/23/2022  
DATE

[Handwritten Signature]  
STUDENT SIGNATURE

7/23/2022  
DATE





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

Actor Name: Sean Flynn	Email: [REDACTED] Phone: [REDACTED]
Character: James Griffin	Address:

[Signature]  
ACTOR SIGNATURE

11/3/22  
DATE

[Signature]  
STUDENT SIGNATURE

11/7/22  
DATE



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Student: Corey Hart	Email: crhart@uno.edu
Course#: FTA 6950	Phone: 601-748-0052
Project Title: Land of the Blues	Professor: Katie Garagiola
	Date: 7/10/2022

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Actor Name: Jimmy "Duck" Holmes	Email: [REDACTED]
Character: Jimmy "Duck" Holmes	Phone: [REDACTED]
	Address: [REDACTED]

Jimmy Holmes  
ACTOR SIGNATURE

7/10/2022  
DATE

Corey Hart  
STUDENT SIGNATURE

7/10/2022  
DATE



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

Actor Name: Randy Cohen	Email: [REDACTED]
Character: 19th Street Red	Phone: [REDACTED]
	Address:

[Handwritten Signature]  
ACTOR SIGNATURE

7/23/2022  
DATE

[Handwritten Signature]  
STUDENT SIGNATURE

7/23/2022  
DATE



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Project Title: Land of the Blues	Professor: Katie Garagiola
	Date: 7/23/2022

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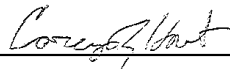
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Actor Name: Roger Stolle	Email: [REDACTED]
Character: Roger Stolle	Phone: [REDACTED]
	Address: [REDACTED]

  
ACTOR SIGNATURE

7/23/22  
DATE

  
STUDENT SIGNATURE

7/23/2022  
DATE



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Student: <u>Corey Hart</u>	Email: <u>chhart@uno.edu</u>
Course#: <u>FTA 6950</u>	Phone: <u>504-749-0552</u>
Project Title: <u>Land of the Blues</u>	Professor: <u>Katie Goringiola</u>
	Date: <u>7/23/22</u>

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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>Sean "Bad" Apple</u>	Email: [REDACTED]
	Phone: [REDACTED]
Character: <u>Sean "Bad" Apple</u>	Address: [REDACTED]

[Signature]  
ACTOR SIGNATURE

10-18-22  
DATE

[Signature]  
STUDENT SIGNATURE

11-7-22  
DATE



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

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

Student: Corey Hart	Email: crhart@uno.edu Phone: 601-748-0052
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/24/2022

### MINOR ACTOR RELEASE AND INFORMATION

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

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

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

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

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

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

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

**(SIGNATURES ON PAGE 2)**

Minor Actor Release and Information



Page | 1

Name of Minor: JOEY CARICCHI	Age: 17
Relationship to Parent or Legal Guardian: SON <input checked="" type="checkbox"/> DAUGHTER <input type="checkbox"/> STEP-SON <input type="checkbox"/> STEP-DAUGHTER <input type="checkbox"/> BROTHER <input type="checkbox"/> SISTER <input type="checkbox"/> NEPHEW <input type="checkbox"/> NIECE <input type="checkbox"/> OTHER <input type="checkbox"/>	Character: himself

Name of Parent or Legal Guardian: DAMIGEN CARICCHI	Email: [REDACTED] Phone: [REDACTED]
Address: [REDACTED]	
Guardian on Location: [Signature]	Email: Phone:


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

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

  
 \_\_\_\_\_  
 PARENT OR LEGAL GUARDIAN SIGNATURE  
  
 \_\_\_\_\_  
 STUDENT SIGNATURE

7-24-22  
 \_\_\_\_\_  
 DATE  
 7/24/22  
 \_\_\_\_\_  
 DATE

**Location Releases**

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

Student: Corey Hart	Phone & Email: 601-748-0052 crhart@uno.edu
Course #: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/10/2022

**LOCATION CONTRACT**

Permission is hereby granted to Corey Hart (student filmmaker) by Jimmy Holmes (Owner/Agent) to use Blue Front Cafe 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 Sunday, 7/10/2022 (Day and Date) and ending on Sunday, 7/10/2022 (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.

Corey Hart  
 STUDENT FILMMAKER  
Jimmy Holmes  
 OWNER/AGENT  
7/10/2022  
 DATE  
7/10/2022  
 DATE  
[REDACTED]  
 PHONE

ADDRESS: [REDACTED]





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Student: Corey Hart	Phone & Email: 601-748-0052 crhart@uno.edu
Course #: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/23/2022

### LOCATION CONTRACT

Permission is hereby granted to Corey Hart (student filmmaker) by Roger Stolle (Owner/Agent) to use Cat Head Delta Blues & Folk Art 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 July 23rd, 2022 (Day and Date) and ending on July 23rd, 2022 (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.

Corey Hart  
STUDENT FILMMAKER

7/23/2022  
DATE

[Signature]  
OWNER/ AGENT

7/23/22  
DATE

[REDACTED]  
PHONE

ADDRESS: [REDACTED]



Student: Corey Hart	Phone & Email: 601-748-0052 chart@uno.edu
Course #: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/23/2022

**LOCATION CONTRACT**

Permission is hereby granted to Corey Hart (student filmmaker) to  
Rich House (Owner/Agent) use hotel space (Rich House) the  
 property and related area, located at Highway 101 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. Full permission shall  
 include the right to bring personal 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 2 x  Days  Weeks, beginning on  
7/23/2022 (Day and Date) and ending on 7/24/2022 (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 authorizing the above-described permission, 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 loss, arising from,  
 growing out of, or concerning a breach of this warranty.

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

Corey R. Hart 7/23/2022  
 Signature: [Signature] Date: [Signature]  
 Name: [Redacted]

ADDRESS: [Redacted]



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www.uno.edu

Student: Corey Hart	Phone & Email: 601-748-0052 crhart@uno.edu
Course #: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/23/2022

### LOCATION CONTRACT

Permission is hereby granted to Corey Hart (student filmmaker) by Sean "Bad" Apple (Owner/Agent) to use Bad Apple Blues Club 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 July 23rd, 2022 (Day and Date) and ending on July 23rd, 2022 (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.

Corey Hart  
STUDENT FILMMAKER  
DATE 7/23/2022

[Signature]  
OWNER/AGENT  
DATE 7/23/22  
PHONE [REDACTED]

ADDRESS: [REDACTED]



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Student: Corey Hart	Phone & Email: 601-748-0052 crhart@uno.edu
Course #: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/24/22

### LOCATION CONTRACT

Permission is hereby granted to Corey Hart (student filmmaker) by Marcy Sanders Ferriss (Owner/Agent) to use office space 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 Sunday, 7/24/2022 (Day and Date) and ending on Sunday, 7/24/2022 (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.

Corey Hart  
STUDENT FILMMAKER  
[Signature]  
OWNER/ AGENT  
10/20/22  
DATE  
[REDACTED]  
PHONE

ADDRESS: [REDACTED]



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Student: Corey Hart	Phone & Email: 601-748-0052 crhart@uno.edu
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/10/2022

### LOCATION WRAP RELEASE

Location: Blue Front Cafe

Property Owner/Agent: Jimmy Holmes

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.

Corey Hart \_\_\_\_\_ DATE 7/10/2022  
STUDENT FILMMAKER

Jimmy Holmes \_\_\_\_\_ DATE 7/10/2022  
OWNER/ AGENT

[REDACTED] \_\_\_\_\_  
PHONE



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Student: Corey Hart	Phone & Email: 601-748-0052; crhart@uno.edu
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/23/2022

### LOCATION WRAP RELEASE

Location: Cat Head Delta Blues & Folk Art  
 Property Owner/Agent: Roger Stolle  
 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.

Corey Hart  
STUDENT FILMMAKER

7/23/2022  
DATE

[Signature]  
OWNER/ AGENT

7/23/22  
DATE

[REDACTED]  
PHONE



Student: <b>Corey Hart</b>	Phone & Email: 601-748-0052 chhart@uno.edu
Course: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/23/2022

**LOCATION WRAP RELEASE**

Location: Shack Up Town  
 Property Owner Name: Bill Butler  
 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 shall not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the property; and
  - b) Student Owner nor any individual who owned the Property at the location at or behalf of the Owner suffered any loss or damage arising there or related 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 assistants, agents, 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 in any way to Student Filmmaker's use of the Property.

Original purpose of said location pictures taken in the previous events with consent and distribution rights to be received by the student as per higher level discussion was:

Corey R. Hart 7/24/2022  
 STUDENT FILMMAKER DATE  
Bill Butler [Signature]  
 OWNER SIGNATURE DATE

[REDACTED]  
 PHONE



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Student: Corey Hart	Phone & Email: 601-748-0052; crhart@uno.edu
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date:

### LOCATION WRAP RELEASE

Location: Bad Apple Blues Club

Property Owner/Agent: Sean "Bad" Apple

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.

Corey Hart  
STUDENT FILMMAKER

7/23/2022  
DATE

[Signature]  
OWNER/ AGENT

7/23/22  
DATE

[REDACTED]  
PHONE





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Student: Corey Hart	Phone & Email: 601-748-0052 crhart@uno.edu
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/24/22

### LOCATION WRAP RELEASE

Location: office space

Property Owner/Agent: Mary Sanders Ferriss

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.

Corey Hart  
STUDENT FILMMAKER

[Signature]  
OWNER/ AGENT

[REDACTED]  
PHONE

10/20/22  
DATE

10/20/22  
DATE

# Stripboard

Scene #	I/E	Setting	Time	Pages	Bths	Location	Set	Duration	Characters
1	EXT	BLUE FRONT CAFE Establishing shot of location.	DAY	1 - 1	1/8	[REDACTED]	On Location	00:00	
2	INT	BLUE FRONT CAFE Richard and Billy's intro scene; Richard's interview with Jimmy "Duck" Holmes	DAY	1 - 3	2 & 3/8	[REDACTED]	On Location	00:00	1. RICHARD, 2. BILLY, 5. JIMMY "DUCK" HOLMES
3	EXT	BLUE FRONT CAFE Richard's phone call with James; Billy watches Richard leave in car.	DAY	3 - 5	1 & 4/8	[REDACTED]	On Location	00:00	1. RICHARD, 2. BILLY, 4. JAMES GRIFFIN, 5. JIMMY "DUCK" HOLMES
16	INT	BLUE FRONT CAFE Billy watches Richard's documentary.	DAY	15 - 15	4/8	[REDACTED]	On Location	00:00	2. BILLY, 5. JIMMY "DUCK" HOLMES
4	EXT	CLARKSDALE Rural scenery outside Clarksdale.	DAY	5 - 5	2/8	[REDACTED]	On Location	00:00	1. RICHARD, 5. JIMMY "DUCK" HOLMES
END 1	End of Day 1 - July 10, 2022				4 & 6/8			00:00	
Half Day; no meal breaks								--:--	
5	EXT	CLARKSDALE B-roll of the town of Clarksdale, MS	DAY	5 - 5	2/8	[REDACTED]	On Location	00:00	
6	INT	CAR Richard driving.	DAY	5 - 5	1/8	[REDACTED]	On Location	00:00	1. RICHARD
7	EXT	CLARKSDALE Richard parks near Cat Head.	DAY	5 - 6	6/8	[REDACTED]	On Location	00:00	1. RICHARD
8	INT	CAT HEAD Richard interviews Roger Stolle.	DAY	6 - 7	5/8	[REDACTED]	On Location	00:00	1. RICHARD, 6. ROGER
Meal Break; travel to second location								--:--	
13	INT/EXT	HOTEL ROOM Richard and Billy travel to the hotel room.	MORNING	12 - 13	3/8	[REDACTED]	On Location	00:00	1. RICHARD, 2. BILLY, 3. SIREN THOMPSON
14	INT	HOTEL ROOM Richard interviews Siren.	DAY	13 - 15	1 & 6/8	[REDACTED]	On Location	00:00	1. RICHARD, 3. SIREN THOMPSON
Travel to third location								--:--	
12	INT	GROUND ZERO BLUES CLUB Richard chats with Billy in a blues club.	NIGHT	11 - 12	1 page	[REDACTED]	On Location	00:00	1. RICHARD, 2. BILLY, 8. SEAN "BAD" APPLE
END 2	End of Day 2 - July 23, 2022				4 & 7/8			00:00	
9	EXT	CAT HEAD Richard's 2nd phone call to James.	DAY	7 - 8	1 & 1/8	[REDACTED]	On Location	00:00	1. RICHARD, 4. JAMES GRIFFIN

Scene #	I/E	Setting	Time	Pages	8ths	Location	Set	Duration	Characters
11	EXT	DELTA BLUES MUSIC SCHOOL Richard's final phone call with James.	EVENING	10 - 11	1 & 5/8	[REDACTED]	On Location	00:00	1. RICHARD, 4. JAMES GRIFFIN
Meal Break; Travel to second location								--:--	
10	INT	DELTA BLUES MUSIC SCHOOL Richard meets Siren and young musician.	DAY	8 - 10	1 & 4/8	[REDACTED]	On Location	00:00	1. RICHARD, 3. SIREN THOMPSON, 7. JOEY CAVICCHI
15	INT	DELTA BLUES MUSIC SCHOOL Richard's footage of Siren and student.	DAY	15 - 15	1/8	[REDACTED]	On Location	00:00	3. SIREN THOMPSON, 7. JOEY CAVICCHI
<b>END 3</b>	End of Day 3 - July 24, 2022			4 & 3/6				00:00	

# Call Sheets

Writer/Director	Corey Hart	601-748-0052	<b>Land of the Blues</b>				2000 Lakeshore Drive Performing Arts Center 307					
Location	[REDACTED]		<b>Shoot Day 1 Call Sheet</b>				Department of Film & Theatre Arts: The University of New Orleans New Orleans LA US 70148 504-280-6317					
Basecamp	[REDACTED]		<b>Day 1 of 3</b>									
Crew Park	Blue Front Cafe		<b>Sun Jul 10 2022</b>									
Tech Trucks			Sunrise	6:02 AM	Sunset	8:12 PM						
BG Holding			<b>Weather</b>				H: 90/L: 75; Partly cloudy					
BG Parking												
Nearest Hospital	Kings Daughter Hospital 4843 E Main St. Flora, MS 39071											
							<b>Crew Call</b>	12:30pm				
							<b>Shoot Call</b>	1:30pm				
							<b>Breakfast</b>	n/a				
							<b>Lunch</b>	n/a				
<b>Crew Notes</b>												
1	BLUE FRONT CAFE - Establishing shot of location.	DAY	1 - 1		1/8		00:00					[REDACTED]
2	BLUE FRONT CAFE - Richard and Billy's intro scene; Richard's interview with Jimmy "Duck" Holmes	DAY	1 - 3		2 & 3/8		00:00		BILLY, JIMMY "DUCK" HOLMES, RICHARD			[REDACTED]
3	BLUE FRONT CAFE - Richard's phone call with James; Billy watches Richard leave in car.	DAY	3 - 5		1 & 4/8		00:00		BILLY, JAMES GRIFFIN, JIMMY "DUCK" HOLMES, RICHARD			[REDACTED]
4	CLARKSDALE - Rural scenery outside Clarksdale.	DAY	5 - 5		2/8		00:00		JIMMY "DUCK" HOLMES, RICHARD			[REDACTED]
<b>Character</b>												
ID	Character	Artist	SWF	PG	HMW	Block	Sat. Call	Special Instructions, Misc.				
2	BILLY	Artrial Clark	SW				12:30pm	One wardrobe change.				
4	JAMES GRIFFIN	Sean Flynn	SW				4:30pm	voice role only				
5	JIMMY "DUCK" HOLMES	Himself	SWF				12:30pm	Location owner.				
Transport Notes												
Departmental Notes												
Sat Jul 23 2022												
Half Day; no meal breaks												
5	CLARKSDALE - B-roll of the town of Clarksdale, MS	DAY	5 - 5		2/8		00:00					[REDACTED]
6	CAR - Richard driving.	DAY	5 - 5		1/8		00:00		RICHARD			[REDACTED]
7	CLARKSDALE - Richard parks near Cat Head.	DAY	5 - 6		6/8		00:00		RICHARD			[REDACTED]
8	CAT HEAD - Richard interviews Roger Stolle.	DAY	6 - 7		5/8		00:00		RICHARD, ROGER			[REDACTED]
Meal Break; travel to second location												
13	HOTEL ROOM - Packing up to leave, Richard discover Siren and his manager have arrived.	MORNING	12 - 13		3/8		00:00		BILLY, RICHARD, SIREN THOMPSON			[REDACTED]
14	HOTEL ROOM - Richard interviews Siren.	DAY	13 - 15		1 & 6/8		00:00		RICHARD, SIREN THOMPSON			[REDACTED]
Travel to third location												
12	GROUND ZERO BLUES CLUB - Richard chats with Billy in a blues club.	NIGHT	11 - 12		1 page		00:00		BILLY, RICHARD, SEAN "BAD" APPLE			[REDACTED]
Contact Crew												
Director of Photography	Joey Gibson	[REDACTED]										
Writer/Director	Corey Hart	[REDACTED]										
Boom Op & Sound Mixer	Zeke Bandy	[REDACTED]										
Crew Grid												
PRODUCTION	Corey Hart	12:30pm										
CAMERA	Joey Gibson	12:30pm										
SOUND	Zeke Bandy	12:30pm										

Writer/Director Corey Hart 601-748-0052

# Land of the Blues

2000 Lakeshore Drive  
Performing Arts Center 307

Location [REDACTED]  
[REDACTED]  
[REDACTED]

## Shoot Day 2 Call Sheet

Day 2 of 3

Sat Jul 23 2022

Department of Film & Theatre Arts: The University of New Orleans  
New Orleans LA US 70148  
504-280-6317

Basecamp  
Crew Park  
Tech Trucks  
BG Holding  
BG Parking  
Nearest Hospital Delta Health System-Northwest Regional 1970 Hospital Dr, Clarksdale, MS 38614

Sunrise 6:07 AM  
Sunset 8:10 PM  
Weather H: 91/L: 85; Sunny

Crew Call 7:30am  
Shoot Call 9:00am  
Breakfast 8:00am  
Lunch 3:00pm

### Crew Notes

Half Day; no meal breaks						
5	CLARKSDALE - B-roll of the town of Clarksdale, MS	DAY	5 - 5	2/8	00:00	[REDACTED]
6	CAR - Richard driving.	DAY	5 - 5	1/8	00:00	1. RICHARD
7	CLARKSDALE - Richard parks near Cat Head.	DAY	5 - 6	6/8	00:00	1. RICHARD
8	CAT HEAD - Richard interviews Roger Stolle.	DAY	6 - 7	5/8	00:00	1. RICHARD, 6. ROGER
Meal Break; travel to second location						
13	HOTEL ROOM - Packing up to leave, Richard discover Siren and his manager have arrived.	MORNING	12 - 13	3/8	00:00	1. RICHARD, 2. BILLY, 3. SIREN THOMPSON
14	HOTEL ROOM - Richard interviews Siren.	DAY	13 - 15	1 & 6/8	00:00	1. RICHARD, 3. SIREN THOMPSON
12	GROUND ZERO BLUES CLUB - Richard chats with Billy in a blues club.	NIGHT	11 - 12	1 page	00:00	1. RICHARD, 2. BILLY, 8. SEAN "BAD" APPLE

1	RICHARD	Drew Stroud	W	9:00am	one wardrobe change
2	BILLY	Artrial Clark	WF	4:00pm	one wardrobe change
3	SIREN THOMPSON	Devin Hunter	SW	3:00pm	
6	ROGER	Himself	SWF	12:00pm	location owner

### Transport Notes

### Departmental Notes

Sun Jul 24 2022

9	CAT HEAD - Richard's 2nd phone call to James.	DAY	7 - 8	1 & 1/8	00:00	1. RICHARD, 4. JAMES GRIFFIN
11	DELTA BLUES MUSIC SCHOOL - Richard's final phone call with James.	EVENING	10 - 11	1 & 5/8	00:00	1. RICHARD, 4. JAMES GRIFFIN
Meal Break; Travel to second location						
10	DELTA BLUES MUSIC SCHOOL - Richard meets Siren and young musician.	DAY	8 - 10	1 & 4/8	00:00	1. RICHARD, 3. SIREN THOMPSON, 7. JOEY CAVICCHI
15	DELTA BLUES MUSIC SCHOOL - Richard's footage of Siren and student.	DAY	15 - 15	1/8	00:00	3. SIREN THOMPSON, 7. JOEY CAVICCHI

### Contact Crew

Director of Photography  
Ed Foose [REDACTED]  
Boom Op & Sound Mixer [REDACTED]  
Writer/Director Corey Hart [REDACTED]

Crew Grid  
PRODUCTION Corey Hart 9:00am  
CAMERA Joey Gibson 9:00am  
SOUND Ed Foose 9:00am

Writer/Director Corey Hart 601-748-0052

# Land of the Blues

2000 Lakeshore Drive  
Performing Arts Center 307

Location [REDACTED]  
[REDACTED]

## Shoot Day 3 Call Sheet

Day 3 of 3

Sun Jul 24 2022

Department of Film & Theatre Arts, The University of New Orleans  
New Orleans LA US 70148  
504-280-6317

Basecamp		Sunrise	6:07 AM	Sunset	8:10 PM		
Crew Park		Weather	H: 91L: 85; Sunny				
Tech Trucks							
BG Holding							
BG Parking							
Nearest Hospital	Delta Health System-Northwest Regional 1970 Hospital Dr, Clarksdale, MS 38614 MS Baptist Medical Center 1225 N State St, Jackson, MS 39202						
		Crew Call				8:00am	
		Shoot Call				9:00am	
		Breakfast				8:00am	
		Lunch				2:00pm	

### Crew Notes

Begin day in Clarksdale, MS; travel to Jackson, MS to end day

Scene #	Set & Setting	DN	Pages	Shots	Duration (h:mm)	Characters	Location	Dramatic Day
9	CAT HEAD -Richard's 2nd phone call to James.	DAY	7 - 8	1 & 1/8	00:00	1. RICHARD, 4. JAMES GRIFFIN	[REDACTED]	
11	DELTA BLUES MUSIC SCHOOL -Richard's final phone call with James.	EVENING	10 -11	1 & 5/8	00:00	1. RICHARD, 4. JAMES GRIFFIN	[REDACTED]	
Meal Break; Travel to second location								
10	DELTA BLUES MUSIC SCHOOL -Richard meets Siren and young musician.	DAY	8 - 10	1 & 4/8	00:00	1. RICHARD, 3. SIREN THOMPSON, 7. JOEY CAVICCHI	[REDACTED]	
15	DELTA BLUES MUSIC SCHOOL -Richard's footage of Siren and student.	DAY	15 -15	1/8	00:00	3. SIREN THOMPSON, 7. JOEY CAVICCHI	[REDACTED]	

ID	Character	Artist	SWF	PU	H/MW	Block	Set Call	Special Instructions, Misc.
1	RICHARD	Drew Stroud	WF				9:00am	
3	SIREN THOMPSON	Devin Hunter	WF				4:00pm	
4	JAMES GRIFFIN	Sean Flynn	WF				10:00am	voice only
7	JOEY CAVICCHI	Himself	SWF				4:00pm	

Transport Notes  
Departmental Notes

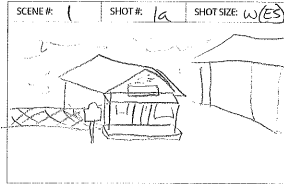
Contact Crew		
Director of Photography	Joey Gibson	[REDACTED]
Boom Op & Sound Mixer	Ed Foose	[REDACTED]
Writer/Director	Corey Hart	[REDACTED]

Crew Grid			
PRODUCTION	Corey Hart	8:00am	
CAMERA	Joey Gibson	8:00am	
SOUND	Ed Foose	8:00am	

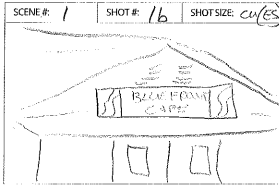
# Storyboards

PROJECT Land of the Blues

PAGE 1 / 12



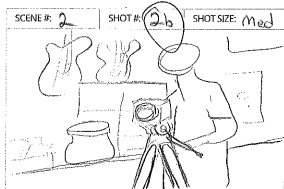
establishing shot of 'Blue Front'  
(let train run through shot)



CU of 'Blue Front' sign  
(let train run through shot)



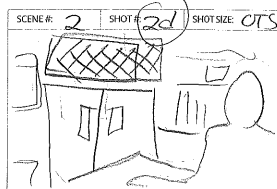
MOS/rock into focus from  
blurry image



whole scene (scene ending/R.  
Thinking... @B. line: "He ain't coming"  
after →



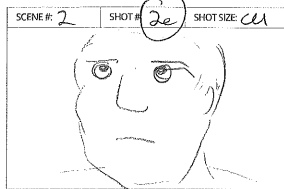
whole scene/wide 2 shot



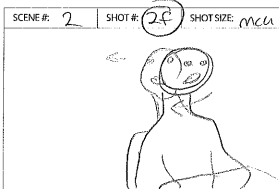
food → down → wipe → remote → click

PROJECT Land of the Blues

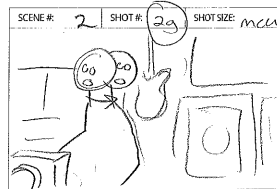
PAGE 2 / 12



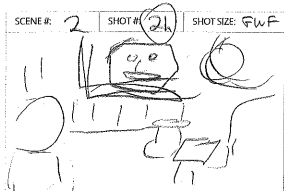
CU of Billy watching TV through  
remote click.



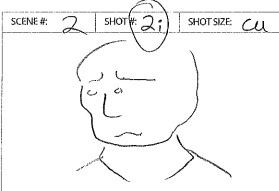
Billy single



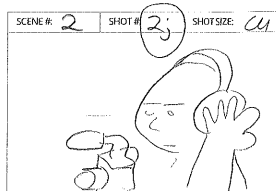
Richard single



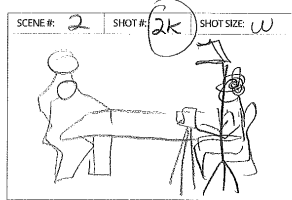
FWFo - CU of JTB picture



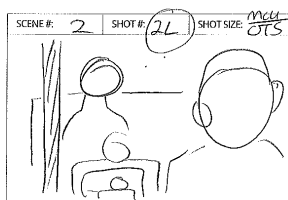
Richard CU



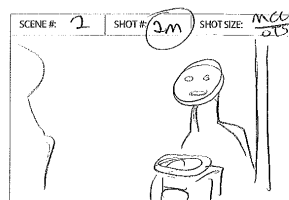
Richard puts on headphones



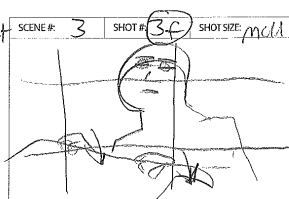
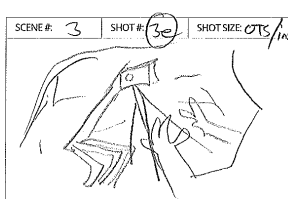
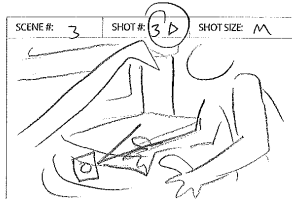
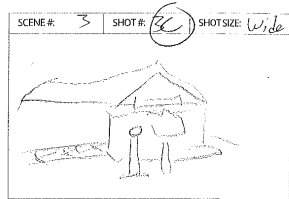
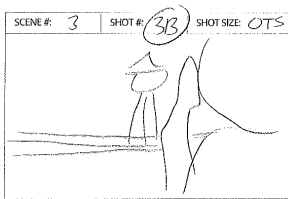
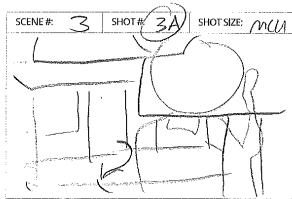
Wide 2-shot of the interview



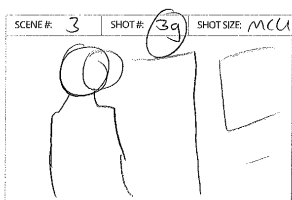
JH OTS



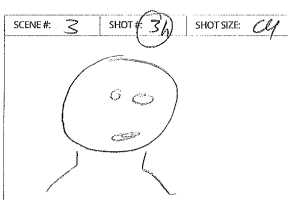
R. OTS



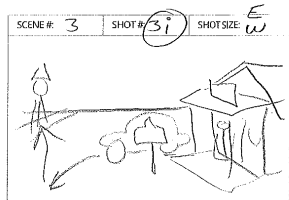
R single



Billy single

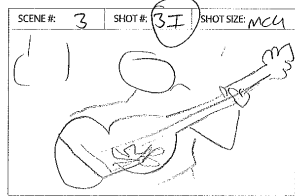


B. CU

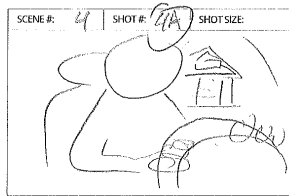


R leaves

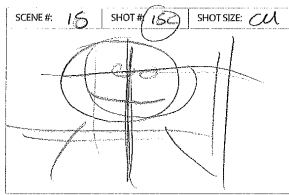
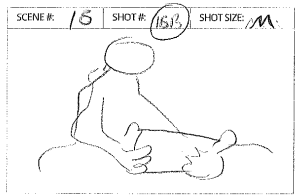
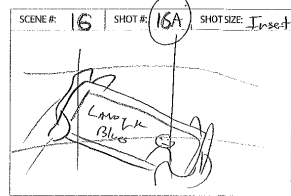




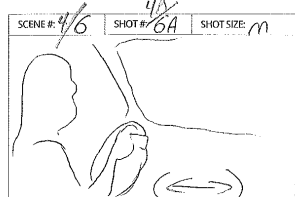
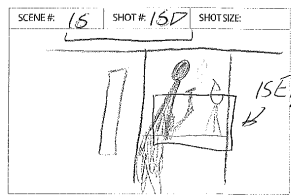
2<sup>nd</sup> cam gets coverage (+3+4)  
 "Catfish" and/or "It's what it is"



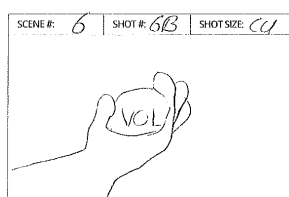
R. driving away



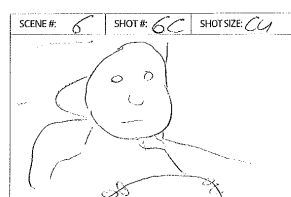
"LAND OF THE BLUES"... I like that"



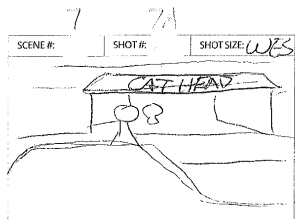
Profile



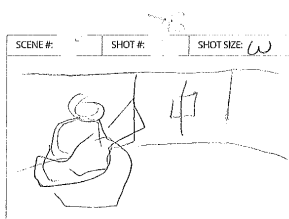
insert



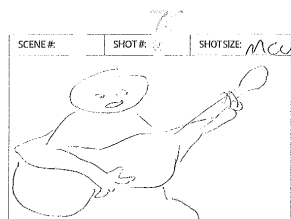
reaction

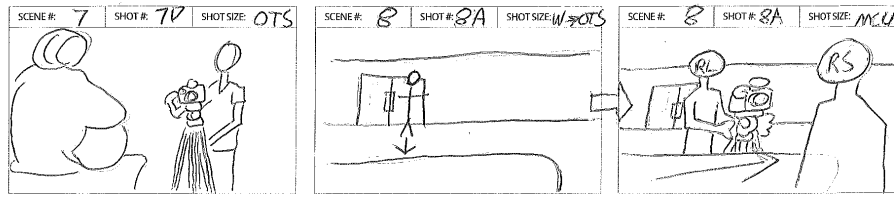


Richard pranks into frame  
 (Also 9, scene 9?)  
 → 4/0 PRK

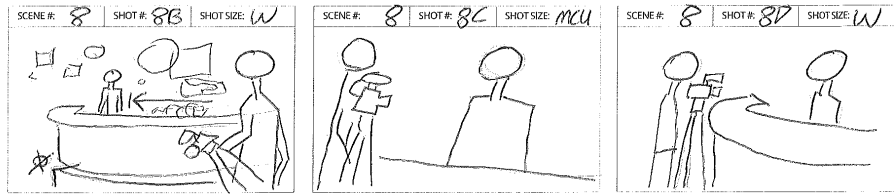


19<sup>th</sup> Street Red W





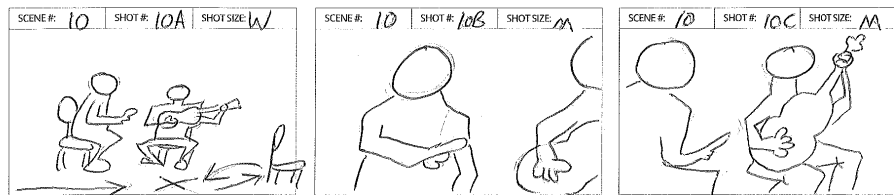
Roger crosses cam  
Richard's MCU (OTS)



establish Cathead's "Hi" (Roger)  
Richard crosses camera.

Roger's MCU

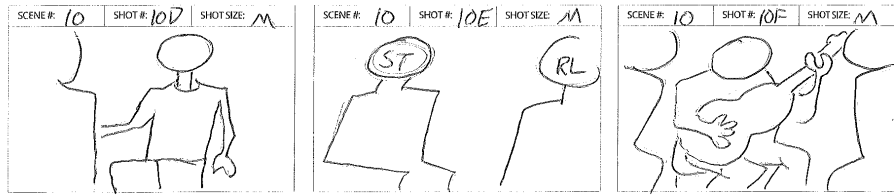
2-shot



music lesson w/ Siren + Joey, Richard enters from frame left, grabs chair from frame right, and lands in spot between them.

Siren gives lesson

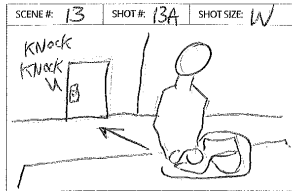
Teen plays blues riff



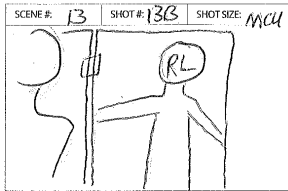
Richard's coverage

Siren's reaction/OTS from Rich

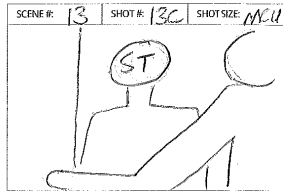
Teen's coverage w/ Richard



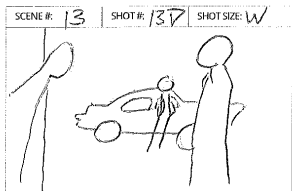
Richard is packing when...  
"KNOCK, KNOCK"



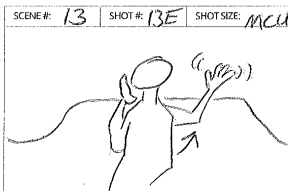
Richard answers door



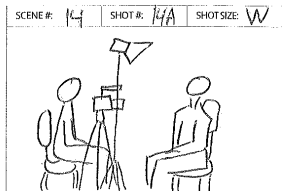
Siren's OTS



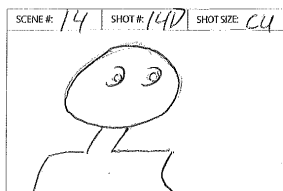
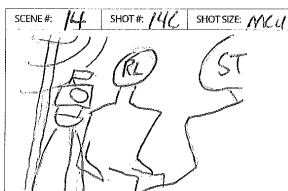
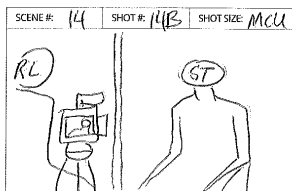
Siren's manager reveal (Billy)



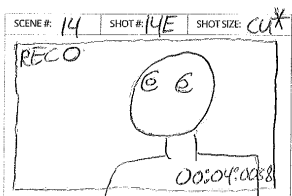
Siren's manager waves  
(long lens)



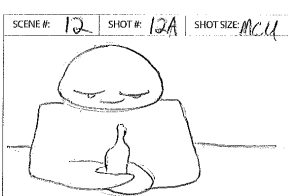
2-shot; establishing shot  
of Rich + Siren interview



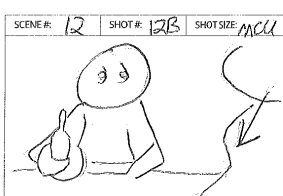
Rich's CU



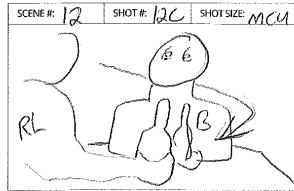
Richard's cam's POV  
Siren's CU



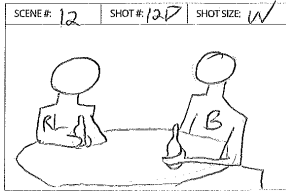
Richard cut away;  
"dejected"



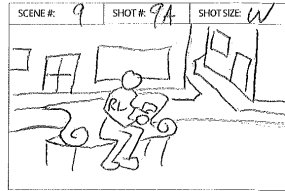
Rich's OTS coverage;  
Billy enters frame right



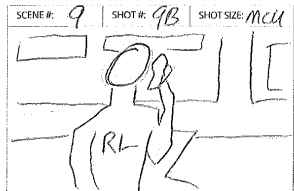
Billy's OIS coverage;  
Billy enters from frame left



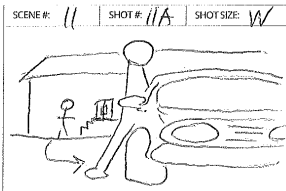
2-shot



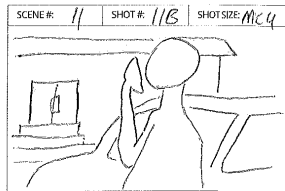
Rich watches video playback  
before answering phone.



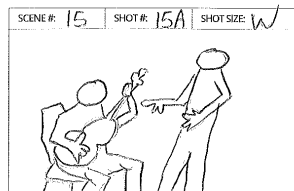
Rich on phone call w/ James



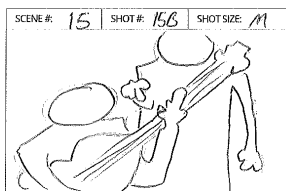
Richard walks to car from  
music lessons; loads cam + calls James



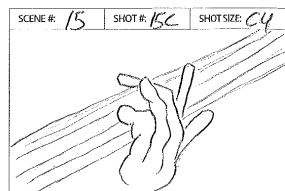
Richard's final call w/ James



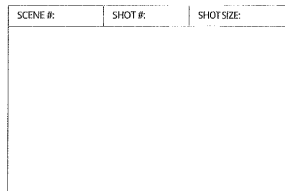
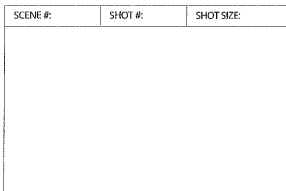
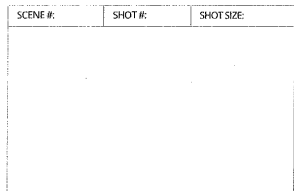
Wide; coverage of music lesson



MCU coverage of music lesson



CU of fingers on guitar strings  
during music lesson



# Shot Lists

Student: Corey Hart **SHOT LIST** Project Title: Land of the Blues

Print

## SHOT LIST



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: Corey Hart Email: crhart@uno.edu Cell #: 601-748-0062  
Course #: FTA 6950 Course Professor: Katie Garagiola Project Title: Land of the Blues

NOTES:

Scene	Shot Type	Characters	Description/Movement
2K	Wide (2-shot)	Jimmy Holmes & Rich	Richard exits shot
2L	MCU/OTS	JH (Rich's shoulder)	Richard exits shot
2M	MCU/OTS	Rich (JH's shoulder)	Richard exits shot
2J	CU	Richard	Richard puts on headphones
3I	MCU	Jimmy Holmes (wraps)	Jimmy Holmes enters shot and plays song. (2nd and 3rd cameras get coverage.)
2C	Wide (2-shot)	Richard & Billy (manager)	Billy (Siren's manager) turns off TV w/ remote; dialogue
2E	CU	Billy	Billy's action through remote click
2F	MCU	Billy	Billy's coverage; full scene
2B	M	Richard	Intro; Richard racks focus on jar of pickled pig's feet. "capture 2A here" (insert of jar)

July 10th, 2022 1 2  
Date: \_\_\_\_\_ Page \_\_\_\_\_ of \_\_\_\_\_



Student: Corey Hart

**SHOT LIST**

Project Title: Land of the Blues

Print

**SHOT LIST**



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Student: Corey Hart Email: crhart@uno.edu Cell #: 801-748-0052  
Course #: FTA 6950 Course Professor: Katie Garagiola Project Title: Land of the Blues

NOTES:

Scene	Shot Type	Characters	Description/Movement
4A/6A	Med (Profile)	Richard	Richard driving; rural scenery for scene 4, urban scenery for scene 6
6B	CU/insert	Richard	Richard's hand adjust radio volume dial
6C	CU	Richard	Richard driving; reacts to surroundings
7A	W/ES	Richard; 19StRed	Richard arrives at Cat Head; parks. 19th Street Red plays outside.
7B	W	19StRed	19th Street Red plays in front of store. (Cat Head)
7C	MCU	19stRed	Tighter coverage on Red
7D	MW	Richard; 19StR	Richard films Red
8B	W/ES	Richard and Roger	Richard enters Cat Head; crosses frame. Roger says 'hi'.
8A	W -> M	Richard and Roger	Richard enters store and walks to mark near counter.

July 23rd, 2022 Page 1 of 2  
Date: \_\_\_\_\_ Page \_\_\_\_\_ of \_\_\_\_\_

Student: Corey Hart

**SHOT LIST**

Project Title: Land of the Blues

Scene	Shot Type	Characters	Description/Movement
8C	M (OTS)	Richard and Roger	Roger's MCU coverage
8D	W (2-Shot)	Richard and Roger	Full scene
13A	W	Richard	Richard is packing when: "KNOCK, KNOCK"; He walks to door
13B	MCU	Richard and Siren	Richard answers door; dialogue w/ Siren
13C	MCU	Richard and Siren	Siren's coverage
13D	W	Richard, Siren, and Billy	Framed on either side by Richard and Siren, Billy leans against his car on the phone and waves.
13E	MCU	Billy	MCU w/ long lens of Billy waving
14A	W	Richard and Siren	2-shot; establishing shot of Richard and Siren's interview
14B	MCU	Richard and Siren	Siren's coverage
14C	MCU	Richard and Siren	Richard's coverage
14D	CU	Richard	CU of Richard
14E	CU	Siren	Siren's CU is Richard's camera's POV
12A	MCU	Richard	Blues club cutaway of Richard looking dejected
12B	MCU	Richard and Billy	Billy enters frame right; shoot over his shoulder for Rich's coverage.
12C	MCU	Richard and Billy	Billy's coverage; Billy enters from frame left; Richard exits frame right
12D	W	Richard and Billy	2-Shot; Billy enters from frame right; Richard exits frame right

Date: July 23rd, 2022 Page 2 of 2



Student: Corey Hart

**SHOT LIST**

Project Title: Land of the Blues

Print

**SHOT LIST**



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Student: Corey Hart Email: crhart@uno.edu Cell #: 801-748-0052  
Course #: FTA 6950 Course Professor: Katie Garagiola Project Title: Land of the Blues

NOTES:

Scene	Shot Type	Characters	Description/Movement
9A	W	Richard (and James)	Richard sits in downtown Clarksdale watching video playback. He takes a call w/ his producer James. (James role is voice only)
9B	MCU	Richard (and James)	Tighter coverage of Richard's phone call.
11A	W	Richard (and James)	Richard walks to car from the music lesson (scene 10). Loads camera and calls James.
11B	MCU	Richard (and James)	Tighter coverage of Rich's phone call.
10A	W	Richard, Siren, and Joey	Music lesson w/ Siren and Joey. Richard enters from frame left, grabs chair from frame right, and lands in spot between them.
10B	M	Richard, Siren, and Joey	Coverage of Siren giving lesson through Richard's entrance; Richard will cross frame
10C	M	Richard, Siren, and Joey	Teen plays blues riff; coverage of full scene.
10D	M	Richard, Siren, and Joey	Richard's coverage; Richard enters from frame right; full scene
10E	M	Richard, Siren, and Joey	Siren's coverage from Richard's entrance through end of scene.

July 24th, 2022  
Date: \_\_\_\_\_ Page 1 of 2



## **Postproduction Timeline**

- August 14th: Pickups Day 1 of 2
  - Additional shot of Richard Lyons editing his film.
  - Additional exterior shots of Blue Front Cafe.
- September 17th: Pickups Day 2 of 2
  - POV footage from car of cotton fields
  - “Welcome to Clarksdale” signs
  - Additional shots of murals
  - Tourists
  - B-roll of sunset at various downtown locations
  - Additional footage inside and outside of Bad Apple Blues Club
- September 23rd: Rough Cut
- September 27th: Test Screenings
- October 14th: Picture Lock
- October 28th: Final sound mix and color grade
- November 2nd: Submit film to graduate committee

**Music**

<u>Song Title</u>	<u>Source</u>	<u>License Code</u>	<u>Recorded Live</u>
Lonely Blues	FineTune Music via Adobe Stock	ASLC-1CA6159F- 2EFBAE210A	No
Blues Buddy	FineTune Music via Adobe Stock	ASLC-1C929FF1- C8AFD34EF9	No
Catfish Blues	Jimmy “Duck” Holmes	Public Domain	Yes
Blues Rock Background	Music Revolution via Adobe Stock	ASLC-1C92A06A- 4C620171B0	No
Whiskey Stole My Baby	Randy “19 <sup>th</sup> Street Red” Cohen	Artist’s Permission	Yes
You’d Better Stop It	Randy “19 <sup>th</sup> Street Red” Cohen	Artist’s Permission	Yes
Sugar Shake	Epidemic Sound via Adobe Stock	ASLC-1CA620F6- E362B4F7B3	No
Rollin’ and Tumblin’	Sean “Bad” Apple	Public Domain	Yes
Guest Appearance	FineTune Music via Adobe Stock	ASLC-1D1FD4C1- 06BD6941C8	No
Standing Behind You	Jamendo via Adobe Stock	ASLC-1C9AD700- 4AD62E7643	No



Student: <u>Corey Hart</u>	Email: <u>chhart@uno.edu</u> Phone: <u>504-748-0052</u>
Artist: <u>19th Street Red</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>FTA 6950</u>	Professor: <u>Katie Garagiola</u>
Project Title:	Date: <u>7/23/2022</u>

### ORIGINAL MUSIC LICENSE AGREEMENT

THIS AGREEMENT, made and entered into as of 7/23/2022 (DATE), by and between Corey Hart (STUDENT) and RANDALL COHEN (ARTIST) (19th Street Red) for the use of original song YOU'D BETTER STOP IT W/ HISKY STOLE MY BABY (SONG) in the UNO FTA student film project Land of the Blues (PICTURE).

The parties agree as follows:

1. The Artist grants the Student, their successors, assigns, and licensees, a non-exclusive license for the master, synchronization and performance rights to the Song, or any portion thereof, for use in the Picture. These rights include the use of existing recordings the Artist may have, as well as versions of the Song that may be produced and recorded expressly for use in the Picture.
2. The license granted will cover all formats of the Picture and all media by which the Picture is exhibited, distributed, exploited, marketed, and performed (whether now known or herein after devised), throughout the universe in perpetuity.
3. The Student acknowledges and agrees that the Artist will retain all rights to the musical compositions, lyrics and sound recording licensed to the Student hereunder for use in the Picture.
4. The Student, their successors, assigns, and licensees, will retain all rights to the Picture.
5. The Artist warrants that no promise of payment or compensation was made or will be made by the Student for the Artist's participation in this project.
6. This agreement will not be valid without execution of the **Certificate of Authorship** (page 2).
7. Student agrees to accord Artist credit in the end credits of the film: "song title, performed by, written by".

ACCEPTED AND AGREED TO:

Artist:	<u>randall cohen</u> PRINT NAME	<u>randall cohen</u> SIGNATURE	<u>10-18-2022</u> DATE
Student:	<u>Corey Hart</u> PRINT NAME	<u>Corey Hart</u> SIGNATURE	<u>7/23/2022</u> DATE

**CERTIFICATION OF AUTHORSHIP**

I, randall cohen, certify that I have composed all musical compositions and/or musical material submitted by me to dept of film and theater ~~and university of the District of Columbia~~ <sup>Student for state of the District of Columbia</sup> currently titled "whiskey stole my baby" ~~and its~~ <sup>compositions and/or materials</sup> are original creations by me and the Student's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.

\* **Signature of Artist:** randall cohen

Student: Corey Hart	Email: crhart@uno.edu Phone: 601-748-0052
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Land of the Blues	Date: 7/10/2022

**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: Land of the Blues.

I grant to the Student Filmmaker, Corey Hart, 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.

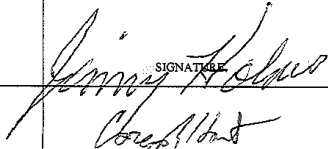
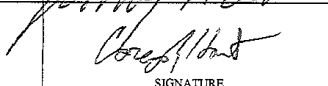
Musician: Jimmy "Duck" Holmes Phone: [REDACTED]

Email: [REDACTED]

Instruments/Songs: Guitar/Vocals: Catfish Blues

Address: [REDACTED]

ACCEPTED AND AGREED TO:

<b>Musician:</b>	<u>Jimmy Holmes</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>7/10/22</u> <small>DATE</small>
<b>Student:</b>	<u>Corey Hart</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>7/10/2022</u> <small>DATE</small>

Student: <u>Corey Hart</u>	Email: <u>chhart@uno.edu</u> Phone: <u>601.748-0052</u>
Course#: <u>FTA 6950</u>	Professor: <u>Katie Garajola</u>
Project Title: <u>Land of the Blues</u>	Date: <u>7/23/2022</u>

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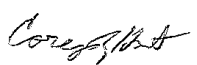
Musician: Randy "1914-Street Red" Cohen Phone: [REDACTED]

Email: [REDACTED]


Instruments/Songs: guitar/vocals "Whiskey State Music" & "You Better Step It"

Address: [REDACTED]

ACCEPTED AND AGREED TO:

<b>Musician:</b>	<u>Randall Cohen</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>7/23/2022</u> <small>DATE</small>
<b>Student:</b>	<u>Corey Hart</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>7/23/2022</u> <small>DATE</small>



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

Student: <u>Cory Hart</u>	Email: <u>chhart@uno.edu</u> Phone: <u>504-719-0052</u>
Course#: <u>FIA 6950</u>	Professor: <u>Fatima Garza-Jones</u>
Project Title: <u>Land of the Blues</u>	Date: <u>7/23/22</u>

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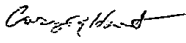
Musician: Sean "Boo" Apple Phone: [REDACTED]

Email: [REDACTED]

Instruments/Songs: vocals/guitar/drums - "Rollin' and Tumbalin"

Address: [REDACTED]

ACCEPTED AND AGREED TO:

<b>Musician:</b>	<u>Sean Apple</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>Oct-18-22</u> <small>DATE</small>
<b>Student:</b>	<u>Cory Hart</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>7/23/22</u> <small>DATE</small>

Student: <u>Corey Hart</u>	Email: <u>crhart@uno.edu</u> Phone: <u>504-748-0052</u>
Course#: <u>FTA 6950</u>	Professor: <u>Katie Garagiola</u>
Project Title: <u>Land of the Blues</u>	Date: <u>7/24/2022</u>

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Musician: Joey Cavicchi Phone: [REDACTED]

Email: [REDACTED]

Instruments/Songs: Guitar / Blues riffs

Address: [REDACTED]

ACCEPTED AND AGREED TO:

<b>Musician:</b>	<u>Joey Cavicchi</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>7/24/22</u> <small>DATE</small>
<b>Student:</b>	<u>Corey Hart</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>7/24/2022</u> <small>DATE</small>

## Budget

### Thesis Budget - "Land of the Blues"

Department: University of New Orleans (Film and Theatre Arts Graduate Program)

Producer/Director: Corey Hart

Script Dated: July 4<sup>th</sup>, 2022

Prep: 4 Months

Shoot: 3 Days

Post: 2 Months

Locations: Clarksdale, MS; Bentonina, MS; Jackson, MS (Post in Bogue Chitto, MS) File name: thesis.budget.actual

Item No.	Description	Cost	Quantity	Total
001	Director/Producer	\$0.00	1	\$0.00
002	Cast	\$200.00	3	\$600
003	Crew	\$100.00	2	\$200
<b>Cast &amp; Crew</b>			<b>Total</b>	<b>\$800</b>
004	Gas Reimbursement (New Orleans, LA – Brookhaven, MS; 266 miles roundtrip)	\$0.58/mile	2	\$308.56
005	Gas Reimbursement (Jackson, MS – Bentoina, MS; 70 miles roundtrip)	\$0.58/mile	2	\$81.20
006	Gas Reimbursement (New Orleans, LA – Brandon, MS; 392 miles roundtrip)	\$.058/mile	1	\$227.36
007	Gas Reimbursement (Jackson, MS – Clarksdale, MS; 308 miles roundtrip)	\$.058/mile	3	\$535.92
008	Clarksdale Lodging (2 nights; 3 bedroom)	\$600.00	1	\$600.00
009	Meals	\$80.00	3	\$240.00
010	Catering	\$75.00	1	\$75.00
011	Honorariums (for blues musicians)	\$50.00-\$200.00	3	\$350.00
012	Additional Equipment (C-Stand, sand bag, etc.)	\$923.05	1	\$923.05
<b>Location/Production Costs</b>			<b>Total</b>	<b>\$3,341.09</b>
013	Editing/Color	\$200	1	\$200
014	Sound Mixing	\$300	1	\$300
015	Graphic Design	\$200	1	\$200
016	Marketing	\$200	1	\$200
<b>Post Production</b>			<b>Total</b>	<b>\$900</b>
<b>Grand Total</b>				<b>\$5,041.09</b>

## Test Screening

September 27<sup>th</sup>, 2022, I shared a rough cut of my student film with a select audience who were asked to complete a brief questionnaire. Here are responses from two participants I've identified as Audience Member #1 and Audience Member #2:

### "Land of the Blues" AUDIENCE QUESTIONNAIRE

- 1) Was the film engaging and entertaining?

Audience Member #1:

It was entertaining. The conflict between the main character and his boss made the story more interesting.

Audience Member #2:

Yes, it's well structured. We start with a clear goal but no Siren. Then we find him but are rebuffed. It keeps interest because the protagonist is moving closer to the goal physically while still needing to do work in terms of character to actually achieve what he truly wants.

- 2) Is the story clear to you? How would you describe what it's about in a sentence or two?

Audience Member #1:

The story was clear. Richie is sent out on a "simple" film project and ends up with a respect for the roots of the blues. He realizes "the blues" is bigger than just one man.

Audience Member #2:

It's the story of a man who's trying to tell a story. And he's chafing against management in terms of how to tell a real one. He needs to trust in his own instincts and passions. He needs to trust in his own connection to the town, that his producer can't possibly understand.

- 3) Did you have a favorite part of the film?

Audience Member #1:

I loved the interview with Siren.

Audience Member #2:

I like the awkwardness in the initial meeting between the protagonist and Siren.

- 4) Did you have a least favorite part of the film? Or was there any specific part of the film you felt needs more work?

Audience Member #1:

The first impromptu interview ended very abruptly. Richie was interviewing the café owner, then he took a phone call, then he loaded up his car and left. I felt there should have been an additional scene with the café owner.

Also, Richie was identifiable all through the film with his orange shirt. Then, at the ending, there is a silent scene (presumably of Richie) editing the film. I was not sure that was even him because he had on a different color and had grown a mustache. So, that part left me confused.

Audience Member #2:

I did feel like the initial two scenes in particular felt a little sluggish in terms of pacing and could be trimmed down some.

- 5) Did the setting feel authentic? Did the characters feel authentic?

Audience Member #1:

The setting felt authentic. Richie did not feel authentic to me. He did not seem as affected by the blues as his character should have. The script is the only thing that told me that.

Audience Member #2:

The setting certainly did. The characters did for the most part. I think the protagonist and a few other characters had a couple of lines that felt redundant and so cutting those would not only shorten the film but also make their performances feel that much more natural.

- 6) Would you want to learn more about blues music after seeing the film?

Audience Member #1:

Sure. 😊

Audience Member #2:

Sure!

## Distribution Plan

I plan on submitting “Land of the Blues” to the following festivals before sharing it on an online platform:

- UNO Film Festival
  - The university’s film festival will be a great place to begin exhibition of my film. Since my thesis film has been in postproduction through the fall semester, I will seek to submit it for the 2023 festival, as with the other festivals I will be submitting to.
- New Orleans Film Festival
  - As a student at one of its universities, it would be an honor to have my film screened at the New Orleans Film Festival. Being a city known for its music, I think my film would be of interest due to its documentation of blues music.
- Crossroads Film Festival
  - Mississippi’s premiere film festival takes place in the state’s capital city. My final undergraduate film screened here in 2009 and it would be rewarding to have my graduate film screen as well.
- Clarksdale Film & Music Festival
  - As the central location of my thesis film, there is no question I will submit to the film festival put on in Clarksdale, Mississippi.
- Magnolia Independent Film Festival
  - This film festival is less well known than the Crossroads Film Festival, but it is still well attended. After submission to this festival, I will begin exploring other distribution and exhibition options outside of this region of the country.

Marketing & Festival Package



























## **Filmmaker Bio**

Corey Hart began working behind a camera when he was recruited to videotape football games in high school. An interest in visual storytelling developed which led him to seek an education in film production. Throughout his time studying film in college, he has navigated a constantly changing media landscape. Video, 16mm film, and digital filmmaking have all required their own unique workflows.

Drawn to documentary filmmaking, he has produced short and feature length documentaries exploring various aspects of his home state of Mississippi. Known as “the Birthplace of America’s Music”, much of his work has profiled Mississippi musicians and the culture which helped shape them and their music. From the banjo picking of country songwriter Carl Jackson, to the rocking blues of Christone “Kingfish” Ingram, to the Afrofuturistic lyrics of rapper 7evenThirty, Corey Hart has produced film and television content showcasing diverse talents across a variety of musical genres.

# Corey Robert Hart

## Objective

---

To further a professional career in audio/visual art, technology, and management.

## Work Experience

---

July 2020 - current                      Copiah-Lincoln Community College                      Wesson, MS

### Graphics Technician

- Videographer and editor for campus media.
- Digital videoboard operator.
- Licensed drone operator.

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Nov. 2015 – July 2020                      Mississippi Public Broadcasting                      Jackson, MS

### Producer/Editor

- Producer of *Amped and Wired*, live music series.
- Producer/Editor of *Meet Carl Jackson*, documentary of the Nashville musician.
- Producer/Editor of various segments for *Mississippi Roads*, magazine-style series.
- Producer/Editor of *Mississippians in Vietnam: A Shared Experience*

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Jan. 2011 – May 2013                      The University of New Orleans                      New Orleans, LA

### Graduate Assistant (Instructional Media & Technology)

- Scheduled and prepared multimedia classrooms throughout the school year.
- Coordinated conference calls.
- Managed student workers to ensure all work was completed.
- Directed live audio and visual recordings.

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## Education

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The University of Southern Mississippi                      Hattiesburg, MS

### Bachelors of Arts (Mass Communications & Journalism) Dec. 2008

- Outstanding Senior in Film, 2007



## **Vita**

The author was born and raised in Bogue Chitto, Mississippi. He obtained a Bachelor's degree from The University of Southern Mississippi in 2008. From 2015 to 2020 he produced, directed, and edited television content for Mississippi Public Broadcasting. His work has been broadcast on Public Broadcasting Stations across the country and nominated for a Southeast Regional Emmy Award. He currently develops video content for Copiah-Lincoln Community College while taking on freelance documentary work.