

SISTERS

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

by

Jordan Joseph

B.A. University of New Orleans, 2016

May 2023

©2023, Jordan Joseph

Table of Contents

Abstract.....	v
Film Poster.....	1
Thesis Reflection.....	2
Shooting Script.....	11
Filmmaker’s Code of Responsibility.....	22
Pre-Production Timeline.....	24
Crew	
Crew List.....	25
Crew Agreements/Deal Memos.....	26
Filmmaker’s Code of Responsibility.....	36
Cast	
Cast List.....	52
Cast Release Forms.....	53
Locations	
Location Agreements.....	61
Location Wrap Release.....	66
Film Permit.....	67
Schedules & Daily Set Documents	
One Line Schedule.....	68
DOOD for Cast Members.....	70
Call Sheets.....	71
Storyboards & Shot List.....	79
Script Supervisor Daily Report.....	103
Script Supervisor Continuity Log.....	107
Camera Reports.....	119
Sound Reports.....	129
Post Production	
Post Production Calendar.....	137

Original Music License Agreement.....	140
Musician Consent & Release.....	142
Composer License Agreement.....	143
Misc. Business Legal	
UNO Equipment Reservation Form.....	144
Budget	
Top Sheet.....	146
Marketing & Distribution Plan	
Test Screening Questionnaire.....	149
Distribution Plan	
List of Festivals.....	151
Festival Submissions.....	152
Marketing & Festival Package	
Production Stills.....	153
Director Bio & Resume.....	155
Cast Credit List.....	159
Crew Credit List.....	160
Synopsis.....	161
Vita.....	162

Abstract

This paper will examine the process of producing my short thesis film *SISTERS*. It includes a self-reflective analysis of my filmmaking approach from start to finish with accompanying documentation to further show the specifics of the production process. My experience as a graduate student in the University of New Orleans film and theatre department will also be discussed in length.

Keywords: drama, Black women, family, sisters, short, film, love, coming of age

A movie poster for the film 'SISTERS'. The background is a warm, golden-brown color with a soft, hazy texture. In the foreground, two women are shown in profile, facing each other. The woman on the left has her hair pulled up and is wearing a small hoop earring. The woman on the right has long, straight hair and is wearing a dark jacket over a white collared shirt. The overall mood is intimate and contemplative.

SISTERS

a
Jordan JEAUX Joseph
film

As a graduate film student, over the course of the past three years my knowledge and understanding of both filmmaking and storytelling has grown exponentially. Coming into the graduate study film program I was equipped with a basic knowledge of film via the undergraduate education I received from The University of New Orleans four years prior. However, there was a need for more information and practice in order to grow as a filmmaker. I was initially drawn to the program because of my desire to be a professional actor. It was my understanding that in order to get my foot in the door I would need to create a demo reel and that student films were a great place to start. With this thought in mind, I felt that it was in my best interest to not only put myself in a position close to these up and coming filmmakers but to also gain the necessary skills to become one myself. I wanted to have the skills to make my own films and create opportunities not only for myself but for others as well. As a student I have learned screenwriting, directing, producing and so many more aspects of what goes into making a film. I credit the UNO Film program for taking my storytelling skills to the next level and making me a more confident filmmaker.

I am very proud of the work I have been able to produce throughout my academic career. However, I am especially proud of this project; it is because I can very clearly see the growth and progression in my ability to conceptualize an idea and bring it to completion. Although this film is very different from the story I set out to tell in my prospectus; it has met, and in some instances exceeded, the expectations set in place for my original vision. According

to my prospectus, I intended to tell a story of a young girl dealing with the psychological trauma resulting from a sexual assault. She fights to overcome her trauma through dance and the support of her community. This story idea was put into a well-crafted screenplay written by Charles Christian Jones. However, as I began to put myself in the head space that would be necessary to authentically tell this story I realized that it was not a place I felt motivated or compelled to go. It was a dark story that would require me to dwell in a dark space for a while; this did not appeal to me. Although Charles did an amazing job on the script, I decided to scrap the original idea and write the screenplay for what would become my thesis film myself. My intention with this film was to tell a story that was Black female centric that did not revolve around race or trauma. I feel that it is through these types of stories that our shared humanity can truthfully be absorbed by those who do not live in our skin. Stories that do not hinge all of its conflict and resolve on issues of trauma that are specific to one racial/ethnic group. Rather stories that show a common thread between all people but allow the most underrepresented of those people to take center stage.

I hope that this film will contribute to the larger conversation of what constitutes a 'Black film'. Is it the simple fact that Black actors make up the majority of the cast? Is it because the writer/director is Black? Or is it because the storyline focuses on a very specific aspect of Black culture and the Black experience? I welcome that debate as it pertains to my film. It was my intention to write this story and these characters in such a way that they could have been of any race and the story would have been the same. I feel as though I accomplished that goal.

SISTERS explores the complex relationship between sisters; primarily through the lens of the oldest sibling, Jac. She is a recent high school graduate with dreams of moving away from home and attending New York University. The stress of her “in limbo” status is further complicated by the continued dependency that her mother and younger sister have on her. She is trying to find her place in the world while also feeling like she carries the weight of it on her shoulders. Just as with every other film I have completed throughout my graduate career, I drew upon personal experience to write this story. It stems from a very tumultuous time for me where I felt there needed to be a shift in the expectations I had for my life in order to create space for myself to grow. This is the same journey I chose to bring the main character of Jac on over the course of the film. It was my intention to tell a good story that was small in scale but large heart. Jac learns that life throws you curve balls and you don’t always get what you want but you can still make something great with what you have.

The original budget for principal photography came in at just under \$7,900. It was my goal to shoot the film for less than that; as low as I could possibly go without compromising the quality of the film. I am already someone who likes to pad the budget to create a nice cushion for myself. I have taken this approach on my last two films and it has fared well for me. I was very happy to have come out both ahead of schedule and under budget on my thesis film. This is due in-part to the incredible support I received from my key crew members.

Each short film that I have written, directed and produced at UNO has acted as a building block; one on top of the other. I have always set out to tell stories that were Black

female centric and that focused on family, love, community and mental health. I truly believe that there is still a lot left for me to learn as a filmmaker and while *SISTERS* is not the best film I will ever make; I do consider it to be my best work to this date. I prepared extensively for my thesis shoot. However, I felt as though I was able to loosen my grip on things a bit; compared to the amount of work that went into producing my second-year film *Long Way Home*. I believe this is because of the team that was attached to my thesis film. Having Marion Forbes as my Line Producer /Unit Production Manager and Charles Jones as my First Assistant Director were the best things I could have done for my film and for myself. Because we have very similar workflow and communication styles I completely trusted them to not only handle their duties respectively but to also be there as a solid support system for me and the project. I was able to focus more attention on directing and working with the actors because I did not have to stress about the ball being dropped on someone else's end. Something I learned to be very important for me going forward is to surround myself with a solid team of people who:

- 1) can expertly execute their duties but who also acknowledge they are students of the craft
- 2) have similar workflow and communication styles as me
- 3) are pleasant to be around and have on set.

If I had to pinpoint an area of possible contention throughout the process of making my thesis film it would be having people in department head roles who work and communicate differently than I do. I learned that in order for me to let go I have to trust that my team

member can and will help carry the film through to the end. For me that trust is built through action and communication. I prefer not to go into great detail of the situation I am referencing so as to not call out a single person. However, I wish there had been more of a collaboration between one of my department heads and I. I felt as though this individual may have unintentionally over extended themselves by committing to multiple projects over the course of the semester. When the time came to work on *SISTERS* this person was burnt out and unable to delve into the collaborative process as much as I had hoped. They still did an excellent job when it came to executing what needed to be done on set but moving forward I know that I would feel more comfortable having someone in that role who is as committed to working together in pre-production as I am.

During principal photography there were a couple of incidents that required us to quickly pivot. The first was having one of the actors I cast in the film drop out of the project on their scheduled shoot date. Rather than scramble, with the help of my crew I was able to calmly and quickly find a solution. My producer Prinsey Walker jumped into the role without hesitation. The second was not having background actors available for certain scenes. However, crew members were able to step in and help alleviate. We were able to proceed without a hitch. These slight hiccups in production and how they were handled demonstrates to me the growth I have experienced over the past couple of years. I do not believe that had similar situations occurred during production on my earlier films would I have reacted in the same way. I experienced a level of calm and confidence on this project that I had never felt prior. I felt equipped to lead the production efficiently and effectively.

I appreciated having talented actors who also had great chemistry both on and off set. They felt comfortable enough to play and bring things to their performances that were not on the page but enhanced the story so much. I loved being able to foster an environment for authentic human connection to play out on screen. While in pre-production I hosted three separate rehearsals for my actors. The first was an initial meet and greet where we got to know each other a little bit and conducted our first table read. During this rehearsal we all took and gave notes on the material and I was able to make slight revisions to aid in the alignment of the material with my actors' natural tendencies. The final two rehearsals were dedicated to honing in on the relationship between Jac and Maya, our two sisters. During this time, I tasked my actors with finding an externalization of their sisterly bond. I gave them freedom to explore and find what felt right for them. They could've chosen a secret hand shake or a favorite song they liked to sing or a quote from a film. In the end they decided to do a combination of all three and create these moments of connection for the characters. This was the first time I've had actors on set who could go above and beyond the words on the page and bring nuance to the story. I hope to work with more actors of this caliber in the future.

In post-production, I edited the film myself and was able to put together a strong refined cut to test screen to my classmates. I trust their judgement and feedback and knew that they would be honest, constructive and objective in saying what did and did not work for them while viewing the film. In a questionnaire I asked them to evaluate what I felt were the most important elements of story in the film, including:

- How do you feel about Jac and Maya's relationship?
- Can you see a clear arc in Jac? If so, what is it?
- What conflict do you think exists for Jac in the story?
- What is the film's theme?

Each answer fell in line with my intentions. My classmates and Professor Katie Garagiola were able to pick up on every theme and conflict I set out to portray; even the subtler ones. With the feedback I received, I knew that I had already accomplished the basic goal set forth even with having done no color correction, sound editing and without attaching temporary music tracks. I knew that any further contributions toward completion of the film could only further enhance it. Prior to the test screening my primary concerns were making sure that the story was clear, the pacing was good and that the feelings/emotions of the story were coming through. There were some minor adjustments made to create a better pace to help with the flow of the film. While editing, I learned that it really is all about "trimming the fat." I found that if I hung on a shot just a second too long then that could add up and make the entire project feel slow. It was a great experience learning how to use my best judgement in knowing when it felt right to cut out of a scene or get off of a shot. I will remember this lesson moving forward.

While acting as my own colorist on the project I learned the hard way just how important it is to get a quality white balanced image while on set. It proved to be very difficult

for me to correct in post. I'm sure a more seasoned professional could have fixed the warm toned images with greater ease; however, I was not so fortunate. I consider this to be another lesson learned.

I was fortunate enough to have access to the Pacific Northwest Film Scoring Program's composition students. The program provides film scores composed by their students, performed by professional musicians free of charge to student filmmakers. The timeline for the completed score goes beyond the academic due date of when my thesis film and materials are expected to be submitted. However, I will have the score to include in my final cut that will be submitted into festivals. The music score that plays currently in the final cut of the film was composed by a very talented former UNO student, David Quave. I feel as though the music does a very good job of contributing to the story and leading the audience's emotions from scene to scene.

I would not change anything about the process of making my thesis. While it proved to be very challenging, it was also a test of strength and resilience. I did not know what I was truly capable of until being put in a situation where I had to overcome my own reservations and rise to the occasion. Because I had decided to pivot away from the original story I set out to tell according to my prospectus; I was afraid that I would not be prepared to film during the fall and would ultimately need to push my shoot back a semester. This would have also resulted in my delayed graduation, which I did not want. I knew that I would have to push myself to do what felt hard and uncomfortable. I am very glad that I did. I truly believe that *SISTERS* was made at

exactly the right time it was supposed to have been made. I do not think it would be the same film if I had chosen to wait. I am very proud of what we were able to create. I had an incredible cast and crew who I would not have been able to do any of this without. I am also extremely grateful for the guidance of Katie Garagiola and Erik Hansen, it is because of their redirection and constant push toward better that I am able stand on this project and be proud of it. I look forward to festival submissions and seeing how far this project can go. Even if it does not receive acceptance or any awards I will still remain proud of what we were able to accomplish.

As I continue to grow as a filmmaker and storyteller I will always be able to credit the UNO graduate film program for laying a strong foundation. Coming into the program I had very little to no knowledge of what really went into making a film. I was unaware of the different departments and jobs that encompassed them. I did not know how films were written, directed, produced or distributed; now I do. I understand that we can only be taught so much within a three-year time frame and that my education will continue beyond this point but I also believe that seeing where I am now compared to where I was when I started, further solidifies the value of a quality well curated degree program such as this.

SISTER

Written by

Jordan Joseph

WHITE 10.08.2022
BLUE 10.09.2022
PINK 10.11.2022
YELLOW 10.24.2022
GREEN 11.25.2022
GOLDENROD 12.6.2022

jcjoseph@uno.edu

1 INT. JAC'S CAR - DAY

1

A PURPLE TASSEL with the number 23 hangs from the rearview mirror with a DECAL that reads "you got this baby." *

JAC, 18, sits in the driver seat of her BRIGHT BLUE MINI CAR with her head on a swivel. She anxiously pats the steering wheel looking around for something or someone. A white glob of BIRD CRAP falls from the sky and splatters onto the windshield; with little reaction from Jac. Finally the passenger side door opens and MAYA, 15, gets in.

JAC
(playfully)
You're late. You tell me to be here for 5:00pm. I'm here and you're not. How's that work? Up in there kiki-ing with your lil friends? *

MAYA
(frankly)
No.

JAC
Just try to be on time okay? This isn't "Driving Miss Daisy."

MAYA
Miss *who*?

JAC
Never mind.

Jac drives off. Maya speaks strongly with a shifting intonation *

MAYA
Next year *I'll* be 16 then you won't need to pick me up at *all* since you *hate* it so much.

JAC
Maya, I don't hate picking you up. I don't even mind taking you where you need to go. All I ask, is that you're where you're supposed to be when you're supposed to be there. *

Maya shakes her head and pouts.

JAC (CONT'D)
Besides, I won't be here next year anyway. Remember?

Maya stares off into the distance. *

MAYA
 (sarcastically) *
 Oh yeah, if you can make it there *
 you can make it anywhere. Right? *

2 INT. LIVING ROOM - DAY 2

A "Congratulations Jac" GRADUATION BANNER half hangs above the threshold of the kitchen. *

There's a series of THREE PHOTOS on the wall. Jac, Maya and their mom are all smiles. *

3 INT. MAYA'S BEDROOM - NIGHT 3

Maya lies on her stomach, feet in the air with a slice of PIZZA in her mouth. She watches a YOUTUBE VIDEO on her PHONE of a woman performing a contemporary dance piece. She's mesmerized by her beauty. *

The walls are plastered with a collage of DANCE POSTERS. Misty Copeland, The Alvin Ailey Dance Company and more leap from one wall to the next. It's like a life size vision board.

Jac lies on the bed staring up at the ceiling when a TEXT comes through on her phone. From Mom "I picked up a late shift, there's pizza on the counter. Make sure your sister eats. Xoxo" *

Jac gives the text a thumbs up and places it face down on her stomach. She rolls her eyes and looks back up to the ceiling as if she's searching for new answers to an old problem. Maya turns off her video and fights to get her words out.

MAYA
 You don't *have* to wait in the car
 you know? You *could* come inside.

Jac sees Maya's struggle and adjusts her with care.

JAC
 Hey, look at me and stop fidgeting.

Maya attempts to stop and doesn't move as much.

MAYA
 You're coming to my *recital*, right? *

JAC
Yes, I'll be there.

MAYA
Good, because if you weren't you'd
really suck.

Maya lifts herself off the bed and walks over to her FULL LENGTH MIRROR. She dances as Jac looks on then back up to the ceiling deep in thought.

CUT TO:

4 INT. JAC'S BEDROOM - NIGHT 4

Jac lies awake eyes transfixed on the ceiling as they dart back and forth. Thoughts racing through her mind, a million miles a minute. She tosses and turns, her heart pounding. *

CAMERA EQUIPMENT, MUSICAL INSTRUMENTS, POLAROID PHOTOS are all over the room and piles of "how to" BOOKS are scattered around like the abandoned passions they are. There's no order here; nothing like Maya's room. *

Jac forces her eyes shut but just can't seem to calm herself long enough to drift off to sleep. *

She takes a deep meditative breath, and just as her body begins to relax. The sun rises, birds chirp, her alarm goes off. It's time to start the day. *

5 INT. KITCHEN - DAY 5

Jac and Maya's MOM dishes up 3 plates of WAFFLES. She's wearing PINK SCRUBS and SNEAKERS, you can't tell whether she's coming or going. Jac and Maya enter still in their PJs and join their mom at the kitchen table. *

MOM
Good morning girls.

JAC MAYA
Hey Momma. Morning Mom.

Mom smiles meaningfully at Jac. *

MOM
Jac, something came in the mail for you. *

She reveals an "IT'S OFFICIAL" PACKET from LSU, beaming with pride, Jac's eyes widen and a forced smile comes across her face.

MOM (CONT'D)
Aren't you happy baby?

*

Jac fakes her glee.

JAC
Yeah.

Her mom is unconvinced. She knows her child.

*

MOM
You're still waiting to hear back
from NYU?

Jac brightens up just a little. Maya interjects.

*

MAYA
(to Jac)
Don't forget I have rehearsal at 6.
Ma you're coming to my recital
right?

*

*

*

*

*

Mom nods her head "yes". Jac looks to see Maya on her phone, funneling food into her mouth. Jac looks seemingly dejected but answers her mom's question.

*

*

*

JAC
Yeah, nothing yet.

Jac looks down at her plate, fork in hand as she pushes her food from one side to the other.

MOM
(gently)
Well, you've done great baby. You
pretty much have your pick of
schools close to home.

The corner of Jac's mouth lifts just enough to give a hint of a smile then immediately drops.

JAC
I know.

6 INT. JAC'S CAR - DAY 6

Jac sits in the parking lot of "New Orleans Dance Academy." She's deep in thought and types in the search engine on her phone "What does depression feel like?" She clicks on an article that sends her down a Google rabbit hole.

She puts in another search, "What is burnout?" and another "Why do I feel overwhelmed?" Suddenly a call comes through, it's Maya. Jac answers. *

JAC

Yeah?

MAYA (V.O.)

Where are you?

JAC

I'm just in the parking lot. I'm coming around now.

6A EXT. PARKING LOT - DAY 6A *

Jac pulls around to the front of the building. Maya hops in the passenger seat and fastens her seat belt.

6B INT. JAC'S CAR - CONTINUOUS 6B *

MAYA

Now look who wasn't where they were supposed to be.

Jac shoots her a side eye and drives away.

7 INT. LIVING ROOM - EVENING 7

Jac and Maya make it home. Consumed by a dance video on her phone, Maya walks in and heads straight to her room. Jac looks to find her Mom asleep on the couch; still dressed in her TEDDY BEAR NURSE SCRUBS. She grabs a throw blanket off of one of the chairs and covers her mom with it.

Jac stares at her just long enough to notice how tired she is. Jac looks exhausted herself. *

8 INT. JAC'S BEDROOM - NIGHT 8 *

Jac's face is lit by the light of her cell phone. She taps the screen again and again answering questions to a College Major Matching App. Her results: GENERAL STUDIES

She rolls her eyes and sits staring at her LAPTOP screen. A blank email addressed to "admissions@nyu.edu" looks back at her. The subject line reads "Inquiry Of Waitlist Status." *

9 INT. JAC'S CAR - DAY 9

Jac pulls up to the dance school and parks her car to let Maya out.

MAYA
You coming *in*?

Jac tilts her head back, lets out a deep sigh.

CUT TO:

10 INT. DANCE SCHOOL LOBBY - LATER 10 *

Jac sits in the lobby of the dance studio as loud music plays from the next room.

11 INT. DANCE STUDIO - CONTINUOUS 11

Maya stands amongst a group of fellow dancers dressed in LEOTARDS and TIGHTS. While everyone else stands quietly and still listening to the DANCE INSTRUCTOR, Maya's body moves as if she's trying to stretch a muscle she just can't reach. The tightly wound instructor takes notice and glides across the room with an ORNAMENTAL CANE. *

DANCE INSTRUCTOR
You. Stand still. Do you know
what's the most important skill for
a performer to have?

Maya stares off blankly.

DANCE INSTRUCTOR (CONT'D)
The ability to follow direction. If
you can't master that, you'll never
make it.

A couple of MEAN GIRLS snicker and side eye each other behind Maya's back. Maya continues to focus all of her energy on not moving while the instructor teaches the combo. *

DANCE INSTRUCTOR (CONT'D)
Now, the next 8 count. 1 & 2, 3 &
4.

Maya watches intently as the choreography's taught and takes a mental picture. She hears every count and sees every step. But her body hasn't caught up to what her mind already knows.

The other students pick it up fairly quickly while she struggles to keep up.

A SERIES OF SHOTS

1. Maya trips over her feet
2. She dances a step behind everyone else
3. She mistakenly hits one of her classmates
4. The girl shoots her a look but keeps dancing

12	EXT. DANCE STUDIO - CONTINUOUS	12	
	Jac peeks through the crack of the studio door to see Maya int the mirror's reflection. She's having a hard time. Jac can't stand to watch this and turns to walk away.		* * *
13	INT. DANCE SCHOOL LOBBY - DAY	13	*
	Jac sits with her head in her hands. She can't make out what it is she's feeling, but whatever it is, it's not good.		*
	A notification sounds on her phone. It's an email from NYU's admissions office. The words "We regret to inform you" are all she can see.		*
	Her heart sinks and she's on the verge of tears.		
	She looks up to see dance students filing out of the dance studio in groups but theres' no Maya.		* *
	Annoyed she gets up from her seat to see about her sister.		*
14	OMITTED	14	*
15	OMITTED	15	*
16	INT. DANCE STUDIO - CONTINUOUS	16	
	She finds Maya alone practicing her choreography in the mirror. She does it again and again and again.		

A SERIES OF SHOTS

1. Maya does 3 Chaine turns
2. Her eyes are fixed and intense
3. She Pique turns into a Pirouette
4. Chasse into a high Jazz Leap

Maya comes crashing down.

*

17 EXT. DANCE STUDIO - CONTINUOUS 17 *

Jac watches her sister and looks to see her grimacing on the floor clutching her ankle. *

17A INT. DANCE STUDIO - CONTINUOUS 17A *

She rushes in to help Maya up from the floor. *

JAC

You okay? Don't move. Let me see.

She checks it out, moves it side to side. Thank God it's not broken.

JAC (CONT'D)

Can you walk on it?

Jac grabs Maya's DANCE BAG to go and helps Maya to her feet. She belts out a frustrated groan.

18 EXT. DANCE SCHOOL - LATER 18

Maya leans up against Jac with one arm around her neck, limping all the way to the car.

19 INT. JAC'S CAR - EVENING 19

Jac looks over at Maya sitting with her head lowered staring out the window. The silence is deafening.

20 INT. MAYA'S BEDROOM - NIGHT 20

Jac helps Maya into bed, elevates her foot with a couple of PILLOWS and puts a bag of FROZEN VEGETABLES on her ankle.

Maya sits at the top, head against the wall and palms to her face pissed at it all. Jac takes a seat at Maya's vanity mirror. She looks at Maya through the mirror's reflection.

JAC

You need to take a break.

MAYA

I'll be *okay* after a couple of *days*.

JAC

No, you need a longer break than that.

*

Maya looks confused then realizes what Jac's saying.

MAYA

NO! No way. I've worked *too hard*.

JAC

Exactly, you're working yourself too hard.

Maya isn't even paying attention to what Jac's saying. Her makeshift ice pack is too cold against her skin. Maya points to a nearby towel, gesturing for Jac to pass it to her. She wraps the frozen vegetables up inside of it and places the pack back on her swollen ankle.

Jac clocks that Maya isn't taking her seriously and raises her voice.

JAC (CONT'D)

Look at yourself. I saw you today. You just push and push and push.

She's spiraling at this point. The lines are blurred between who this message is actually for. Is she talking to Maya or herself?

JAC (CONT'D)

You're going too hard, Maya. It's not supposed to be this hard!

*

MAYA

For me it is.

Maya shrugs her shoulders and continues icing her injury. Jac stops in her tracks, turns in her seat to look directly at Maya. The room falls silent. It's hard to hear what her sister's just said but she does.

Maya fiddles with her ice pack making sure that it's applied nicely to her ankle. Jac looks around Maya's dream filled room. Her eyes scan the walls and stops on a poster "LIFE IS WHAT YOU MAKE IT!"

*
*

She looks, eyes opened wide, Maya's words hit her like a ton of bricks.

21 INT. RECITAL HALL - BACKSTAGE - DAY 21

Jac catches Maya before her performance and gives her a hug.

JAC
Break a leg.

MAYA
We're dancers. We don't say that.

JAC
Oh. Okay?

MAYA
We say "merde."

JAC
Merde? What's that mean?

MAYA
(bluntly)
Shit.

Jac nods her head smiling with eyebrows raised.

JAC
Well shit.

She turns to leave and sees someone wearing a "LSU Bound" T-shirt. She smirks.

JAC (CONT'D)
(to the passerby)
Go Tigers.

*

22 INT. RECITAL HALL - AUDIENCE SEATS - CONTINUOUS 22

The hall lights go down as Jac finds a front row seat next to her mom. Lights up and Maya stands center stage.

Maya moves gracefully across the floor. Arms fanned out, legs kicked in the air. Jac is in awe. As Maya swoons into her final position the audience erupts in applause. Jac claps the loudest of them all, beaming with pride.



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Jordan Joseph

PRINT NAME

Jordan Joseph

SIGNATURE

04/03/2023

DATE

SISTERS Pre-Production Timeline

- Prospectus Approval: April 2022
- Budget Set: May 2022
- Fundraising Campaign: May – August
- 1st Production Meeting (Department Heads) – September 30th 2022
- Look Book Assembled: October 2022
- Shooting Script Locked In: October 8th
- Location Scouting: July – September
- Secure Locations: November 1st
- Auditions & Callbacks: October 10th – October 21st
- Fully Cast: October 23rd
- Rehearsals: November 1st – 28th
- Submit Equipment List: November 8th
- Lock in Crew: November 25th
- Secure Catering: November 1st
- Qualify on RED: November 25th
- Crafty Shopping: December 6th
- Shoot Dates: December 8th – 13th

SISTER Film Crew

2022

December 8 - 12

CONTACT LIST

First name	Last name	Phone	Email	Position	Notes
Prinsey	Walker	[REDACTED]	[REDACTED]	Producer	
Marion	Forbes	[REDACTED]	[REDACTED]	Line Producer/Production Coordinator	
Charles Christian	Jones	[REDACTED]	[REDACTED]	1st AD	
Owen	Dismukes	[REDACTED]	[REDACTED]	2nd AD	
Drew	Brinkman	[REDACTED]	[REDACTED]	Director of Photography	
Kenzy	Latham	[REDACTED]	[REDACTED]	1st AC	
Jami'L	Carter	[REDACTED]	[REDACTED]	2nd AC	
Narjes	Abbas	[REDACTED]	[REDACTED]	Sound Mixer	
Brianna	Huber		[REDACTED]	Boom Op	<i>Can only work December 9th with hard out @ 6pm</i>
Hannah	Garrahy	[REDACTED]	[REDACTED]	Production Designer	
Griffin	Rashad	[REDACTED]		Grip	
Tyelise	Walton	[REDACTED]	[REDACTED]	Costume Designer	<i>(won't be on set all days) Can make it Friday & Saturday</i>
La'Shance	Perry			Still Photographer	
Piper	Leger	[REDACTED]	[REDACTED]	Script Supervisor	

ADDITIONAL CREW MEMBERS

First name	Last name	Phone	Email	Role	Notes
Joshua	Joseph	[REDACTED]	[REDACTED]	Associate Producer	<i>will also boom op</i>
Feralucce	Savage	[REDACTED]	[REDACTED]	Sound Editor	
Bria	Brown	[REDACTED]	[REDACTED]	Associate Producer	
Tumie	Mokuena	[REDACTED]	[REDACTED]	Casting Director	



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT PROJECT CREW AGREEMENT

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

NAME: Charles Christian Jones

ADDRESS: [REDACTED]

CITY: New Orleans STATE: LA ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): _____

Katherine Watkins [REDACTED]

CREW POSITION: 1st Assistant Director

SCHEDULED WORK DATES: 12/8/22 TO 12/12/22

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Charles Jones
Charles Jones (Dec 19, 2022 15:49 CST)

Dec 19, 2022

SIGNATURE

DATE

Jordan Joseph

11/12/22

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT PROJECT CREW AGREEMENT

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

NAME: Hannah Garrahy

ADDRESS: [REDACTED]

CITY: New Orleans STATE: LA ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): _____

Shirleen Garrahy, [REDACTED]

CREW POSITION: Production Designer

SCHEDULED WORK DATES: 12/08/22 TO 12/12/22

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:


Hannah Garrahy (Nov 12, 2022 14:09 CST)

Nov 12, 2022

SIGNATURE

DATE

Jordan Joseph

11/12/22

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT PROJECT CREW AGREEMENT

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

NAME: Jami'L Carter

ADDRESS: [REDACTED]

CITY: New Orleans STATE: LA ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): _____

CREW POSITION: 2nd AC

SCHEDULED WORK DATES: Dec 8 TO Dec 13

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Jami'L Carter
Jami'L Carter (Nov 20, 2022 00:46 PST)

Nov 20, 2022

SIGNATURE

DATE

Jordan Joseph

11/12/22

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT PROJECT CREW AGREEMENT

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

NAME: Kenzy Latham

ADDRESS: [REDACTED]

CITY: New Orleans STATE: LA ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): _____

Christopher Latham [REDACTED]

CREW POSITION: 1st AC

SCHEDULED WORK DATES: 12/8/22 TO 12/12/22

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Kenzy Latham (Nov 14, 2022 10:46 CST)

Nov 14, 2022

SIGNATURE

DATE

Jordan Joseph

11/12/22

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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

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

Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT PROJECT CREW AGREEMENT

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

NAME: Itumeleng Mokuena
 ADDRESS: [REDACTED]
 CITY: New Orleans STATE: LA ZIP CODE: [REDACTED]
 CELL PHONE #: [REDACTED]
 EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: No:

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

CREW POSITION: Casting Director
 SCHEDULED WORK DATES: 9/19/22 TO 12/19/22

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

<u>Itumeleng T A Mokuena</u>	<u>11/12/22</u>
SIGNATURE	DATE
<u>Jordan Joseph</u>	<u>11/12/22</u>
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE	DATE

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



Student:	Email: Phone:
Course#:	Professor:
Project Title:	Date:

STUDENT PROJECT CREW AGREEMENT

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

NAME: Narjes Abbas

ADDRESS: [REDACTED]

CITY: New Orleans STATE: LA ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): Hannah Garrahy

[REDACTED]

CREW POSITION: Sound Mixer

SCHEDULED WORK DATES: _____ TO _____

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Narjes

12.15.2022

SIGNATURE

DATE

Jordan Joseph
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

12/16/2022

DATE

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



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT PROJECT CREW AGREEMENT

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

NAME: Tyelise Walton

ADDRESS: [REDACTED]

CITY: New Orleans STATE: LA ZIP CODE: [REDACTED]

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: No:

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

CREW POSITION: Wardrobe Supervisor

SCHEDULED WORK DATES: 12/08/23 TO 12/13/23

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Tyelise Walton 11/12/23

SIGNATURE DATE

Jordan Joseph 11/12/22

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE DATE

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



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT PROJECT CREW AGREEMENT

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

NAME: Feralucce L. Savage

ADDRESS: [REDACTED]

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

CELL PHONE #: [REDACTED]

EMAIL ADDRESS: [REDACTED]

IS CREW MEMBER A UNO STUDENT? Yes: No:

EMERGENCY CONTACT (Name & phone number): Jennifer Scarberry

CREW POSITION: Dialogue Editor/Sound Designer

SCHEDULED WORK DATES: n/a TO

ADDT'L TERMS:

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

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

AGREED TO AND ACCEPTED:

Feralucce Savage 04-15-2023

SIGNATURE

DATE

Jordan Joseph 11/12/22

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Feralucce Savage

PRINT NAME

Feralucce Savage

SIGNATURE

04-15-2023

DATE



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Tyelise Walton

PRINT NAME

Tyelise Walton

SIGNATURE

11/12/23

DATE



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Charles Christian Jones

PRINT NAME

Charles Jones

Charles Jones (Dec 19, 2022 15:49 CST)

SIGNATURE

Dec 19, 2022

DATE



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Hannah Garrahy

PRINT NAME


Hannah Garrahy (Nov 12, 2022 14:09 CST)

SIGNATURE

Nov 12, 2022

DATE



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Jami'L Carter

PRINT NAME

Jami'L Carter

Jami'L Carter (Nov 20, 2022 00:46 PST)

SIGNATURE

Nov 20, 2022

DATE



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Kenzy Latham

PRINT NAME


Kenzy Latham (Nov 14, 2022 10:46 CST)

SIGNATURE

Nov 14, 2022

DATE



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Prinsey Walker

PRINT NAME

Prinsey Walker

Prinsey Walker (Nov 12, 2022 14:35 CST)

SIGNATURE

Nov 12, 2022

DATE



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sisters	Date: 11.12.22

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Itumeleng Mokuena

PRINT NAME

Itumeleng T A Mokuena

4/11/23

SIGNATURE

DATE

SISTER Cast

2022

December 8 - 12

CONTACT LIST

First name	Last name	Phone	Email	Role	Notes
Shelby	Bradley	[REDACTED]	[REDACTED]	MAYA	
Ahnajjah	Coffil	[REDACTED]	[REDACTED]	JAC	
Kamille	McCuin	[REDACTED]	[REDACTED]	MOM aka Barbara	
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	Dance Instructor	<i>Located in Florida, will be traveling</i>

Background Actors

First name	Last name	Phone	Email	Role	Notes
Jae'Lin	Lagrange	[REDACTED]	[REDACTED]	Dance Student - Mean Girl	
Erin	King	[REDACTED]	[REDACTED]	Audience Member	
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	Dance Student - Mean Girl	



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Gargiola
Project Title: Sister	Date: 11/1/22

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Jordan Joseph ("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 Sister (the "Picture").

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


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

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

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

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

Actor Name: Ahnaihjah Coffil	Email: [REDACTED] Phone: [REDACTED]
Character: Ahnaihjah Coffil	Address: [REDACTED]


 Ahnaihjah Coffil (Dec 17, 2022 22:09 CST)

Dec 17, 2022

ACTOR SIGNATURE

DATE

Jordan Joseph

11.1.22

STUDENT SIGNATURE

DATE



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sister	Date: 11/1/22

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Jordan Joseph ("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 Sister (the "Picture").

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

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

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

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

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

Actor Name: Erin K	Email: [REDACTED] Phone: [REDACTED]
Character: Erin K	Address: [REDACTED]


Erin K (Dec 19, 2022 2:08 CST)

Dec 19, 2022

ACTOR SIGNATURE

DATE

Jordan Joseph

11.1.22

STUDENT SIGNATURE

DATE



CAST EMERGENCY MEDICAL INFO

Student: Jordan Joseph	Project Title: Sister
Email: jcjoseph@my.uno.edu	Phone: [REDACTED]
Course #: 6550	Course Professor: Katie Garagiola

Cast Member Name: Erin King	
Local Address: [REDACTED]	
Email: [REDACTED]	Phone: [REDACTED]

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

Name: Warshaw King	
Address: [REDACTED]	
Email: [REDACTED]	Phone: [REDACTED]

Physician to be notified in case of emergency:

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

PERSONAL INFORMATION

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

Any important medical information that emergency physician should know (diabetes, epilepsy, hemophilia, etc.)?
YES NO If YES, please explain:



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Garagiola
Project Title: Sister	Date: 11/1/22

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Jordan Joseph (“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 Sister (the “Picture”).

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

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

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

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

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

Actor Name: Jae'lin LaGrange	Email: [REDACTED] Phone: [REDACTED]
Character: Jae'lin LaGrange	Address: [REDACTED]

Jae'lin LaGrange (Feb 1, 2023 11:47 CST)

Feb 1, 2023

ACTOR SIGNATURE

DATE

Jordan Joseph

11.1.22

STUDENT SIGNATURE

DATE



CAST EMERGENCY MEDICAL INFO

Student: Jordan Joseph	Project Title: Sister
Email: jcjoseph@my.uno.edu	Phone: [REDACTED]
Course #: 6550	Course Professor: Katie Garagiola

Cast Member Name: Jaelin	
Local Address:	
Email: [REDACTED]	Phone: [REDACTED]

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

Name: Venice smith	
Address:	
Email:	Phone: [REDACTED]

Physician to be notified in case of emergency:

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

PERSONAL INFORMATION

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

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

YES NO

If YES, please explain:



Student: Jordan Joseph	Email: [REDACTED]
Course#: FTA 6950	Phone: [REDACTED]
Project Title: SISTERS	Professor: Katie Garagiola
	Date: 04/10/2023

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Jordan Joseph ("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 SISTERS (the "Picture").

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

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

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

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

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

Actor Name: <u>Kamille McQuinn</u>	Email: [REDACTED]
Character: <u>Jac & Maya's Mom, Barbara</u>	Phone: [REDACTED]
	Address: [REDACTED]

[Handwritten Signature]

ACTOR SIGNATURE

April 15, 2023

DATE

[Handwritten Signature: Jordan Joseph]

STUDENT SIGNATURE

04/17/2023

DATE



Student: Jordan Joseph	Email: [REDACTED] Phone: [REDACTED]
Course#: 6550	Professor: Katie Gargiola
Project Title: Sister	Date: 11/1/22

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Jordan Joseph (“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 Sister (the “Picture”).

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

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

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

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

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

Actor Name: Shelby Bradley	Email: [REDACTED] Phone: [REDACTED]
Character: Shelby Bradley	Address: [REDACTED]


 Shelby Bradley (Dec 17, 2022 19:36 CST)

Dec 17, 2022

ACTOR SIGNATURE

DATE

Jordan Joseph

11.1.22

STUDENT SIGNATURE

DATE



CAST EMERGENCY MEDICAL INFO

Student: Jordan Joseph	Project Title: Sister
Email: jcjoseph@my.uno.edu	Phone: [REDACTED]
Course #: 6550	Course Professor: Katie Garagiola

Cast Member Name: Shelby Bradley	
Local Address: [REDACTED]	
Email: [REDACTED]	Phone: [REDACTED]

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

Name: Deidra Denis	
Address: [REDACTED]	
Email: [REDACTED]	Phone: [REDACTED]

Physician to be notified in case of emergency:

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

PERSONAL INFORMATION

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

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

YES NO

If YES, please explain:



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6117 | Fax (504) 280-6118
www.uno.edu

Student: Jordan Joseph	Phone & Email [REDACTED]
Course #: FTA 6950	Professor: Katie Garagiola
Project Title: SISTERS	Date: 04/06/2023

LOCATION CONTRACT

Permission is hereby granted to Jordan Joseph (student filmmaker) by Wendy Young (Owner/Agent) to use UNO Performing Arts Center the property and adjacent area, located at 2000 Lakeshore Drive 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 2 Days Weeks, beginning on Friday 12/9/2022 (Day and Date) and ending on Saturday 12/10/2022 (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.

Jordan Joseph
STUDENT FILMMAKER

04/06/2022
DATE

Wendy Young
OWNER/AGENT

4-17-23
DATE

[REDACTED]
PHONE

ADDRESS: PAC 332

Re: Request for UC Access During Filming



From: Nicholas Austin St. Amant <nastaman@uno.edu>

Sent: Tuesday, November 29, 2022 10:01 AM

To: Jordan C Joseph <jcjoseph@my.uno.edu>

Subject: RE: Request for UC Access During Filming

Thank you, Jordan, for the information. I see confirmation that UNOPD has approved use of the parking lot and will be able to facilitate your access on December 8th.

What times are you planning your production for Dec 8th? We will block off reservations of the UC south patio during these hours so no other activities interfere with your craft services table. Your production is welcome to use the bathrooms of the University Center during the regular building hours on Dec 8th, 7:00am-9:00pm.

We do require all films to fill out the attached form. For student films, we are only concerned about the final page.

Sincerely,
Nicholas

Nicholas St. Amant

Director of Auxiliary Services and Campus Operations



THE UNIVERSITY *of*
NEW ORLEANS

Auxiliary Services

University Center, Room 116

2000 Lakeshore Drive

Keys to Recital Hall & Dance Studio



← Reply

→ Forward

Wendy Ann Young

To: ○ Jordan C Joseph



Wed 12/7/2022 2:58 PM

The office doesn't open until 8:30. Someone will be here then to give you the keys.

Wendy A. Young, MFA

Academic Coordinator

School of the Arts



hard copy format, as well as attachments and immediately contact the sender by replying to this email or contact the sender at the telephone numbers listed above. Thank you!

Jordan C Joseph



To: Wendy Ann Young

Wed 12/7/2022 2:44 PM

Cc: Caroline Anne Mendez

Hi Wendy,

I hope all is well. Thank you so much again following us to shoot at the PAC Recital Hall and Dance Studio this week. I appreciate you Caroline for finding space for us in the calendar. I just wanted to confirm that we'll be able to get the keys to the recital hall tomorrow. We'll be filming on another part of campus but will be able to break away and get those when you have some time.

Would we be able to get the keys for the dance studio at the same time or should we wait until Friday for those? Whatever works best for you guys!

Thank yall again,
Jordan



❤️ Charming Gently home near tons...

Trip completed · Dec 8 – 13

 Reservation

 Share listing

 Book again

I wanted to confirm right away that it would be a pleasure to host you from Thursday, December 8 to Monday, December 12 (1 person for 4 nights).

Although the house is still available at this time, I may have received requests for those dates. I would advise you to book quickly.

If you need any additional information, please do not hesitate to ask, it would be my pleasure to answer any questions you may have!

I look forward to hosting you!

Best regards,

Austin



It's **11:10 PM** for your Host. They will see your messages when they are back online.



Write a message



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: Jordan Joseph	Phone & Email: [REDACTED]
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: SISTERS	Date: 04/06/2023

LOCATION WRAP RELEASE

Location: The University of New Orleans Performing Arts Center

Property Owner/Agent: Wendy Young

Address: 2000 Lakeshore Dr. New Orleans, LA 70148

Phone: _____

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.

Jordan Joseph
STUDENT FILMMAKER

04/06/2023
DATE

Wendy Young
OWNER/ AGENT

4-17-23
DATE

[REDACTED]
PHONE



City of New Orleans
Mayor LaToya Cantrell

FILM PERMIT

FILM NEW ORLEANS CITY OF NEW ORLEANS
STATE OF LOUISIANA

NAME OF PRODUCTION: University of New Orleans

TITLE OF PROJECT: SISTER

TYPE OF PRODUCTION: Student Film

DATES OF FILMING: 12/8/2022 – 12/12/2022

PRODUCER/CONTACT: Jordan Joseph, [REDACTED]

Due to the small size of the production footprint and minimal impact of the filming activity, a temporary film permit has been issued. This Film Certificate issued by the Film Office for the City of New Orleans allows the production to film citywide b-roll and/or low impact filming, provided the production follows all city ordinances and traffic laws.

This Certificate does not allow the production to permit any parking, block sidewalks, pedestrian, or vehicular traffic, nor film in city owned parks.

LOCATION: Various citywide b-roll as well as locations throughout the city

If there are any questions regarding this production and film activity, please contact the New Orleans Film Office at (504) 658-4341 (office) or (504) 240-9504 (cell).

Carroll Morton

Carroll Morton
Director of Film New Orleans
Mayor Cantrell's Office of Cultural Economy
City of New Orleans
cgmorton@nola.gov
www.filmneworleans.org

11/17/2022

Date:

SCENE #	I/E & DAY	SET	CAST ID	SHOOT LOCATION	PAGES	EST. TIME	START TIME
1	INT DAY	JAC'S CAR <i>SISTER</i>	2, 1		1 4/8		-
6	INT DAY	JAC'S CAR <i>Jac sits in the parking lot of "New Orleans Dance Academy." She's...</i>	2, 1		4/8		-
6B	INT DAY	JAC'S CAR	2		2/8		-
9	INT DAY	JAC'S CAR <i>Jac pulls up to the dance school and parks her car to let Maya ou...</i>	2		3/8		-
15	INT DAY	JAC'S CAR <i>Jac's eyes dart back and forth, the clock reads 5:15pm. Annoyed, ...</i>	1		1/8		-
13	INT DAY	JAC'S CAR <i>Jac sits behind the wheel staring at a herself through the driver...</i>	1		2/8		-
6A	EXT DAY	DANCE SCHOOL <i>Jac pulls around to the front of the building. Maya hops in the p...</i>	2, 1		1/8		-
18	EXT DAY	DANCE SCHOOL <i>Maya leans up against Jac with one arm around her neck, limping a...</i>	2, 1		1/8		-
19	INT EVENING	JAC'S CAR <i>Jac looks over at Maya sitting with her head lowered staring out ...</i>	2, 1		1/8		-
DEC 08	—	End of Day 1 of 5 <i>Thu, Dec 8, 2022 3 3/8 total pages</i>					
22	INT DAY	RECITAL HALL - AUDIENCE SEATS <i>The hall lights go down as Jac finds a front row seat next to her...</i>	1, 4, 7		2/8		-
21	INT DAY	RECITAL HALL - BACKSTAGE <i>Jac catches Maya before her performance and gives her a hug.</i>	2, 1, 6		6/8		-
DEC 09	—	End of Day 2 of 5 <i>Fri, Dec 9, 2022 1 0/0 total pages</i>					
11	INT DAY	DANCE STUDIO <i>Maya stands amongst a group of fellow dancers dressed in LEOTARDS...</i>	2, 3, 5, 8		1 0/0		-
12	EXT DAY	DANCE STUDIO <i>Jac peeks through the window of the studio door to see Maya havin...</i>	2, 1, 3		2/8		-
14	EXT DAY	DANCE SCHOOL <i>Students file out of the building in groups but there's no Maya.</i>	1, 8		1/8		-


17	EXT DAY	DANCE STUDIO <i>Jac hears a loud thud. She looks to see her sister grimacing on t...</i>	2, 1	1/8	-
16	INT DAY	DANCE STUDIO <i>She finds Maya alone practicing her choreography in the mirror. S...</i>	2	3/8	-
17A	INT DAY	DANCE STUDIO <i>She rushes in to help Maya up from the floor</i>	1	3/8	-
10	INT DAY	DANCE SCHOOL LOBBY <i>Jac sits in the lobby of the dance studio as loud music plays fro...</i>	1	1/8	-
DEC 10	—	End of Day 3 of 5 <i>Sat, Dec 10, 2022 2 3/8 total pages</i>			
2	INT DAY	LIVING ROOM <i>A "Congratulations Jac" GRADUATION BANNER half hangs above the th...</i>		2/8	-
5	INT DAY	KITCHEN <i>Jac and Maya's MOM dishes up 3 plates of eggs and toast. She's we...</i>	2, 1, 4	1 1/8	-
20	INT NIGHT	MAYA'S BEDROOM <i>Jac helps Maya into bed, elevates her foot with a couple of PILLO...</i>	2, 1	1 3/8	-
3	INT NIGHT	MAYA'S BEDROOM <i>Maya lies on her stomach, feet in the air with a slice of pizza i...</i>	2, 1	1 0/0	-
4	INT NIGHT	JAC'S BEDROOM <i>Jac lies awake eyes transfixed on the ceiling as they dart back a...</i>	1	3/8	-
8	INT NIGHT	JAC'S BEDROOM <i>Jac's face is lit by the light of her cell phone. She taps the sc...</i>	1	2/8	-
7	INT EVENING	LIVING ROOM <i>Jac and Maya make it home. Consumed by a dance video on her phone...</i>	2, 1, 4	2/8	-
DEC 11	—	End of Day 4 of 5 <i>Sun, Dec 11, 2022 4 5/8 total pages</i>			
DEC 12	—	End of Day 5 of 5 <i>Mon, Dec 12, 2022</i>			

DOOD Report - Cast Members

Day of the Month	12/8	12/9	12/10	12/11	12/12			
<i>Day of the Week</i>	Thu	Fri	Sat	Sun	Mon			
<i>Shooting Day</i>	Day 1	Day 2	Day 3	Day 4	Day 5			
1 Jac	SW	W	W	W	WF			
2 Maya	SW	W	W	W	WF			
3 Mom		SW	H	H	WF			
4 Dance Instructor			SWF					
5 Mean Girl			SWF					
6 LSU Student		SWF						
7 Audience Members		SWF						
8 Dancers			SWF					

1st AD Charles Jones
 Director Jordan Joseph

SISTER

BREAKFAST	N/A CRAFT SERVICES		
LUNCH	1:00 PM		
SUNRISE		SUNSET	
6:44 AM		5:01 PM	
WEATHER	66° AM	73° NOON	68° PM
Humidity	82% Partly Cloudy		

Nearest Hospital
 University Medical Center New Orleans
 2000 Canal Street
 New Orleans, LA. 70112
 (504) 702-3000

CALL 8:00AM

Any questions?
 Call: Charles Jones

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES
1	INT. JAC'S CAR <i>Jac picks up Maya, the two converse about the future</i>	1, 2	D	1 1/8	UNO - University Center Parking Lot 2000 Lakeshore Drive New Orleans, LA. 70148
6/6A/6B	INT. JAC'S CAR <i>Jac searches for answers, picks Maya up from dance</i>	1, 2	D	5/8	
9	INT. JAC'S CAR <i>Jac parks and agrees to come inside</i>	1, 2	D	2/8	
18	EXT, DANCE STUDIO <i>Jac helps an injured Maya</i>	1, 2	Eve	1/8	
19	INT. JAC'S CAR <i>A deafening silence</i>	1, 2	Eve	1/8	
				TOTAL PAGES	2 2/8

Crew Parking: Parking available on set.

#	CAST	CHARACTER	SWHF	MU	CALL	MINOR?	SPECIAL INSTRUCTIONS
1	Shelby Bradley	Maya	SW		8:00		
2	Ahnaijah Coffil	Jac	SW		8:00		
3	Kamille McCuin	Mom (Barbara)	H				
4	Kaity Fenton	Dance Instructor	H				

ADVANCE SHOOTING SCHEDULE

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES
21	INT. RECITAL HALL BACKSTAGE <i>Jac wishes Maya good luck</i>	1, 2	D	5/8	UNO - Performing Arts Center Recital Hall 2000 Lakeshore Drive New Orleans, LA. 70148
22	INT. RECITAL HALL AUDIENCE SEATS <i>Jac watches Maya with awe</i>	1, 2, 3, Extras	D	2/8	
				TOTAL PAGES	7/8

#	POSITION	NAME	PHONE	IN	#	POSITION	NAME	PHONE	IN	#	POSITION	NAME	PHONE	IN
PRODUCTION					MAKE-UP/HAIR					TRANSPORTATION				
	Director	Jordan Joseph		8 00		Head MUA	Jada Williams		8 00		Coordinator			
	1st AD	Charles Jones		8 00		Hair & Makeup					Captain			
	Producer	Prinsey Walker		O/C										
	Line Producer	Marion Forbes		8 00							Drivers			
	Creative Producer													
	Script Supervisor	Piper Leger		8 00							Camera 5 Ton			
	Line Producer										Stakebeds			
	Key 2nd AD	Owen Dismukes		8 00	COSTUMES						Craft Service Trailer			
	2nd 2nd AD					Costume Designer	Tylyse Walton		8 00		Set Dec 5 Ton			
						Cost Super					Set Dec Crew Cab			
	COVID Officer					Set Costumer					Wardrobe Trailer			
						Key Costumer					MU / Hair Trailer			
	Production PA					Set Costumer					2 Room Trailers			
	Set PA					Set Costumer					3 Room Trailers			
						Set Costumer					Single Room Trailers			
						Costumer Dept. PA					Fueler			
CAMERA DEPT.					ART DEPT./ SET DECORATION					STUDIO OPERATIONS				
	Dir. Of Photog.	Drew Brinkman		8 00		Art Director	Hannah Garrahy		8 00		Construction			
	1st AC	Kenzy Latham		8 00		Asst. Art Director					Shuttle Vans			
	2nd AC	Jami'L Carter		8 00		Set Designer								
	Cam Op					Art Dept. Coord.								
	B Cam Op					Art Dept. PA								
	B Cam 1st AC													
	B Cam 2nd AC					Set Decorator								
	Camera PA					Leadman								
	DIT					Buyer								
	DIT Utility					Swing Gang								
	Still Photographer	LaShance Perry		8 00		Swing Gang								
						Swing Gang								
						Swing Gang								
GRIP DEPT.					CONSTRUCTION					PRODUCTION APPROVED GUESTS TODAY				
	Key Grip & Gaff					Dir. Of WBTV Const.								
	WB Best Boy Grip					Construction Coord.								
	A Dolly					Constr. Foreman								
	Company Grip					Propmaker								
	Company Grip					Labor Foreman								
	Company Grip					Paint Foreman								
	Company Grip					Sign Painter								
	Addl Grip					Stage Labor								
	Addl Grip					WBTV-Greens Dept.								
	Addl Grip													
GRIP RIGGING					PRODUCTION OFFICE					CATERING				
	Key Rigging Grip					Production Coord.	Marion Forbes				Catering Company		Number	
	Rigging Grip					Asst. Prod. Coord.						TIME	HEAD COUNT	
	Rigging Grip					Office P.A.					Breakfast ready @			
						Office P.A.					Driver Lunch ready @			
						Office P.A.					Cast / Crew Lunch ready @			
						Script Coordinator								
						Writer's Asst.								
						Addl. Asst.								
ELECTRIC RIGGING					CASTING					CRAFT SERVICES				
	CRT					Casting Director					Craft Service			
	Rigging Tech					Casting Assistant					Craft Service			
	Rigging Tech					Extras Casting					Add Craft Service			
						Extras Casting								
SOUND DEPT.					POST PROD.					ADDITIONAL LABOR/CREW				
	Sound Mixer	Narjes Abbas		8 00		Associate Producer					Animal Handler			
	Boom Op.	Brianna Huber		H		Post Prod. Suprv.					Animal PA			
						Post Prod. Coord.								
						Editor								
						Asst. Editor								
						Editor								
VISUAL FX					LOCATIONS					NEAREST HOSPITAL TO LOCATION				
	VFX Supervisor					Locations Manager								
	On Set VFX					Key Asst Loc Manager								
						Key Asst Loc Manager								
PROPERTY DEPT.					NEAREST HOSPITAL TO THE STAGE					SPECIAL EQUIPMENT				
	Propmaster													
	Asst. Propmaster													
	On Set Props													
	On Set Props													
	On Set Props													
	On Set Props													
SPECIAL FX														
	SPFX													

1st AD Charles Jones
 Director Jordan Joseph

SISTER

BREAKFAST	N/A CRAFT SERVICES		
LUNCH	1:00 PM		
SUNRISE		SUNSET	
6:45 AM		5:01 PM	
WEATHER	66° AM	73° NOON	68° PM
Humidity	82% Partly Cloudy		

Nearest Hospital
 University Medical Center New Orleans
 2000 Canal Street
 New Orleans, LA. 70112
 (504) 702-3000

CALL 8:00AM

Any questions?
 Call: Charles Jones

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES
1 (PU'S)	INT. JAC'S CAR <i>Jac picks up Maya, the two converse about the future</i>	1, 2	D	1 1/8	UNO - University Center Parking Lot 2000 Lakeshore Drive New Orleans, LA. 70148 COMPANY MOVE TO: UNO - Performing Arts Center Recital Hall 2000 Lakeshore Drive New Orleans, LA. 70148
21	INT. RECITAL HALL BACKSTAGE <i>Jac wishes Maya good luck</i>	1, 2	D	5/8	
22	INT. RECITAL HALL AUDIENCE SEATS <i>Jac watches Maya with awe</i>	1, 2, 3, Extras	D	2/8	
				TOTAL PAGES	2

Crew Parking: Parking available on set.

#	CAST	CHARACTER	SWHF	MU	CALL	MINOR?	SPECIAL INSTRUCTIONS
1	Shelby Bradley	Maya	W		8:00		
2	Ahnaijah Coffil	Jac	W		8:00		
3	Kamille McCuin	Mom (Barbara)	SW		10:30		
4	Kaity Fenton	Dance Instructor	H				

ADVANCE SHOOTING SCHEDULE


SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES
10	INT. DANCE STUDIO <i>Jac sits in the lobby</i>	1, 2, 4	D	1/8	UNO - Performing Arts Center Dance Studio 2000 Lakeshore Drive New Orleans, LA. 70148
11	INT. DANCE STUDIO <i>Maya gets bullied</i>	1, 2, 4	D	1	
12	INT. DANCE STUDIO <i>Jac sees Maya</i>	1, 2, 4	D	1/8	
13	INT. DANCE STUDIO <i>Jac gets a rejection</i>	1, 2, 4	D	4/8	
16	INT. DANCE STUDIO <i>Maya gets hurt</i>	1, 2, 4	D	4/8	
17/17A	INT. DANCE STUDIO <i>Jac goes to help Maya</i>	1, 2, 4	D	3/8	
				TOTAL PAGES	

#	POSITION	NAME	PHONE	IN	#	POSITION	NAME	PHONE	IN	#	POSITION	NAME	PHONE	IN
PRODUCTION					MAKE-UP/HAIR					TRANSPORTATION				
	Director	Jordan Joseph		8 00		Head MUA					Coordinator			
	1st AD	Charles Jones		8 00		Hair & Makeup					Captain			
	Producer	Prinsey Walker		O/C										
	Line Producer	Marion Forbes		8 00							Drivers			
	Creative Producer													
	Script Supervisor	Piper Leger		8 00							Camera 5 Ton			
	Line Producer										Stakebeds			
	Key 2nd AD	Owen Dismukes		8 00	COSTUMES						Craft Service Trailer			
	2nd 2nd AD					Costume Designer	Tylyse Walton		8 00		Set Dec 5 Ton			
						Cost Super					Set Dec Crew Cab			
	COVID Officer					Set Costumer					Wardrobe Trailer			
						Key Costumer					MU / Hair Trailer			
	Production PA					Set Costumer					2 Room Trailers			
	Set PA					Set Costumer					3 Room Trailers			
						Set Costumer					Single Room Trailers			
						Cosutmer Dept. PA					Fueler			
CAMERA DEPT.					ART DEPT./ SET DECORATION					STUDIO OPERATIONS				
	Dir. Of Photog.	Drew Brinkman		8 00		Art Director	Hannah Garrahy		H		Construction			
	1st AC	Kenzy Latham		8 00	ART DEPT./ SET DECORATION						Shuttle Vans			
	2nd AC	Jami'L Carter		8 00		Asst. Art Director								
	Cam Op					Set Designer								
	B Cam Op					Art Dept. Coord.								
	B Cam 1st AC					Art Dept. PA								
	B Cam 2nd AC													
	Camera PA					Set Decorator								
	DIT					Leadman								
	DIT Utility					Buyer								
	Still Photographer	LaShance Perry		8 00		Swing Gang								
						Swing Gang								
						Swing Gang								
						Swing Gang								
GRIP DEPT.					CONSTRUCTION					PRODUCTION APPROVED GUESTS TODAY				
	Key Grip & Gaff					Dir. Of WBTV Const.								
	WB Best Boy Grip					Construction Coord.								
	A Dolly					Constr. Foreman								
	Company Grip					Propmaker								
	Company Grip					Labor Foreman								
	Company Grip					Paint Foreman								
	Company Grip					Sign Painter								
	Addl Grip					Stage Labor								
	Addl Grip					WBTV-Greens Dept.								
	Addl Grip													
GRIP RIGGING					PRODUCTION OFFICE					CATERING				
	Key Rigging Grip					Production Coord.	Marion Forbes		8 00		Catering Company		Number	
	Rigging Grip					Asst. Prod. Coord.							TIME	HEAD COUNT
	Rigging Grip					Office P.A.							Breakfast ready @	
						Office P.A.							Driver Lunch ready @	
						Office P.A.							Cast / Crew Lunch ready @	
						Script Coordinator								
						Writer's Asst.								
						Addl. Asst.								
ELECTRIC RIGGING					CASTING					CRAFT SERVICES				
	CRT					Casting Director					Craft Service			
	Rigging Tech					Casting Assistant					Craft Service			
	Rigging Tech					Extras Casting					Addl Craft Service			
						Extras Casting								
SOUND DEPT.					POST PROD.					ADDITIONAL LABOR/CREW				
	Sound Mixer	Narjes Abbas		8 00		Associate Producer					Animal Handler			
	Boom Op.	Brianna Huber		H		Post Prod. Suprv.					Animal PA			
						Post Prod. Coord.								
						Editor								
						Asst. Editor								
						Editor								
VISUAL FX					LOCATIONS					NEAREST HOSPITAL TO LOCATION				
	VFX Supervisor					Asst. Editor								
	On Set VFX					Post Prod. PA								
						Music Supervisor								
PROPERTY DEPT.					NEAREST HOSPITAL TO THE STAGE									
	Propmaster					Locations Manager								
	Asst. Propmaster					Key Asst Loc Manager								
	On Set Props					Key Asst Loc Manager								
	On Set Props													
	On Set Props													
	On Set Props													
SPECIAL FX														
	SPFX													

1st AD	Charles Jones
Director	Jordan Joseph

SISTER

CALL
8:00AM

BREAKFAST	N/A CRAFT SERVICES		
LUNCH	1:00 PM		
SUNRISE		SUNSET	
6:45 AM		5:01 PM	
WEATHER	66° AM	73° NOON	68° PM
Humidity	79% Partly Cloudy		

<u>Nearest Hospital</u>
University Medical Center New Orleans
2000 Canal Street
New Orleans, LA. 70112
(504) 702-3000

Any questions?
Call: Charles Jones

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES
10	INT. DANCE STUDIO <i>Jac sits in the lobby</i>	1, 2, 4	D	1/8	UNO - Performing Arts Center Dance Studio 2000 Lakeshore Drive New Orleans, LA. 70148
11	INT. DANCE STUDIO <i>Maya gets bullied</i>	1, 2, 4	D	1	
12	INT. DANCE STUDIO <i>Jac sees Maya</i>	1, 2, 4	D	1/8	
13	INT. DANCE STUDIO <i>Jac gets a rejection</i>	1, 2, 4	D	4/8	
16	INT. DANCE STUDIO <i>Maya gets hurt</i>	1, 2, 4	D	4/8	
17/17A	INT. DANCE STUDIO <i>Jac goes to help Maya</i>	1, 2, 4	D	3/8	
				TOTAL PAGES	

Crew Parking: Parking available on set.



#	CAST	CHARACTER	SWHF	MU	CALL	MINOR?	SPECIAL INSTRUCTIONS
1	Shelby Bradley	Maya	W		8:00		
2	Ahnaijah Coffil	Jac	W		8:00		
3	Kamille McCuin	Mom (Barbara)	H				
4	Kaity Fenton	Dance Instructor	SW		8:00		

ADVANCE SHOOTING SCHEDULE

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES
2	INT. LIVING ROOM <i>A congratulations banner and photos</i>		D	1/8	New Orleans, LA. 70126 Street parking in area
3	INT. MAYA'S BEDROOM <i>The girls eat pizza and discuss the recital</i>	1, 2	N	1	
4	INT. JAC'S BEDROOM <i>Jac can't sleep</i>	2	N	3/8	
5	INT. KITCHEN <i>Mom asks Jac about NYU, the girls leave</i>	1, 2, 4	D	1 3/8	
7	INT. LIVING ROOM <i>The girls find mom, passed out</i>	1, 2, 4	Eve	2/8	
8	INT. JAC'S BEDROOM <i>Jac looks for her acceptance</i>	2	N	2/8	
20	INT. MAYA'S BEDROOM <i>Jac tries to tell Maya to slow down</i>	1, 2, 4	N	1 2/8	
				TOTAL PAGES	

1st AD Charles Jones
 Director Jordan Joseph

SISTER

BREAKFAST	N/A CRAFT SERVICES		
LUNCH	1:00 PM		
SUNRISE		SUNSET	
6:46 AM		5:01 PM	
WEATHER	66° AM	74° NOON	68° PM
Humidity	79% Partly Cloudy		

Nearest Hospital
 University Medical Center New Orleans
 2000 Canal Street
 New Orleans, LA. 70112
 (504) 702-3000

CALL 8:00AM

Any questions?
 Call: Charles Jones

SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES	
2	INT. LIVING ROOM <i>A congratulations banner and photos</i>		D	1/8	[Redacted] New Orleans, LA. 70126 Street parking in area	
4	INT. JAC'S BEDROOM <i>Jac can't sleep</i>	2	N	3/8		
8	INT. JAC'S BEDROOM <i>Jac looks for her acceptance</i>	2	N	2/8		
3	INT. MAYA'S BEDROOM <i>The girls eat pizza and discuss the recital</i>	1, 2	N	1		
20	INT. MAYA'S BEDROOM <i>Jac tries to tell Maya to slow down</i>	1, 2, 4	N	1 2/8		
5	INT. KITCHEN <i>Mom asks Jac about NYU, the girls leave</i>	1, 2, 4	D	1 3/8		
7	INT. LIVING ROOM <i>The girls find mom, passed out</i>	1, 2, 4	Eve	2/8		
				TOTAL PAGES		4 5/8

Crew Parking: Street parking available on set.

#	CAST	CHARACTER	SWHF	MU	CALL	MINOR?	SPECIAL INSTRUCTIONS
1	Shelby Bradley	Maya	W		8:00		
2	Ahnaijah Coffil	Jac	W		8:00		
3	Kamille McCuin	Mom (Barbara)	W		2:00		
4	Kaity Fenton	Dance Instructor	H				

ADVANCE SHOOTING SCHEDULE						
SCENES	SET AND DESCRIPTION	CHARACTER #	D/N	PAGES	LOCATION/NOTES	
Remaining scenes from those listed above					4056 Buick Steet	
				TOTAL PAGES	TBD	

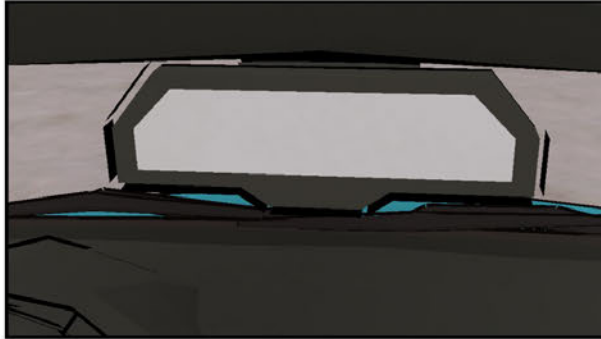
#	POSITION	NAME	PHONE	IN	#	POSITION	NAME	PHONE	IN	#	POSITION	NAME	PHONE	IN
PRODUCTION					MAKE-UP/HAIR					TRANSPORTATION				
	Director	Jordan Joseph		8 00		Head MUA					Coordinator			
	1st AD	Charles Jones		8 00		Hair & Makeup					Captain			
	Producer	Prinsey Walker		O/C										
	Line Producer	Marion Forbes		8 00							Drivers			
	Creative Producer													
	Script Supervisor	Piper Leger		8 00							Camera 5 Ton			
	Line Producer										Stakebeds			
	Key 2nd AD	Owen Dismukes		8 00	COSTUMES						Craft Service Trailer			
	2nd 2nd AD					Costume Designer	Tylyse Walton		8 00		Set Dec 5 Ton			
						Cost Super					Set Dec Crew Cab			
	COVID Officer					Set Costumer					Wardrobe Trailer			
						Key Costumer					MU / Hair Trailer			
	Production PA					Set Costumer					2 Room Trailers			
	Set PA					Set Costumer					3 Room Trailers			
						Set Costumer					Single Room Trailers			
						Cosutmer Dept. PA					Fueler			
CAMERA DEPT.					ART DEPT./ SET DECORATION					STUDIO OPERATIONS				
	Dir. Of Photog.	Drew Brinkman		8 00		Art Director	Hannah Garrahy		4 00		Construction			
	1st AC	Kenzy Latham		8 00		Asst. Art Director					Shuttle Vans			
	2nd AC	Jami'L Carter		8 00		Set Designer								
	Cam Op					Art Dept. Coord.								
	B Cam Op					Art Dept. PA								
	B Cam 1st AC													
	B Cam 2nd AC					Set Decorator								
	Camera PA					Leadman								
	DIT					Buyer								
	DIT Utility					Swing Gang								
	Still Photographer	LaShance Perry		8 00		Swing Gang								
						Swing Gang								
						Swing Gang								
GRIP DEPT.					CONSTRUCTION					PRODUCTION APPROVED GUESTS TODAY				
	Key Grip & Gaff					Dir. Of WBTV Const.								
	WB Best Boy Grip					Construction Coord.								
	A Dolly					Constr. Foreman								
	Company Grip					Propmaker								
	Company Grip					Labor Foreman								
	Company Grip					Paint Foreman								
	Company Grip					Sign Painter								
	Addl Grip					Stage Labor								
	Addl Grip					WBTV-Greens Dept.								
	Addl Grip													
GRIP RIGGING					PRODUCTION OFFICE					CATERING				
	Key Rigging Grip					Production Coord.	Marion Forbes		8 00		Catering Company		Number	
	Rigging Grip					Asst. Prod. Coord.						TIME	HEAD COUNT	
	Rigging Grip					Office P.A.					Breakfast ready @			
						Office P.A.					Driver Lunch ready @			
						Office P.A.					Cast / Crew Lunch ready @			
						Script Coordinator								
						Writer's Asst.								
						Addl. Asst.								
ELECTRIC RIGGING					CASTING					CRAFT SERVICES				
	CRT					Casting Director					Craft Service			
	Rigging Tech					Casting Assistant					Craft Service			
	Rigging Tech					Extras Casting					Addl Craft Service			
						Extras Casting								
SOUND DEPT.					POST PROD.					ADDITIONAL LABOR/CREW				
	Sound Mixer	Narjes Abbas		8 00		Associate Producer					Animal Handler			
	Boom Op.	Brianna Huber		H		Post Prod. Suprv.					Animal PA			
						Post Prod. Coord.								
						Editor								
						Asst. Editor								
						Editor								
VISUAL FX					LOCATIONS					NEAREST HOSPITAL TO LOCATION				
	VFX Supervisor					Locations Manager								
	On Set VFX					Key Asst Loc Manager								
						Key Asst Loc Manager								
PROPERTY DEPT.					NEAREST HOSPITAL TO THE STAGE					SPECIAL EQUIPMENT				
	Propmaster													
	Asst. Propmaster													
	On Set Props													
	On Set Props													
	On Set Props													
	On Set Props													
SPECIAL FX														
	SPFX													

SISTER

Scene 1 – INT/EXT. JAC'S CAR – DAY

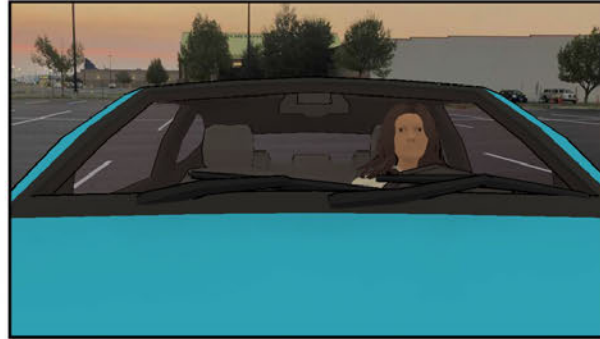
A PURPLE TASSEL with the number 23 hangs from the rearview mirror with a decal that reads "you got this baby." JAC, 18, sits in the driver seat of her BRIGHT BLUE MINI CAR with her head on a swivel. She anxiously pats the steering wheel looking around for something or someone. A white glob of BIRD CRAP falls from the sky and splatters onto the windshield; with little reaction from Jac. Finally the passenger side door opens and MAYA, 15, gets in.

Scene 1, Shot A 50 mm • 1.45 m / 4' 9" • -14.6°



50 mm - CU - INSERT

Scene 1, Shot B 35 mm • 1.13 m / 3' 9" • 0.0°



35 mm - MLS

Scene 1, Shot C 35 mm • 1.38 m / 4' 6" • -14.6°



35 mm - MS

Scene 1, Shot D 35 mm • 1.38 m / 4' 6" • -14.6°



35 mm - M2S

Scene 1, Shot E 35 mm • 1.84 m / 6' 1" • -14.6°



35 mm - LS

Scene 1, Shot F 35 mm • 1.25 m / 4' 1" • -7.9°



35 mm - MCU

Actors: JAC, MAYA

07 December, 2022

SISTER

Scene 1 – INT/EXT. JAC'S CAR – DAY

A PURPLE TASSEL with the number 23 hangs from the rearview mirror with a decal that reads "you got this baby." JAC, 18, sits in the driver seat of her BRIGHT BLUE MINI CAR with her head on a swivel. She anxiously pats the steering wheel looking around for something or someone. A white glob of BIRD CRAP falls from the sky and splatters onto the windshield; with little reaction from Jac. Finally the passenger side door opens and MAYA, 15, gets in.

Scene 1, Shot G 35 mm • 1.12 m / 3' 8" • 0.0°



35 mm - OTS - M2S

Actors: JAC, MAYA

07 December, 2022

SISTER

Scene 2 – INT. LIVING ROOM – DAY

A “Congratulations Jac” GRADUATION BANNER half hangs above the threshold of the kitchen. There’s a series of THREE PHOTOS on the wall. Jac, Maya and their mom are all smiles.

Scene 2, Shot A 35 mm • 1.09 m / 3' 7" • 0.0°



35 mm - WS - TRUCK LEFT

Scene 2, Shot B 65 mm • 1.21 m / 4' 0" • 7.6°



65 mm - MS - INSERT

Scene 2, Shot C 35 mm • 1.39 m / 4' 7" • 0.0°



35 mm - MCU - INSERT

Scene 2, Shot D 35 mm • 1.43 m / 4' 8" • 0.0°



35 mm - CU - INSERT

SISTER

Scene 3 – INT. MAYA'S BEDROOM – NIGHT

Maya lies on her stomach, feet in the air with a slice of pizza in her mouth. She watches a YOUTUBE VIDEO on her PHONE of a woman performing a contemporary dance piece. She's mesmerized by her beauty. The walls are plastered with a collage of DANCE POSTERS. Misty Copeland, The Alvin Ailey Dance Company and more leap from one wall to the next. It's like a life size vision board.

Scene 3, Shot A 35 mm • 1.10 m / 3' 7" • 0.0°



MCU

Scene 3, Shot B 35 mm • 1.10 m / 3' 7" • 0.0°



OTS - MS

Scene 3, Shot C 35 mm • 2.23 m / 7' 4" • -48.6°



M2S

Scene 3, Shot D 80 mm • 2.23 m / 7' 4" • -68.5°



MCU

Scene 3, Shot E 50 mm • 1.24 m / 4' 1" • -11.1°



MCU

Scene 3, Shot F 24 mm • 1.46 m / 4' 9" • -11.1°



LS

Actors: JAC, MAYA

07 December, 2022

SISTER

Scene 4 – INT. JAC'S BEDROOM – NIGHT

Jac lies awake eyes still transfixed on the ceiling as they dart back and forth. Thoughts racing through her mind, a million miles a minute. She tosses and turns, her heart pounding. CAMERA EQUIPMENT, MUSICAL INSTRUMENTS and piles of "how to" BOOKS are scattered around the room like the abandoned passions they are. There's no order here; nothing like Maya's room. POLAROID PHOTOS are all over the room.

Scene 4, Shot A 35 mm • 1.57 m / 5' 2" • -90.0°



MCU

Scene 4, Shot B 50 mm • 1.57 m / 5' 2" • -11.5°



MLS - INSERT

Scene 4, Shot C 50 mm • 1.53 m / 5' 0" • -11.5°



MLS

Scene 4, Shot D 50 mm • 1.53 m / 5' 0" • -11.5°



MS - INSERT

Actors: JAC

07 December, 2022

SISTER

Scene 5 – INT. KITCHEN – DAY

Jac and Maya's MOM dishes up 3 plates of eggs and toast. She's wearing PINK SCRUBS and SNEAKERS, you can't tell whether she's coming or going. Jac and Maya enter still in their PJs and join their mom at the kitchen table. Mom smiles explicitly at Jac. She reveals an "IT'S OFFICIAL" PACKET from LSU, beaming with pride, Jac's eyes widen and a forced smile comes across her face.

Scene 5, Shot A 35 mm • 1.20 m / 3' 11" • 0.0°



MLS

Scene 5, Shot B 35 mm • 1.16 m / 3' 10" • 0.0°



M3LS

Scene 5, Shot C 35 mm • 1.16 m / 3' 10" • 0.0°



MS

Scene 5, Shot D 35 mm • 1.41 m / 4' 7" • 0.0°



MCU

Scene 5, Shot E 35 mm • 1.21 m / 4' 0" • 0.0°



M2S

Actors: JAC, MAYA, MOM

07 December, 2022

SISTER

Scene 6 – INT/EXT. JAC'S CAR – DAY

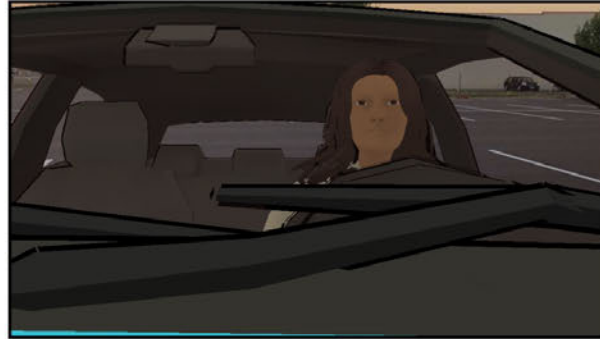
Jac sits in the parking lot of "New Orleans Dance Academy." She's deep in thought and types in the search engine on her phone "What does depression feel like?" She clicks on an article that sends her down a Google rabbit hole. She puts in another search, "What is burnout?" and another "Why do I feel overwhelmed?" Suddenly a call comes through, it's Maya. Jac answers.

Scene 6, Shot A 35 mm • 1.13 m / 3' 9" • 0.0°



MLS

Scene 6, Shot B 35 mm • 1.13 m / 3' 9" • 0.0°



MS

Scene 6, Shot C 35 mm • 1.13 m / 3' 9" • 0.0°



MS

Scene 6, Shot D 35 mm • 1.27 m / 4' 2" • -13.5°



OTS - MCU

Actors: JAC

07 December, 2022

SISTER

Scene 6A – EXT. DANCE SCHOOL – DAY

Jac pulls around to the front of the building. Maya hops in the passenger seat and fastens her seat belt.

Scene 6A, Shot A 35 mm • 1.39 m / 4' 7" • -4.3°



XLS

Scene 6A, Shot B 35 mm • 1.27 m / 4' 2" • -4.3°



MS

Scene 6A, Shot C 35 mm • 1.27 m / 4' 2" • -4.3°



M2S

SISTER

Scene 7 – INT. LIVING ROOM – NIGHT

Jac and Maya make it home. Consumed by a dance video on her phone, Maya walks in and heads straight to her room. Jac looks to find her Mom asleep on the couch; still dressed in her TEDDY BEAR NURSE SCRUBS. She grabs a throw blanket off of one of the chairs and covers her mom with it.

Scene 7, Shot A 35 mm • 1.20 m / 3' 11" • 0.0°



LS

Scene 7, Shot B 85 mm • 1.55 m / 5' 1" • 0.0°



MCU

Scene 7, Shot C 35 mm • 0.99 m / 3' 3" • 0.0°



MS

Scene 7, Shot D 85 mm • 0.99 m / 3' 3" • 0.0°



MCU

Scene 7, Shot E 35 mm • 1.51 m / 4' 11" • 6.9°



MCU

Actors: JAC, MAYA, MOM

07 December, 2022

SISTER

Scene 8 – INT. JAC'S BED ROOM – NIGHT

Jac's face is lit by the light of her cell phone. She taps the screen again and again answering questions to a College Major Matching App. Her results: GENERAL STUDIES She rolls her eyes and sits staring at her LAPTOP screen. A blank email addressed to "admissions@nyu.edu" looks back at her. The subject line reads "Inquiry On Waitlist Status."

Scene 8, Shot A 50 mm • 1.68 m / 5' 6" • -11.5°



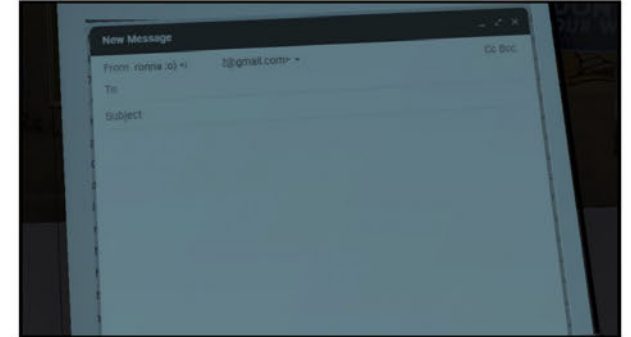
MLS - PAN LEFT

Scene 8, Shot B 50 mm • 1.51 m / 4' 11" • -11.5°



MCU

Scene 8, Shot C 50 mm • 1.16 m / 3' 10" • -11.5°



CU - INSERT

SISTER

Scene 9 – INT. JAC'S CAR – DAY

Jac pulls up to the dance school and parks her car to let Maya out. Jac tilts her head back, lets out a deep sigh.

Scene 9, Shot A 35 mm • 1.27 m / 4' 2" • -4.3°



M2S

Actors: JAC, MAYA

07 December, 2022

SISTER

Scene 10 – INT. DANCE SCHOOL LOBBY - CONTINUOUS – DAY

Jac sits in the lobby of the dance studio as loud music plays from the next room.

Scene 10, Shot A 35 mm • 1.02 m / 3' 4" • 0.0°



LS

Actors: JAC

07 December, 2022

SISTER

Scene 11 – INT. DANCE STUDIO - CONTINUOUS – DAY

Maya stands amongst a group of fellow dancers dressed in LEOTARDS and TIGHTS. While everyone else stands quietly and still listening to the DANCE INSTRUCTOR, Maya's body moves as if she's trying to stretch a muscle she just can't reach. The tightly wound instructor takes notice and glides across the room with an ornamental cane.

Scene 11, Shot A 85 mm • 1.50 m / 4' 11" • 0.0°



CU

Scene 11, Shot B 60 mm • 0.23 m / 9" • 0.0°



CU

Scene 11, Shot C 85 mm • 1.54 m / 5' 1" • 0.0°



CU

Scene 11, Shot D 35 mm • 1.32 m / 4' 4" • 0.0°



MLS

Actors: MAYA, Extra Dancer, Dance Teacher

07 December, 2022

SISTER

Scene 12 - EXT. DANCE STUDIO - CONTINUOUS - DAY

Jac peeks through the window of the studio door to see Maya having a hard time. She can't stand to watch this and turns to walk out the door.

Scene 12, Shot A 35 mm • 1.67 m / 5' 6" • -10.0°



MS

Actors: JAC

07 December, 2022

SISTER

Scene 13 – INT. DANCE SCHOOL LOBBY - DAY – DAY

Jac sits with her head in her hand. She can't make out what it is she's feeling, but whatever it is, it's not good. A notification sounds on Jac's phone. It's an email from NYU's admissions office. The words "We regret to inform you" are all she can see.

Scene 13, Shot A 35 mm • 1.02 m / 3' 4" • 0.0°



LS

Scene 13, Shot B 85 mm • 0.93 m / 3' 1" • 0.0°



MS

Scene 13, Shot C 85 mm • 1.52 m / 5' 0" • -32.0°



OTS - MCU

Scene 13, Shot D 85 mm • 1.05 m / 3' 5" • 0.0°



CU

Scene 13, Shot E 50 mm • 1.05 m / 3' 5" • 0.0°



MLS

Scene 13, Shot F 35 mm • 1.67 m / 5' 6" • -10.0°



MS

Actors: JAC, Extra Dancer, Extra Dancer 2, Extra Dancer 3

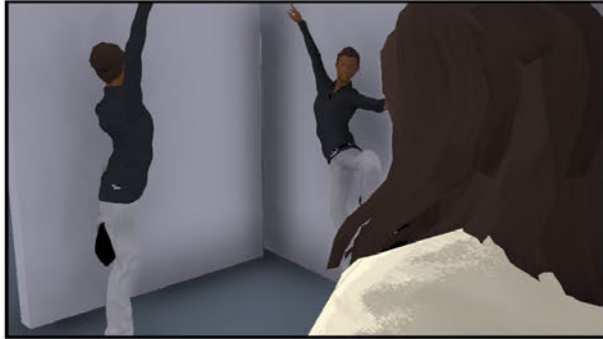
07 December, 2022

SISTER

Scene 16 – INT. DANCE STUDIO - CONTINUOUS – DAY

She finds Maya alone practicing her choreography in the mirror. She does it again and again and again. 1. Maya does 3 Chaine turns 2. Her eyes are fixed and intense 3. She Pique turns into a Pirouette 4. Chasse into a high Jazz Leap Maya comes crashing down. She grimaces on the floor clutching her ankle.

Scene 16, Shot A 35 mm • 1.70 m / 5' 7" • -10.6°



OTS - M2LS

Scene 16, Shot B 35 mm • 0.97 m / 3' 2" • 0.0°



LS

Scene 16, Shot C 35 mm • 1.23 m / 4' 0" • 0.0°



LS - THROUGH MIRROR REFLECTION

Scene 16, Shot D 135 mm • 1.60 m / 5' 3" • 0.0°



MCU

Scene 16, Shot E 135 mm • 1.68 m / 5' 6" • 0.0°



CU

Scene 16, Shot F 100 mm • 0.08 m / 3" • 0.0°



CU

Actors: JAC, MAYA

07 December, 2022

SISTER

Scene 16 – INT. DANCE STUDIO - CONTINUOUS – DAY

She finds Maya alone practicing her choreography in the mirror. She does it again and again and again. 1. Maya does 3 Chaine turns 2. Her eyes are fixed and intense 3. She Pique turns into a Pirouette 4. Chasse into a high Jazz Leap Maya comes crashing down. She grimaces on the floor clutching her ankle.

Scene 16, Shot G 50 mm • 0.08 m / 3" • 0.0°



MCU

Scene 16, Shot H 50 mm • 0.52 m / 1' 8" • 0.0°



MS

SISTER

Scene 17 – EXT. DANCE STUDIO - CONTINUOUS – DAY

Jac sees Maya fall and hurt herself

Scene 17, Shot A 35 mm • 1.67 m / 5' 6" • -10.0°



MS

Actors: JAC

07 December, 2022

SISTER

Scene 17A - INT. DANCE STUDIO - CONTINUOUS - DAY

Scene 17A, Shot A 35 mm • 0.43 m / 1' 5" • 0.0°



M2S

Scene 17A, Shot B 35 mm • 0.43 m / 1' 5" • 0.0°



M2LS

SISTER

Scene 18 – EXT. DANCE SCHOOL - LATER – TWILIGHT

Jac helps Maya to the car, as she limps the whole way

Scene 18, Shot A 35 mm • 1.39 m / 4' 7" • -4.3°



XLS

Actors: JAC, MAYA

07 December, 2022

SISTER

Scene 19 – INT. JAC'S CAR - EVENING – NIGHT

Maya sits staring out the window, the silence is deafening

Scene 19, Shot A 35 mm • 1.27 m / 4' 2" • -4.3°



M2S

Actors: JAC, MAYA

07 December, 2022

SISTER

Scene 20 – INT. MAYA'S BEDROOM – NIGHT

Jac helps Maya into bed, elevates her foot with a couple of PILLOWS and puts a bag of FROZEN VEGETABLES on her ankle. Maya sits at the top, head against the wall and palms to her face pissed at it all. Jac takes a seat at Maya's vanity mirror. She looks at Maya through the mirror's reflection.

Scene 20, Shot A 24 mm • 1.46 m / 4' 9" • -11.1°



LS

Scene 20, Shot B 24 mm • 1.46 m / 4' 9" • -11.1°



MLS

Scene 20, Shot C 35 mm • 1.54 m / 5' 1" • -11.1°



MLS - THROUGH MIRROR REFLECTION

Scene 20, Shot D 35 mm • 1.30 m / 4' 3" • -11.1°



M2S

Scene 20, Shot E 35 mm • 1.20 m / 3' 11" • -11.1°



MCU

Scene 20, Shot F 35 mm • 1.20 m / 3' 11" • -11.1°



CU - INSERT ON WALL - PAN RIGHT

Actors: JAC, MAYA

07 December, 2022

SISTER

Scene 21 – INT. RECITAL HALL - BACKSTAGE - DAY – DAY

Jac catches Maya before her performance and gives her a hug. Jac nods her head smiling with eyebrows raised. She turns to leave and sees someone wearing a “LSU Bound” T-shirt. She smirks.

Scene 21, Shot A 35 mm • 1.35 m / 4' 5" • 0.0°



M2S

Scene 21, Shot B 35 mm • 1.32 m / 4' 4" • 0.0°



M2LS

Scene 21, Shot C 65 mm • 1.49 m / 4' 11" • 0.0°



CU

Scene 21, Shot D 65 mm • 1.55 m / 5' 1" • 0.0°



CU

Scene 21, Shot E 65 mm • 1.29 m / 4' 3" • 0.0°



MCU

Scene 21, Shot F 65 mm • 1.29 m / 4' 3" • 0.0°



MS

Actors: JAC, MAYA, LSU EXTRA

07 December, 2022

SISTER

Scene 22 – INT. RECITAL HALL - AUDIENCE SEATS - CONTINUOUS – NIGHT

The hall lights go down as Jac finds a front row seat next to her mom. Lights up and Maya stands center stage. Maya moves gracefully across the floor. Arms fanned out, legs kicked in the air. Jac is in awe. As Maya swoons into her final position the audience erupts in applause. Jac claps the loudest of them all, beaming with pride.

Scene 22, Shot A 85 mm • 1.06 m / 3' 6" • 0.0°



MCU

Scene 22, Shot B 35 mm • 1.06 m / 3' 6" • 0.0°



LS

Scene 22, Shot C 35 mm • 1.06 m / 3' 6" • 0.0°



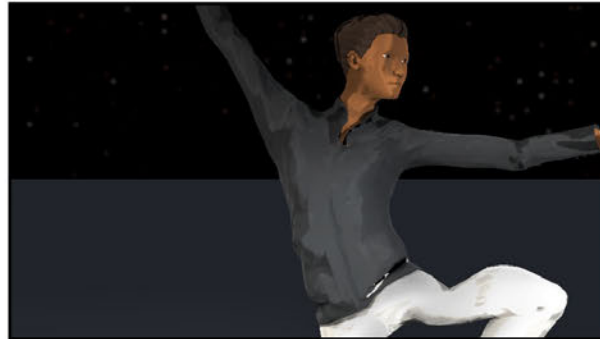
LS

Scene 22, Shot D 85 mm • 1.37 m / 4' 6" • 0.0°



MS

Scene 22, Shot E 85 mm • 1.37 m / 4' 6" • 0.0°



MS

Scene 22, Shot F 135 mm • 1.25 m / 4' 1" • 0.0°



CU - DOLLY IN

Actors: JAC, MAYA, MOM

07 December, 2022



Student: Jordan Joseph	Project Title: SISTER
Email: [REDACTED]	Phone: [REDACTED]
Course Name & #: FTA 6950	Instructor: Katie Gargiola

SCRIPT SUPERVISOR DAILY REPORT

DATE 12/08/22 SHOOT DAY # 01 LOCATION UNO Parking Lot (Main)
 CREW CALL 8:00 SAFETY MEETING 8:30 SHOOTING CALL 10:30
 1ST SHOT 11:20 LUNCH 1:15 1ST SHOT AFTER LUNCH 2:35
 2ND MEAL _____ 1ST SHOT AFTER 2ND MEAL _____
 LAST SHOT 4:15 CAMERA WRAP 4:20
 WILD TRACKS _____ RESHOOTS _____
 CAMERA ROLLS A001 SOUND ROLLS A001 DATA AMOUNT: _____

SET DESCRIPTION	SCENES COMPLETED
<u>Jac's teal car (Int.)</u>	<u>1, 6, 9, 19</u>
<u>Ext. Parking Lot</u>	<u>18</u>

	SCENE NUMBERS	PAGE COUNT	# OF SETUPS	SCRIPT MINUTES
SCRIPT TOTAL	22	10	/	/
SHOT TODAY	5	2 2/8		
SHOT PREVIOUSLY	0	0		
TOTAL TO DATE	5	2 2/8		
TOTAL REMAINING	17	7 6/8		

NOTES: _____

SCRIPT SUPERVISOR (Print Name: Piper Leger) SIGNATURE: Piper Leger



Student: Jordan Joseph	Project Title: SISTER
Email: [REDACTED]	Phone: [REDACTED]
Course Name & #: FTA 6950	Instructor: Katie Gargiola

SCRIPT SUPERVISOR DAILY REPORT

DATE 12/09/22 SHOOT DAY # 02 LOCATION UNO Parking Lot/PAC
 CREW CALL 8:00 SAFETY MEETING 8:30 SHOOTING CALL 9:00
 1ST SHOT 9:23 LUNCH 1:33 1ST SHOT AFTER LUNCH 2:54
 2ND MEAL _____ 1ST SHOT AFTER 2ND MEAL _____
 LAST SHOT 3:23 CAMERA WRAP 3:27
 WILD TRACKS _____ RESHOOTS _____
 CAMERA ROLLS A002 SOUND ROLLS A002 DATA AMOUNT: _____

SET DESCRIPTION	SCENES COMPLETED
<u>Jac's Car/UNO Parking</u>	<u>1</u>
<u>Recital Hall</u>	<u>22</u>
<u>Hall Doorway</u>	<u>21</u>
_____	_____
_____	_____
_____	_____

	SCENE NUMBERS	PAGE COUNT	# OF SETUPS	SCRIPT MINUTES
SCRIPT TOTAL	<u>22</u>	<u>10</u>	/	/
SHOT TODAY	<u>2</u>	<u>2</u>		
SHOT PREVIOUSLY	<u>5</u>	<u>2 2/8</u>		
TOTAL TO DATE	<u>7</u>	<u>4 2/8</u>		
TOTAL REMAINING	<u>15</u>	<u>5 6/8</u>		

NOTES: _____

SCRIPT SUPERVISOR (Print Name: Piper Leger) SIGNATURE: Piper Leger



Student: <u>Jordan Joseph</u>	Project Title: <u>SISTER</u>
Email: <u>[REDACTED]</u>	Phone: <u>[REDACTED]</u>
Course Name & #: <u>FTA 6950</u>	Instructor: <u>Katie Gargiola</u>

SCRIPT SUPERVISOR DAILY REPORT

DATE 12/10/22 SHOOT DAY # 03 LOCATION UNO PAC Dance Room
 CREW CALL 8:00 SAFETY MEETING 8:30 SHOOTING CALL 9:30
 1ST SHOT 9:57 LUNCH 1:23 1ST SHOT AFTER LUNCH 2:10
 2ND MEAL _____ 1ST SHOT AFTER 2ND MEAL _____
 LAST SHOT 2:26 CAMERA WRAP 2:32
 WILD TRACKS _____ RESHOOTS _____
 CAMERA ROLLS A003 SOUND ROLLS A003 DATA AMOUNT: _____

SET DESCRIPTION	SCENES COMPLETED
<u>Dance Studio</u>	<u>16, 17, 11, 12</u>
<u>Dance Studio Hallway</u>	<u>10, 13</u>

	SCENE NUMBERS	PAGE COUNT	# OF SETUPS	SCRIPT MINUTES
SCRIPT TOTAL	<u>22</u>	<u>10</u>	/	/
SHOT TODAY	<u>6</u>	<u>2 5/8</u>		
SHOT PREVIOUSLY	<u>7</u>	<u>4 3/8</u>		
TOTAL TO DATE	<u>13</u>	<u>6 7/8</u>		
TOTAL REMAINING	<u>9</u>	<u>3 1/8</u>		

NOTES: For most of this day, scripty was in front of the camera so there are not many notes for today's shots. There could be missing logs. Some of the times are not accurate

SCRIPT SUPERVISOR (Print Name: Piper Leger) SIGNATURE: Piper Leger



Student: <u>Jordan Joseph</u>	Project Title: <u>SISTER</u>
Email: <u>[REDACTED]</u>	Phone: <u>[REDACTED]</u>
Course Name & #: <u>FTA 6950</u>	Instructor: <u>Katie Gargiola</u>

SCRIPT SUPERVISOR DAILY REPORT

DATE 12/1/22 SHOOT DAY # 04 LOCATION Air BnB (Sister home)
 CREW CALL 8:00 SAFETY MEETING 8:30 SHOOTING CALL 9:30
 1ST SHOT 10:15 LUNCH 1:24 1ST SHOT AFTER LUNCH 2:28
 2ND MEAL _____ 1ST SHOT AFTER 2ND MEAL _____
 LAST SHOT 5:00 CAMERA WRAP 5:03
 WILD TRACKS _____ RESHOOTS _____
 CAMERA ROLLS A004 SOUND ROLLS A004 DATA AMOUNT: _____

SET DESCRIPTION

SCENES COMPLETED

<u>Living room</u>	<u>2,7</u>
<u>Jac's bed</u>	<u>4,8</u>
<u>Maya's bed</u>	<u>3,20</u>
<u>Kitchen</u>	<u>5</u>

	SCENE NUMBERS	PAGE COUNT	# OF SETUPS	SCRIPT MINUTES
SCRIPT TOTAL	<u>22</u>	<u>10</u>		
SHOT TODAY	<u>7</u>	<u>4 5/8</u>		
SHOT PREVIOUSLY	<u>13</u>	<u>6 7/8</u>		
TOTAL TO DATE	<u>22</u>	<u>10</u>		
TOTAL REMAINING	<u>0</u>	<u>0</u>		

NOTES: _____

SCRIPT SUPERVISOR (Print Name: Piper Leger) SIGNATURE: Piper Leger

Student: Jordan Joseph

SCRIPT SUPERVISOR LOG

Project Title: SISTER

Script Supervisor
Continuity Log



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: Jordan Joseph Email: [REDACTED] Cell #: [REDACTED]
Course #: FTA 6950 Course Professor: Katie Gargiola Project Title: SISTER

Date: 12/08/22 Script Supervisor: Piper Leger Cell #: [REDACTED]
Shoot Day #: 01 Crew Call: 8:00 Shooting Call: 10:30 First Shot: 11:20

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description		
1	1	35mm	—	A001	A001	Establishing shot; bird poop		
1B	1	85mm	0 : 30	↓	↓	Couldnt hear performance; sound		
"	(2)	"	0 : 31			good take		
1C	1	"	0 : 30			focus		
"	(2)	"	0 : 28			possible mumble performance		
1D	1	"	0 : 52			camera		
"	2	"	0 : 34			face blocked by tassel		
"	(3)	"	0 : 31			good take		
1C	3	"	1 : 59			add/match coverage on Jac/reset: blocking		
1H	1	50mm	1 : 23			↓	↓	bird poop pickup/reset x2/MOS

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
6	1	85mm	0 : 14	A001	A001	actor needed signal to pick up phone
"	2	"	0 : 25			good
6A	1	"	0 : 26			slate reads 6 1 / performance continuity
"	(2)	"	0 : 30			good take
6B	1	"	1 : 11			reset / performance
"	(2)	"	0 : 26			good
6C	1	50mm	2 : 14			insert of Tac phone / reset serie (2)
A6	1	14mm	0 : 25			performance note
"	2	"	0 : 21			boom in shot
"	(3)	"	0 : 31			good take
9	1	"	0 : 25			boom-da-boom-da-boom
"	2	"	0 : 52			needed bag, sound check
"	(3)	"	0 : 35			good take
18	1	24mm	0 : 37			good, MDS
18A	1	85mm	0 : 47			camera, MDS — added shot/angle
"	(2)	"	0 : 48			good
19	1	"	0 : 46			MDS, camera
"	2	"	0 : 37			camera
	(3)		0 : 40			good

Student: Jordan Joseph

SCRIPT SUPERVISOR LOG

Project Title: SISTER

Script Supervisor
Continuity Log



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: Jordan Joseph Email: [REDACTED] Cell #: [REDACTED]
Course #: FTA 695D Course Professor: Katie Gargiola Project Title: SISTER

Date: 12/09/22 Script Supervisor: Piper Leger Cell #: [REDACTED]
Shoot Day #: 02 Crew Call: 8:00 Shooting Call: 9:00 First Shot: 9:23

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
1A	1	85mm	0 : 20	A002	A002	MOS/poop mishap
"	(2)	"	0 : 24			MOS/safetys
"	3	"	0 : 21			MOS
1J	1	35mm	0 : 41			Hostes tray-dialogue PU/performance on 1st line
"	(2)	"	0 : 35			good take
1K	1	"	0 : 33			Maya hostes coverage/grip truck in GG
"	(2)	"	0 : 32			good take
22	1	85 mm	2 : 43			series of Jac in audience (dolly)/safetys, focus
"	(2)	"	0 : 35			1 run, good
22A	1	"	0 : 43			audience, wider

} MO

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
22B	1	35mm	1 : 18	A002	A002	camera adjustment
"	2	"	1 : 07			reset
22C	1	50mm	0 : 36			good
22D	1	135mm	0 : 35			new lens / performance notes
"	2	"	0 : 45			good
22E	1	35mm	0 : 51			handheld, camera
"	2	"	0 : 54			good, camera
"	3	"	0 : 52			saw cases in BG
"	4	"	1 : 11			reset, camera
"	5	"	0 : 57			good
21	1	"	0 : 24			camera
"	2	"	0 : 28			sound, focus
"	3	"	0 : 25			hold for sound
21A	1	24mm	0 : 32			added interaction @ end
"	2	"	0 : 37			good
21B	1	50mm	0 : 39			sound
"	2	"	0 : 31			good
21C	1		0 : 31			camera movement, focus

no slate

MDS

Student: Jordan Joseph

SCRIPT SUPERVISOR LOG

Project Title: SISTER

Script Supervisor
Continuity Log



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: Jordan Joseph Email: [REDACTED] Cell #: [REDACTED]

Course #: FTA 6950 Course Professor: Katie Gargiola Project Title: SISTER

Date: 12/10/22 Script Supervisor: Piper Leger Cell #: [REDACTED]

Shoot Day #: 03 Crew Call: 8:00 Shooting Call: 9:30 First Shot: 9:57

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
16	1	35 mm	0 : 45	A003	A003	Mega blocking
"	2	"	1 : 21	↓	↓	reset for blocking, noise seen in mirror
"	3	"	0 : 29	↓	↓	BG + elevator noise
"	(4)	"	0 : 53	↓	↓	good take, sound hold
16A	1	14mm	0 : 34	↓	↓	Sound adjustment
"	2	"	0 : 41	↓	↓	sound
"	(3)	"	0 : 44	↓	↓	good take
16B	1	50mm	0 : 32	↓	↓	good, sound
16C	1	"	0 : 41	↓	↓	safety
"	(2)	"	0 : 44	↓	↓	good

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description	
16D	1	135 mm	1 : 08	A003	A003	series CW on ankle	
16E	1	85 mm	0 : 36	↓	↓		
16F	1	"	0 : 21				
11	1	14mm	1 : 02				
"	2	"	1 : 06				
"	3	"	1 : 01				
11A	1	85mm	1 : 06				
"	2	"	1 : 03				
11B	1	"	1 : 01				slate says take 2
11C	1	"	1 : 01				
"	2	"	2 : 42				
"	3	"	0 : 20				
11D	1	"	0 : 51				
11E	1	"	1 : 00				
12	1	50mm	1 : 01				
"	2	"	0 : 20				
"	3	"	1 : 30				
13	1	14mm	—	↓	↓		

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
13	2	14mm	—	A004	A004	
13A	1	50mm	—			
"	2	"	—			
10	1	MOS	0 : 38			MOS/camera
10	(2)		0 : 25			good
10A	1	135 mm	2 : 00			MOS
10B	1	85mm	:			MOS
			:			
			:			
			:			
			:			
			:			
			:			
			:			
			:			
			:			
			:			
			:			
			:			
			:			
			:			
			:			
			:			
			:			

These could possibly be labeled
 13B + 13C or they are additional
 shots. The end of this log could be
 missing shots

Student: Jordan Joseph

SCRIPT SUPERVISOR LOG

Project Title: SISTER

Script Supervisor
Continuity Log



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: Jordan Joseph Email: [REDACTED] Cell #: [REDACTED]

Course #: FTA 6950 Course Professor: Katie Gargiola Project Title: SISTER

Date: 12/11/22 Script Supervisor: Piper Leger Cell #: [REDACTED]

Shoot Day #: 04 Crew Call: 8:00 Shooting Call: 9:30 First Shot: 10:15

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
2	1	85mm	0 : 32	A004	A004	MOS static
2A	①	24mm	0 : 21			MOS W
2A	2	"	0 : 15			MOS-PD W w/action/fix box
"	③	"	0 : 10			good
4	1	"	0 : 43			
4A	1	"	0 : 29			performance notes
"	②	"	0 : 35			good
4B	#1	"	0 : 40			book insert w/ cam
"	#2	"	0 : 51			musical instruments
"	"	"	0 : 38	↓	↓	"

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
4B	#3	24mm	0 : 15	A004	A004	books by bed
8	1	"	0 : 28	↓	↓	good take
8A	1	50mm	0 : 40	↓	↓	good take
8B	1	"	0 : 34	↓	↓	computer Δ
"	2	"	0 : 28	↓	↓	good
3	1	35 mm	MMMM	↓	↓	false start B6
"	2	"	0 : 51	↓	↓	camera too tight
"	3	"	0 : 47	↓	↓	reset - not good, mic pac visible
"	④	"	0 : 50	↓	↓	good
"	⑤	"	0 : 15	↓	↓	PV
3A	1	"	0 : 57	↓	↓	actor note "Bro, stop fighting"
"	2	"	0 : 45	↓	↓	focus
"	③	"	0 : 44	↓	↓	good
3B	1	14mm	0 : 15	↓	↓	boom placement
"	2	"	0 : 52	↓	↓	prop phone Δ, body mic visible
"	③	"	0 : 56	↓	↓	sound, good
3C	1	"	0 : 46	↓	↓	performance, camera
3D	①	24mm	0 : 47	↓	↓	good

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
3E	1	35mm	0 : 41	A004	A004	sound
"	(2)	"	0 : 42			good
20	1	24mm	0 : 40			performance messup
20	2	"	1 : 12			performance notes on Jac, blocking
"	3	"	2 : 07			improvised final part (extended), blocking
"	(4)	"	1 : 18			good take
20A	1	35mm	1 : 19			Jac leans on wall 2 times. One earlier in scene that doesn't match main coverage
"	(2)	"	2 : 17			reset for door, great
20B	1	50mm	1 : 24			focus
"	(2)	"	1 : 29			stern hold, good
20C	1	"	1 : 03			sound, safety
"	2	"	1 : 12			planes (sound)
20D	1	35mm	1 : 02			good, slight sound
20E	1	85mm	2 : 25			MOS - wall pan
5	1	35mm	0 : 41			good
5A	1	24mm	0 : 39			camera
"	2	"	0 : 42			Jac performance notes
"	(3)	"	0 : 43	↓	↓	good

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
5B	1	50mm	0 : 45	A004	A004	sound
"	(2)	"	0 : 44			good
5C	1	"	0 : 43			safety
"	2	"	0 : 38			blocking
"	(3)	"	0 : 40			good
5D	1	"	1 : 25			MOS - insert, series
5E	1	"	0 : 42			good
7	1	24mm	0 : 49			reset, blocking
"	2	"	0 : 26			blocking (timing)
"	(3)	"	0 : 34			good
7A	1	50mm	0 : 45			reset - stop / turns into MOS static ↳ keeps going after cut
7B	1	"	1 : 11			reset x2
7C	1	"	0 : 45			MOS - lock door
			:			
			:			
			:			
			:			
			:			
			:			

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

CAMERA REPORT



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: _____ Email: _____ Cell #: _____

Course #: _____ Course Professor: _____ Project Title: _____

Date: _____ Director of Photography: _____ Camera Op: _____

1st AC: _____ 2nd AC: _____ Camera: _____

Aspect Ratio: _____ Compress: _____ Resolution: _____ Color: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
1	1	35	2.8	23.98	Polar	A001	
1	2	35	2.8		Polar		
1A 1	1	85	2.8		N/A		
1B	2	85	2.8		N/A		
1C	1	85	2.8		N/A		
1C	2	85	2.8		N/A		
1D	1	85	2.8		N/A		
1D	2	85	2.8		N/A		
1D	3	85	2.8		N/A		
1C	3	8	2.8				

Date: _____

Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

	Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
MOS	2A	1	50	16	24	N/A	-002	No slate
MOS	2H	2	50	24		N/A	A002	No slate
	6	1	85	2.8		N/A		
	6	2	85	2.8		N/A		
	6A	1	85	2.8		N/A		
	6A	2	85	2.8		N/A		second stick's
	6B	1	85	4		N/A		
	6B	2	85	4		N/A		
	6C	1	50	22		N/A		No slate
	A6	1	14	11		N/A		
	A6	2	14	11				
	A6	3	14	11				
	9	1	14	11				
	9	2	14	11				
	9	3	14	11				
MOS	28	1	24	8				
MOS	28A	1	85	2.8				
	28B	1	85	2.8				

Date: _____ Page _____ of _____

Student Filmmaker: _____ CAMERA REPORT Project Title: _____

CAMERA REPORT



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

Student: _____ Email: _____ Cell #: _____
 Course #: _____ Course Professor: _____ Project Title: _____

Date: _____ Director of Photography: _____ Camera Op: _____
 1st AC: _____ 2nd AC: _____ Camera: _____
 Aspect Ratio: _____ Compress: _____ Resolution: _____ Color: _____

mos
Day 2 -
mos
22A
22B
22C
22D

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
19	1	85	2.9	23.18	Polar 89	A002	
19	2	85	2.8				
19	3	85	2.8				
22	1	85	2.5 2.5		22	A002	
22	2	85	1.5		2.2		
22A	1	85	2.5		1.2		
22B	1	35	2.0 1.4		0.6		
22B	2	35	2.0 1.4		0.6		NO SLATE
22C	1	50	4		0.6		NO SLATE
22D	1	135	4		0.6		NO SLATE
22D	2	135	4		0.6		NO SLATE

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
22E	1	35	2/2.8	25098	N/A	A002	
22E	2	35	2/2.8				
22E	3	35	2/2.8				
22E	4	35	2/2.8				
22E	5	35	2/2.8				
21	1	35	2.8				
21	2	35	4				
22	3	35	4				
21A	1	24	2.8				
21A	2	24	2.8				
21B	1	50	2				
21B	2	50	2				
21C	1	50	2/2.8				
21C	2	50	2/2.8				
21C	3	50	2/2.8				
Day 3 16	1	35	1.5			A003	
16	2	35	1.5				
16	3	35	1.5				
16	4	35	1.5				

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

CAMERA REPORT



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: _____ Email: _____ Cell #: _____
Course #: _____ Course Professor: _____ Project Title: _____

Date: _____ Director of Photography: _____ Camera Op: _____
1st AC: _____ 2nd AC: _____ Camera: _____
Aspect Ratio: _____ Compress: _____ Resolution: _____ Color: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
16A	1	14	5.6	29.98	N/A	1003	
16A	2	14	5.6				
16A	3	14	5.6				
16B	1	50	5.6				
16C	1	50	5.6				
16C	2	50	5.6				
5el. 16D	1	135	8				
16E	1	85	2.8				
16F	1	85	2.8				
11	1	14	8/5.6				
11	2	14	5.6/8				
11	3	14	5.6/8				

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
11A	1	85	2.8	23.98	NA	1003	
11A	2	85	2.8		.9		
11B	1	85	2.8		.9		Make as take 2
11C	1	85	2.8		.9		
11C	2	85	2.8		.9		
11C	3	85	2.8		.9		
11D	1	85	2.8		.9		
11E	1	85	2.8		.9		
11F	1	50	5.6		NA		
12	2	50	5.6		N/A		
12	3	50	5.6		N/A		
13	1	14	4				
13	2	14	4				
13A	1	50	5.6/8				
13A	2	50	5.6/8				
10	1	14	3.1/4				Technically 13c
10	2	14	3.1/4				
130	1	125	2.2				NO slate
130	2	85	5.6				no slate

nos
nos
nos

nos
nos

Date: _____ Page _____ of _____

Print

Student Filmmaker: _____ CAMERA REPORT Project Title: _____

CAMERA REPORT



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: _____ Email: _____ Cell #: _____
 Course #: _____ Course Professor: _____ Project Title: _____

Date: _____ Director of Photography: _____ Camera Op: _____
 1st AC: _____ 2nd AC: _____ Camera: _____
 Aspect Ratio: _____ Compress: _____ Resolution: _____ Color: _____

DAY 4
NOS
NOS
NOS

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
2	1	85	2.5	23.8	1/A	A004	
2A	1	24	1				
2A	2	24	1				
2A	3	24	1				
4	1	24	5.6				
4A	1	" "	5.6				
"	2	" "	5.6				
4B	1	24	2.8/4				
4B	2	24	2.8/4				
4B	3	24	2.8/4				

4

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
8	1	24	2	23.98	N/K	T004	
8A	1	50	2				
8B	1	50	2				
3	1	35	4				
3	2	35	4				
3	3	35	4				
3	4	35	4				
3	5 ^{PM}	35	4				
3A	1	35	4				
3A	2	35	4				
3A	3	35	4				
3B	1	14	3.1				
3B	2	14	3.2				
3B	3	14	3.2				
3C	1	14	3.2				
3D	1	24	1.5				
3E	1	35	2				
3E	2	35	2				

Date: _____

Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

CAMERA REPORT



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: _____ Email: _____ Cell #: _____
 Course #: _____ Course Professor: _____ Project Title: _____

Date: _____ Director of Photography: _____ Camera Op: _____
 1st AC: _____ 2nd AC: _____ Camera: _____
 Aspect Ratio: _____ Compress: _____ Resolution: _____ Color: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
20	1	24	2	23.98	N/A	A004	
20	2	24	2				
20	3	24	2				
20	4	24	2				
20A	1	35	2				
20A	2	35	2				
20B	1	50	2				
20B	2	50	2				
20C	1	50	2				
20C	2	50	2				

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
20D	1	35	2	30/18	N/A	1000	
20E	1	85	-				no slate
5	1	35	2/2.8				
5A	1	24	2.8				
5A	2	24	2.8				
5A	3	24	2.8				
5b	1	50	2.8/4				
5B	2	50	2.8/4				
5C	1	50	2.8/4				
5C	2	50	2.8/4				
5C	3	50	2.8/4				
nos 5D	1	50	2.8/4				NO slate
5E	1	50	2.8/4				
7	1	24					
7	2	24					
7	3	24					
7A	1	50	2.8				
7b	2	50	2.8				

nos 7C 1 50 2.8

no slate

Date: _____ Page _____ of _____

Student: Jordan Joseph

SOUND REPORT

Project Title: Sisters

Print

SOUND REPORT



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: Jordan Joseph Email: [REDACTED] Cell #: [REDACTED]

Course #: 6450 Course Professor: Katie Craragiola Project Title: Sisters

Date: 12.08.2022 Sound Mixer: Narjes Abbas Boom Op: Brianna Huber

Sampling Frequency: 48 Khz Head Tone: -12, -20 DBM: _____ Mixing Device Mix pre 3

Scene	Take	Roll	Comments	
1	1	A001	Rustling	
1	2		Rustling	
1B	1		The Boom was hit	
1B	2		Good	
1C	1		Good	
1C	2		Good	
1D	1		Phone, Rustling	
1D	2		Good	
1D	3		Some Rustling, Good	
1C	3		↓	Good

Date: _____

Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

Scene	Take	Roll	Comments
6	1	Acc	Delay, Rustling
6	2		Crew Notes → Good
6A	1		GR on slate
6A	2		Good
6B	1		Some Rustling, windows open
6B	2		
AG	1		Good
AG	2		Car Noise but good
AG	3		Good
9	1		AC on
9	2		Boom glitched for a second
9	3	↓	Good
1J	1	Acc	Good
1J	2		Good
1K	3		Good, some Rustling
21	1		Good
21	2		Footsteps
21	3	↓	Plane

Date: _____ Page _____ of _____


Student: _____

SOUND REPORT

Project Title: _____

Print

SOUND REPORT



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: _____ Email: _____ Cell #: _____
 Course #: _____ Course Professor: _____ Project Title: _____

Date: _____ Sound Mixer: _____ Boom Op: _____
 Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
21A	1	A002	Boom pumped into the ceiling
21A	2	A002	Ground
21B	1	A002	Boom pumped into actor
21B	2	A002	Ground
21C	1	A002	Ground
21C	2	A002	Door
21C	3	A002	Same sound in the beginning
16	1	A003	Ground
16	2	A003	Talking in the hallway
16	3	A003	Elevator

Date: _____ Page _____ of _____

Date: _____ Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

Scene	Take	Roll	Comments
16	4	A003	Good
16A	1		Good
16A	2		Zipper
16A	3		Good
16B	1		Ticking clock
16C	1		Good
16C	2		Some Rustling
16D	1		Good
16E	1		Good
16F	1		Arm running caused Rustling
11	1		Good
11	2		Bumping of cane
11	3		Ambiance Noise with sound
11A	1		Squeaking
11A	2		same but better
11B	2		Good
11C	1		Good
11C	2	↓	Good

Date: _____

Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

SOUND REPORT



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: _____ Email: _____ Cell #: _____
 Course #: _____ Course Professor: _____ Project Title: _____

Date: _____ Sound Mixer: _____ Boom Op: _____
 Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
11C	3	A003	Cancel
11E	1	A003	Talking in the beginning
4	1	A004	Cancel
4A	1		Steps
4A	2		Raindrops
8	1		Cancel
8A	1		Cancel
8B	1		Cancel
8B	2		Steps
3	1		Cancel

Date: _____ Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

Scene	Take	Roll	Comments
3	2	A004	Some rustling
3	3		Card
3	4		Steps
3	5		Boom hit ceiling
3A	1		Plane
3A	2		Card
3A	3		Card
3B	1		Police siren
3B	2		Card
3C	1		Steps
3D	1		Door squeak
3E	1		Card
3E	2		Card
20	1		Card
20	2		Card
20	3		Card
20	4		Card
20A	1	✓	Steps

Date: _____

Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

SOUND REPORT



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: _____ Email: _____ Cell #: _____
Course #: _____ Course Professor: _____ Project Title: _____

Date: _____ Sound Mixer: _____ Boom Op: _____
Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
20A	2	Roll 1	Good
20B	1		water bottle
20B	2		Air Plane
20C	1		Good
20D	1		Good
5	1		Fridge
5	2		5 Good
5A	1		Jordan coughing
5A	2		Good
5B	1		Good

Date: _____ Page _____ of _____

Sun	Mon	Tue	Wed	Thu	Fri	Sat
29	30	31	1	2	3	4
					Complete Trial String	
5	6	7	8	9	10	11
12	13	14	15	16	17	18
	Meet with Composer				Complete Rough Cut	
19	20	21	22	23	24	25
26	27	28	1	2	3	4
	VFX Editing**				Fine Cut Complete	

Sun	Mon	Tue	Wed	Thu	Fri	Sat
26	27	28	1	2	3	4
VFX Editing**						Fine Cut Complete
5	6	7	8	9	10	11
6pm - Test Screening			Deliver Fine Cut to			
12	13	14	15	16	17	18
						PICTURE LOCKED!
19	20	21	22	23	24	25
Color Grading & Correction						
Sound Editing						
Deliver PL Cut to						
MX Delivery from						
26	27	28	29	30	31	1
Color Grading & Correction						
Sound Editing						
MX Drop In		Final MX		FINAL CUT COMPLETE		

Sun	Mon	Tue	Wed	Thu	Fri	Sat
26	27	28	29	30	31	1
Color Grading & Correction						
Sound Editing						
	MX Drop In			Final MX	FINAL CUT COMPLETE	
2	3	4	5	6	7	8
			LAST LOOK		FINAL CUT COMPLETE	
9	10	11	12	13	14	15
		Submit Final Cut &			Expect Production Binder	
16	17	18	19	20	21	22
		Production Binder Due				
23	24	25	26	27	28	29
		Last Day to Defend		Upload Final Cut, Stills &		
30	1	2	3	4	5	6

 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: Jordan Joseph	Email: — Phone: —
Artist: David Quave	Email: — Phone: —
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: SISTERS	Date: 3/17/2023

ORIGINAL MUSIC LICENSE AGREEMENT

THIS AGREEMENT, made and entered into as of March 19th, 2023, by and between
(DATE)

Jordan Joseph and David Quave, for the
(STUDENT) (ARTIST)

use of original song "Sisters Original Score" in the UNO FTA student film
(SONG)

project "Sisters"
(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>David Quave</u> <small>PRINT NAME</small>	<u>Jordan</u> <small>SIGNATURE</small>	<u>3/19/2023</u> <small>DATE</small>
Student:	Jordan Joseph <small>PRINT NAME</small>	<u>Jordan Joseph</u> <small>SIGNATURE</small>	3/17/2023 <small>DATE</small>

CERTIFICATION OF AUTHORSHIP

I, David Aune, certify that I have composed all musical compositions and/or musical material submitted by me to Jordan Joseph Student for use in the Picture currently titled "Sisters" and that such compositions and/or materials are original creations by me and the Student's use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.

Signature of Artist: *David Aune*

 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: Jordan Joseph	Email: — Phone: —
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: SISTERS	Date: 3/17/2023

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: Sisters.

I grant to the Student Filmmaker, Jordan Joseph, 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: David Quave Phone: [REDACTED]

Email: [REDACTED]

Instruments/Songs: _____

Address: [REDACTED]

ACCEPTED AND AGREED TO:

Musician: <u>David Quave</u> <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>3/19/2023</u> <small>DATE</small>
Student: Jordan Joseph <small>PRINT NAME</small>	 <small>SIGNATURE</small>	<u>3/17/2023</u> <small>DATE</small>

 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: Jordan Joseph	Email: — Phone: —
Composer: David Quave	Email: — Phone: —
Project Title: SISTERS	Date: 3/17/2023

COMPOSER LICENSE AGREEMENT FOR THESIS FILM

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

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

Student agrees to accord Composer credit in the film and, where possible, in marketing materials, advertising or notices for the Project. Composer’s credit shall read as follows: “Music Composed by David Quave”

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

ACCEPTED AND AGREED TO:

Composer:	<u>David Quave</u> PRINT NAME	<u>[Signature]</u> SIGNATURE	<u>3/19/2023</u> DATE
Student:	<u>Jordan Joseph</u> PRINT NAME	<u>[Signature]</u> SIGNATURE	<u>3/17/2023</u> DATE

CERTIFICATION OF AUTHORSHIP

I, David Quave, certify that I have composed all musical compositions and/or musical material submitted by me to Jordan Joseph Student/ Student for use in the Thesis Project currently titled “Sisters” and that such compositions and/or materials are original creations by me and the Student’s use of them will not infringe upon or violate any copyright or other rights of any person, firm or corporation.

Signature of Composer: [Signature]

Checked out by:

DB



Checked in by:

UNO FTCA Equipment Reservation Request Form

Name of Student: JORDAN JOSEPH Class PTA 6950

Instructor K. GARABIOUA Student Number: [REDACTED]

Check out dates: 12 Date & Time of request 12/4/2022 1:00PM

email: [REDACTED] Phone #: [REDACTED]

QUANTITY	DESCRIPTION	EQUIPMENT	ITEM #
add quantity			
1	RED V RAPTOR THESIS PACKAGE		X
1	XEEN PRIME LENS KIT		X
2	SIGMA ZOOM LENSES (50-100)+(18-35)	BOTH	XX
1	TILTA FOLLOW-FOCUS		1
2	V-MOUNT BATTERY KITS		1, 2
1	TERADEK WIRELESS KIT		1
1	HI-HAT		3
1	CAMERA CART		X
1	DANA DOLLY		2
2	4' & 10' RAILS		XX
1	SACHTLER TRIPOD		X
1	PANASONIC MONITOR		2
1	ATMOS SHOGUN		3

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

Signature _____

Date _____

QUANTITY	DESCRIPTION	EQUIPMENT	ITEM #
1	DITTY BAG, LIGHT METER, MARKERS	3 10 x	
1	COLOR METER		
1	MIX PRE 3		4
1	BOOM POLE		8
2	XLR CABLES		54, 71
1	PROLIGHT LED		X
2	WIRELESS LAV KITS ?		8, 10
2	HIVE WASPS		1, 2
1	GRIP TRUCK		
1	LED KINO (SMALL)		2
1	T44 (BIG BOI)		X
1	DUVEE KIT		3
3	FURNITURE BLANKETS		X X X
1	HAZER + FLUID		X X
2	POWER STRIPS		X X
2	VOLT & POWER TESTER		X X
1	SHOULDER BAG		12
2	CUBE TAPS		X X
1	BOUNCE (4x4)		
1	SLATE		14

Fans/plus

4/17 - 4/30 Jim plan

“SISTER” Line Item Budget (SEPT. 2022)

Locations

Location Scout	\$0
UNO Dance Studio (1 Day)	\$0
Maya’s House (3 Day Shoot)*	\$850
Total	\$850

anticipating that I will need to rent an Air BNB for Maya’s House but I’m hoping to secure an in-kind location

Pre-Production

Producers	\$0
1 st AD	\$0
Refreshments for Rehearsals \$30 x 3 Sessions	\$90
Total	\$90

Cast (Deferred Payment)

Jac \$150 x 6 days	\$900
Maya \$150 x 6 days	\$900
Dance Instructor \$100 x 1 day	\$100
Mom \$50 x 2 days	\$100
Extras/BG Actors \$0 x 2 days	\$0
Total	\$2,000

Production Design

Production Designer	\$0
Set Dressing	\$300
Props	\$200
Wardrobe (Main Cast) \$200 x 3 Characters	\$600
Total	\$1,100

Hair/Makeup

Hair & Makeup Artist \$35 x 6 days	\$210
Supplies	\$50
Total	\$260

Transportation

Uber/Lyft *as needed for cast & crew	\$50
Total	\$50

Camera

Director of Photography	\$0
1 st AC	\$0
2 nd AC	\$0
UNO Red Epic Camera	\$0
Rentals	\$200
Total	\$200

Grip

UNO Grip Truck	\$0
Thesis Grip Package	\$0
Total	\$0

Sound

Sound Mixer	\$0
UNO TASCAM	\$0
Batteries	\$20
SD Card 64GB	\$15
Total	\$35

Catering & Craft Services

Snacks & Drinks \$5/person (20) x 6 days	\$600
Catering \$15/person (20) x 6 days	\$1,800
Total	\$2,400

Post-Production

Assistant Editor	\$0
Post Sound Mixer	\$0
VFX	\$100
Composer	\$200
Colorist	\$200
Total	\$500

Festivals

Submission Fees, Travel & Lodging	\$1,000
Total	\$1,000

Pre-Production:	\$90
Principal:	\$6,895
Post-Production:	\$500
Distribution:	\$1,000
Grand Total:	\$8,485

7) How does the pacing feel to you?

8) What do you think the Dance Instructor contributes to the story? Do you think her dialogue is necessary? Why or why not?

9) Is there anything that stands out as jarring to you?

10) What kind of music could you imagine being in the film? Any suggestions?

11) Is there anything else you'd like to add?

LIST OF FESTIVALS TO SUBMIT TO:

- The University of New Orleans Film Festival
- New Orleans Film Festival
- The Micheaux Film Festival
- Black Film Festival of New Orleans
- Atlanta Film Festival
- Black Film Festival of Atlanta
- American Black Film Festival
- North Carolina Black Film Festival
- African Diaspora International Film Festival
- Pan African Film Festival
- San Francisco Black Film Festival
- Black Harvest International Film Festival
- Martha's Vineyard African American Film Festival
- SCAD Savannah Film Festival
- Oak Cliff Film Festival
- Indie Memphis Film Festival
- Female Eye Film Festival
- Breakthroughs Film Festival
- Image of Black Women Film Festival
- Black Women Film Network Short Film Festival



 **Black Women Film Network (Short Film Competition)**

Project	Category	Deadline	Amount
SISTERS	Best Student Film	Apr 15, 2023	Standard Fee: \$35.00
Tracking Number: BWFN1577			
Submission Protection			\$1.75

Total: **\$36.75**

 **Hollywood South Urban Film Festival**

Project	Category	Deadline	Amount
SISTERS	Student Film	Apr 17, 2023	Standard Fee: \$25.00
Tracking Number: 1465			
Submission Protection			\$1.25

Total: **\$26.25**







Jordan Joseph is an Actor, Writer, Producer, Director and proud New Orleanian. She is a self proclaimed "all-purpose storyteller"; seeking to tell compelling stories through film, music, photography and other artistic media. She has successfully completed a Master of Fine Arts Degree program at the University of New Orleans. *SISTERS* is her sixth short film. She hopes to continue telling meaningful and heart-felt stories that highlight Black love, community and culture.

JORDAN C. JOSEPH

QUALIFICATION SUMMARY:

- **Film and Television Production:** wide-ranging knowledge of film and television projects and what it take to see a project through from inception to completion. Experience in using production equipment. Effective at organizing and coordinating shoots; experienced in film editing. Background in producing documentary-style news production.
- **Photo and Video Production:** Experienced documentary photographer and videographer, narrative filmmaker who has written/directed 6 short films.
- **Technical Proficiencies:** Adobe Premiere Pro, Adobe Photoshop, Adobe Lightroom, Adobe Audition, Davinci Resolve, Movie Magic, Canon C300, Canon DSLR Cameras, Sony Alpha Series Cameras, MS Office
- **Strengths:** Enthusiastic, goal driven and detail oriented

EDUCATION:

Bachelor of Arts in Film & Communication (2016)

UNIVERSITY OF NEW ORLEANS, New Orleans, Louisiana

Master of Fine Arts in Film & Theatre (2023)

UNIVERSITY OF NEW ORLEANS, New Orleans, Louisiana

PROJECTS:

Writer/Director:

- "En Pointe" (Short Doc)
- "Amani's Day Off" (Short Film)
- "in the Family" (Short Film)
- "Dust to Dust" (Short Film)
- "Long Way Home" (Short Film)
- "SISTERS" (Short Film)

Casting Director

- "Loving You is Complicated" – Director: Charles Jones (Short Film)
- "A Taste of Home" – Director: Itumeleng Mokuena (Short Film)
- "To Get By" – Director Jami'L Carter (Short Film)

Office Production Assistant

- "Queen Sugar" – Creator: Ava Duvernay (Television Series)

On-Set Production Assistant

- "All My Life" – Director: Marc Meyers (Feature Film, Universal Pictures)
- "The Farewell Rag" – Director: Henry Griffin (Short Film)
- "Stay Woke" – Director: Langston Williams (Short Film)

EXPERIENCE HIGHLIGHTS:

COOL COOPERATIVE – INSTRUCTOR & COMMUNICATION COORDINATOR

Instruct high school seniors on film industry practices, set etiquette and film production. Assist in workplace development to accomplish goals as an organization and communication key information to program participants..

PROVISION MEDIA SOLUTIONS, LLC - FOUNDER/CEO OF PHOTOGRAPHY AND VIDEOGRAPHY SERVICE COMPANY

Conceptualize and execute ideas, plan and organize shoots, act as managing agent, edit projects, schedule and budget shoots.

COMPLETE WORK HISTORY:

- **Part-Time Instructor/Communication Coordinator, COOL Cooperative (August 2022 – Present)**
 - Developed lesson plans and curriculum to be taught to high school senior classes
 - Optimized messaging & increased event awareness to strengthen communication & engagement among young participants, resulting in an uptick of participation.
 - Produced & disseminated communication materials to program participants in order to ensure understanding of policies and procedures.
 - Designed and delivered detailed information to program participants regarding upcoming events
- **Virtual Assistant, Studio Mill Rentals (June 2020 – September 2022)**
 - Answered customer inquiries daily, securing an increased customer satisfaction rate with reliable solutions & follow-up consultations.
 - Conducted research on various client inquiries to ensure feasibility of execution in regards to scheduling, and availability of camera equipment/prop rentals.
- **Assistant Office Manager/Reservationist, NOLA Restaurant (June 2017 – October 2019)**
 - Provided efficient support to customers over the phone and via email daily, while promptly attending to their needs and forwarding requests to appropriate teams and personnel.
 - Created a filing system to track employee records & sensitive documents, achieving greater accuracy and reducing time wasted locating important files.

- **Freelance Videographer/Editor/Photographer (March 2017 - Present)**
- **Social Media Manager – New Orleans Multicultural Tourism Network, SOUL of New Orleans with Performance First Digital (December 2018 – March 2019)**
 - Produced Digital Content including, photos, videos and graphics to be scheduled and posted regularly across social media platforms
 - Delivered analytics reports on a monthly basis, focused on content performance and user engagement
- **News Producer, WWL Channel 4 (November 2016 - February 2017)**
 - Developed stories, gathered “up to the minute” information for content, managed editing of video and constructed newscasts from inception to be aired on the WWLTV Morning Show.
- **News Researcher/News Desk Assistant, WWL Channel 4 (August 2014 – June 2015)**
 - Coordinated efforts with teams across departments to quickly obtain premium news and information needed for production of content.
 - Facilitated collaborative reviews with research teams to verify facts in a timely manner, contributing to accurate content publication.
- **News Intern/News Researcher/ Associate Producer – “The 504” with Sheba Turk, WWL Channel 4 (June 2014 – August 2014)**
 - Assisted news reporters, producers and directors in the production of daily newscasts. Assisted with video editing of taped entertainment segments.

Cast

Jac
Maya
Jac & Maya's Mom
Dance Instructor
Mean Girl

Ahnaijah Coffil
Shelby Bradley
Kamille McCuin
Prinsey Walker
Jaelin Lagrange

Background Actors

Tae Smith
Briana Huber
Marion Forbes
Itumeleng Mokuena

Erin King
Piper Leger
Owen Dismukes

SISTERS CREW LIST

Writer-Director Jordan Joseph

Unit Production Manager Marion Forbes
1st AD Charles Jones

Producers Jordan Joseph
Prinsey Walker

Associate Producers Bria Brown
Joshua Joseph

Editor Jordan Joseph

Crew

Cinematographer	Drew Brinkman
2 nd AD	Owen Dismukes
1 st Assistant Camera	Jami'L Carter
Casting Director	Itumeleng Mokuena
Casting Assistant - Extras	Samir Khalil
Sound Mixer	Narjes Abbas
Boom Operator	Briana Huber
	Joshua Joseph
Sound Designer	Feralucce Savage
Set Decorator	Hannah Garrahy
Script Supervisor	Piper Leger
Still Photographer	La'Shance Perry
Grip	Griffin Rashad
Prop Master	Kenzy Latham
Wardrobe Supervisor	Tyelise Walton
Composer	David Quave

SISTERS Synopsis

Jac is a recent high school graduate with a lot on her mind and the weight of the world on her shoulders. Being the oldest of two sisters she has an added layer of responsibility that her younger sister Maya does not feel. Jac is tasked with being the emotionally stable one; looking after both Maya and their mom while also trying to navigate through her own life and circumstances.

Jac drives her sister to and from dance practice all the while wishing to be somewhere else. She dreams of attending New York University. She doesn't know what she wants to study all she knows is that she wants to get away. Maya has a clear vision of what she wants and what she is working for, Jac does not.

Jac is waitlisted and hoping to hear that she has been accepted. Louisiana State University has already accepted her but she is still holding out for NYU. She is feeling emotionally drained. While waiting for Maya's dance practice to end she receives an emailed rejection letter from NYU. She is crushed but has no time to grieve or process her disappointment.

Following a heated discussion of whether or not Maya should take a step back from dance, Jac learns that life is hard and sometimes you don't get what you want but you can still make something beautiful out of what you have. *SISTERS* is a story about love, loss and perseverance; a coming of age drama that connects family ties with personal growth.

Vita

Jordan Joseph, born and raised in New Orleans was introduced to filmmaking by way of journalism through documentary films. Since receiving her Master of Fine Arts from the University of New Orleans in film production she has decided to focus her efforts toward telling more stories in the narrative film space. As a student, her completed works were dramas centering around love and family with an underlying theme of mental health in Black women. She is a true believer in the transformative power of storytelling and hopes to produce works that positively impact her community, spark conversations and highlight the beauty in her culture.