



DILLARD FILM

THE DILLARD FILM PROGRAM



Dillard University
Katrina 10 - August 29, 2015
"Faith in Action"

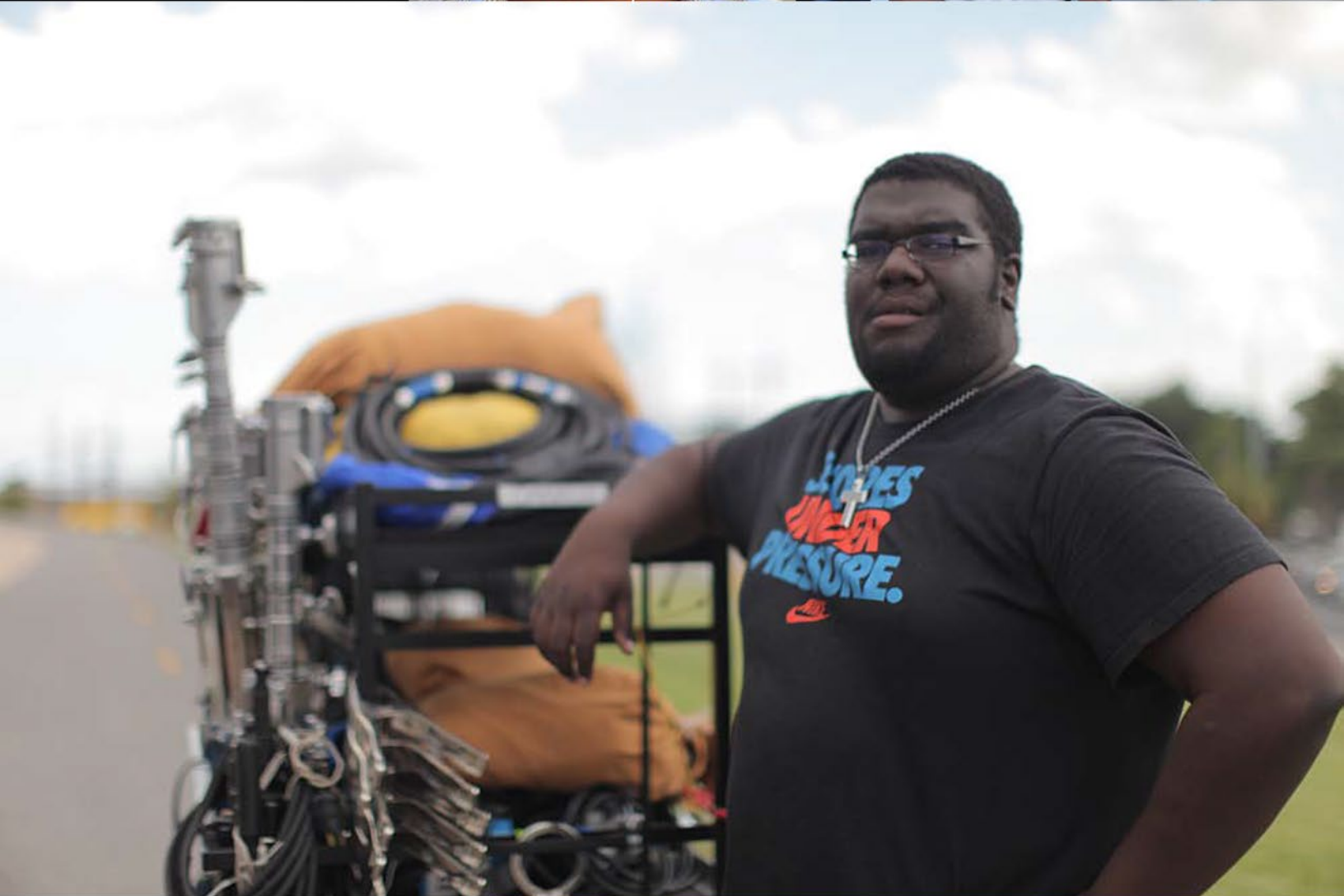
THE DILLARD FILM PROGRAM

In 2005, fair Dillard University in New Orleans, LA was almost wiped off the map by Hurricane Katrina. Now, in 2016, bolstered by tax incentives that made Louisiana the number one state for film production and a new University President that named the Dillard Film Program one of two Signature Programs at Dillard in 2015, we have become THE destination location for young filmmakers entering the entertainment business.

DILLARD FILM



Denzel Scholarship winner



Denzel Scholarship winner Daniel Ford

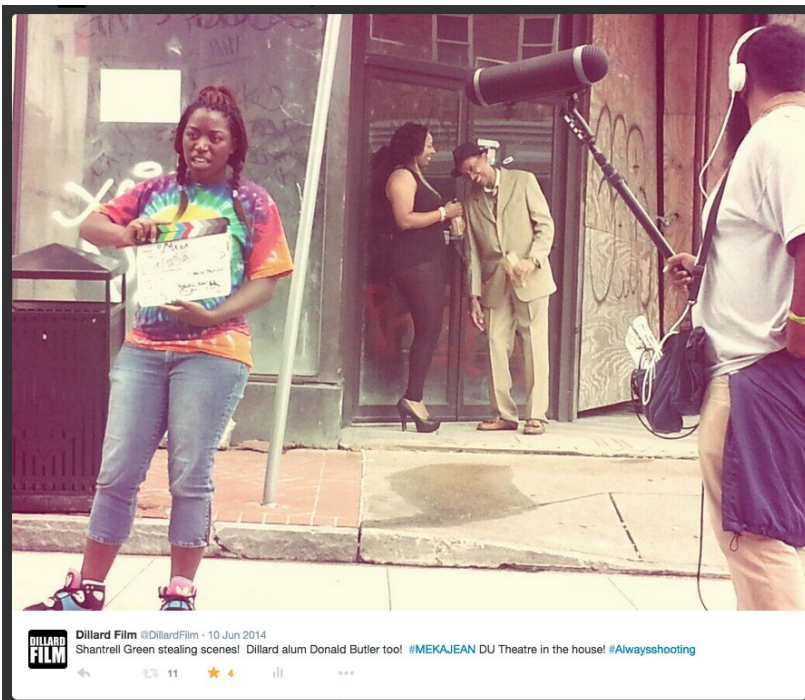


WHY DILLARD FILM?

1. WORK ON REAL FEATURE FILM SETS



DILLARDFILM supports movies big and small. Whether it's putting 43 Dillard students as interns on Spike Lee's **Oldboy** or 5 students on Lee Daniel's **The Butler**, DillardFilm helps filmmakers make films.

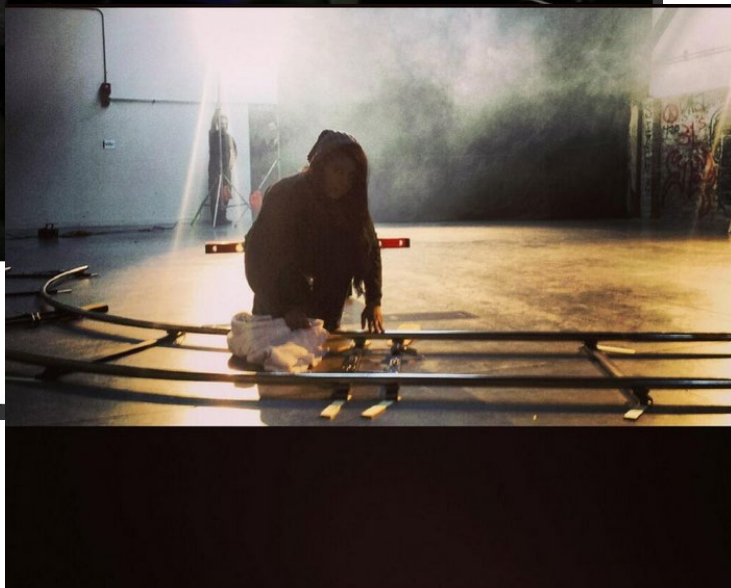


WHY DILLARD FILM?
2. LEARN HOLISTIC FILMMAKING

DillardFilm plans with the endgame in mind. Everyone calls themselves filmmakers these days, but getting a film legitimate distribution is an art form. Therefore, it is DillardFilm’s strategic plan to have students work on all sizes of budgets--no film is too big or too small. DillardFilm has supported 200M epics and 20k art films and worked on 12 features in 2015 alone, including producing two 1M films for other production companies.



DILLARD FILM Dillard Film @DillardFilm · 15 Apr 2014
Film stage today...



DILLARD FILM Dillard Film @DillardFilm · 8 Mar 2014
Arin's Sat nite paid shoot at the great 2nd Line Stages. #DillardFilm workin' while others playin'.



Spike Lee thanks Dillard Film, Keith Alan Morris, and the L

WHY DILLARD FILM?
3. LEARN FILMMAKING BY WORKING
PROS IN SMALL CLASS SIZES

Dillard understands this is a mentorship relationship. Production classes are capped at only 10 students each so that the students get the attention they need. Professors are working professionals and build the curriculum and classes around what is shooting in town or feature films that they are producing. This includes narrative features and documentaries.

WHY DILLARD FILM?

4. Louisiana is one of the top states for film production in the country.

We frequently take Hollywood meetings via Skype or in person.

With the advent of Skype, students sit in on meetings with Hollywood pros, learning directly from those that are working with the professors.



Sean Bobbit, one of the top cinematographers working today, speaking at Dillard.



DILLARD FILM'S 3RD GUEST SPEAKER THIS SEMESTER:

DOUG BLAKE!

Producer, Academy-Award nominated **THE SESSIONS**, starring Helen Hunt and William H. Macy. Winner: Audience Award at Sundance where Fox Searchlight bought the film for one of the highest prices ever paid at a film festival.

**THURS JAN 28th
12:30PM COOK 141**

DISCUSSING "THE ART OF THE DEAL"

BRING YOUR QUESTIONS TO THIS SKYPE DISCUSSION STRAIGHT FROM HOLLYWOOD



DILLARD FILM'S 2ND GUEST SPEAKER THIS SEMESTER:

REGAN PETERSON

Counsel, Business and Legal Affairs for Summit Entertainment, Lionsgate, now for Bold Films on *Hurt Locker*, *Twilight* & *Hunger Games* series, *Perks of Being a Wallflower*, *The Impossible*, Roman Polanski's *The Ghost Writer*, *Tree of Life* etc.

**THURS JAN 21ST
12:30PM COOK 141**

DISCUSSING "EASY PRODUCER MISTAKES TO AVOID"

BRING YOUR QUESTIONS TO THIS SKYPE DISCUSSION STRAIGHT FROM HOLLYWOOD



DILLARD FILM'S FIRST GUEST SPEAKER THIS SEMESTER:

**ADAM MASON
WRITER OF
MISCONDUCT**

STARRING AL PACINO AND ANTHONY HOPKINS

**TUES JANUARY 19
12:30PM COOK 141**

DISCUSSING "WRITING FOR HOLLYWOOD AND THE SECRETS OF GETTING PAID FOR YOUR SCREENPLAYS"

BRING YOUR QUESTIONS TO THIS SKYPE DISCUSSION STRAIGHT FROM HOLLYWOOD





FILM MAJOR Bachelor of Arts

2015-16 Film Core Courses

FLM 101	Intro to Film
FLM 200	Film History & Theory
FLM 220	Film Production
FLM 240	Special Topics - Hitchcock VS Fincher
FLM 300	Cinematography & Directing
FLM 310	Sound Design for Film
FLM 320	Documentary Film Production
FLM 340	Special Topics - Producing
FLM 400	Advanced Project Film Production
FLM 440	Internship
FLM	Elective
SPT	Screenwriting

Dillard tries hard to be a holistic environment for creatives.



LATEST NEWS: Dillardfilm Senior Edward Buckles faced the stiffest competition yet in the pressure-soaked documentary section of the PITCH PERFECT competition of the 2014 New Orleans Film Festival and won 2nd place! THIS MAKES DILLARD “4 for 4” (winning or placing) in 3 years of competition! Buckles documentary idea KATRINA BABIES, a “where are they now doc on his friends who have succeeded or failed because of Katrina” impressed the judges--from a head of Kickstarter to Film Production Capital. After the recent news coverage, major development companies have sought us out to develop faculty and student projects on a national level, and are working with Dillardfilm to prepare television series pitches.

NEW ORLEANS FILM FEST PITCHPERFECT DILLARD WINNERS:

- ERNEST ROBERTSON (1ST PLACE NARRATIVE 2011)
- CHRISTINE MAIDEN (TIE--2ND PLACE NARRATIVE 2011)
- EJAAZ MASON (2ND PLACE NARRATIVE 2012)
- 2013 NO ENTRANT
- 2014 EDWARD BUCKLES (2ND PLACE)



DILLARDFILM'S Unique Opportunities

1. Work on real film sets

-The average Film student works on 4 to 10 Hollywood features before they graduate.

2. Learn holistic filmmaking

-Just because you can make a great film doesn't mean you will find an audience. Dillardfilm's branded, target-marketed concept-to-delivery approach ensures that the student not only makes good work but thinks like an entrepreneurial producer.

3. Learn Film Producing by working pros in small class sizes

- Production classes are capped at 10 students.
- Film Studies classes are capped at 25.
- Working pros mentor students on set.

4. New Orleans is the #1 city for filmmaking in the world

-Program Coordinators actively work their existing networks to get students on film sets.



DILLARDFILM Thinking Ahead

Graduates of this new program can become leaders in a variety of professional positions:

Producer
Director
Writer
Cinematographer
Editor
Actor
Art Director
Production Designer
Gaffer
Key Grip
Casting Director
Sound Designer
Supervising Sound Producer





DILLARDFILM supports movies big and small. Whether it's putting 43 Dillard students as interns on Spike Lee's **Oldboy** or 5 students on Lee Daniel's **The Butler**, DillardFilm helps filmmakers make films. *Case studies attached.*



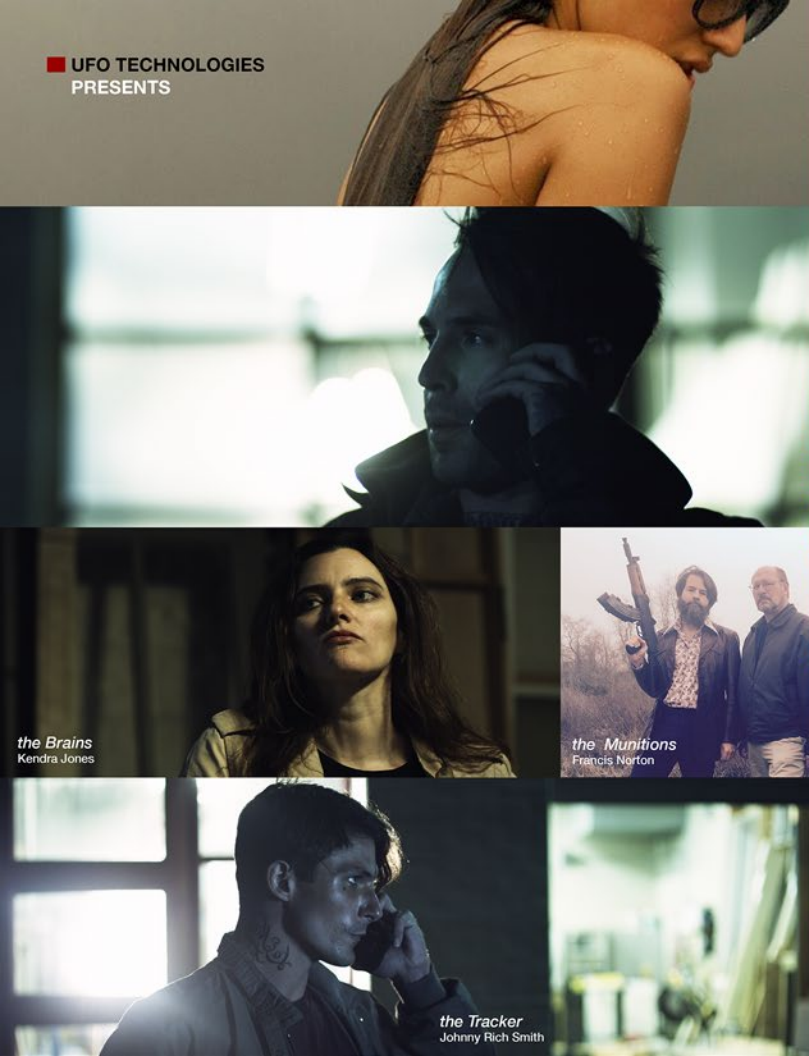
Keith Alan Morris is a practicing filmmaker and professor. He helped Spike Lee make **OLDBOY** and directed and shot "Runaway Hearts" starring John Schneider and Wendell Pierce, which screened at the Cannes market and will be distributed by CMD Distribution. He worked on 12 films in 2015, and wrote and is directing the upcoming action thriller "JUGGERNAUT" in the first half of 2016; He is seeking post production funds for a TV pilot about a robot named "K.A.R.L.," his CG/live action epic shot entirely in his city of New Orleans.

Morris is the writer/director/producer of "Gutter King" – recently ranked #159 on IMDB. Distributed by Multivisionnaire and Metrodome (Donnie Darko, Monster), 2010-2014, the film is in stores in over 25 countries, including the U.S., China, United Kingdom, Germany, Australia, the United Arab Emirates, Russia, Malaysia, Africa, Eastern Europe, Spain, Turkey, Portugal, etc., with some territories still available. He is also the Assistant Professor of Film at Dillard University in New Orleans, an HBCU, where he runs the film program as the Program Coordinator. In 2015, the Film program was named one of the two Signature Programs at Dillard. He won the 2012 Media Educator of the Year Award by the Social Change Film Fest and Institute and helps 3 to 9 features get made per semester.

Morris is sought out by his peers for his ability to take smaller budgets and make epic creations. All of his features screened at the Cannes Film Festival Market sold for far above what their budgets should allow.



Cortheal Clark is a Production Designer in film, the head of the Theatre Program at Dillard University, and the Chair of Humanities. His background is in live performance, where he worked with everyone from **Garth Brooks** to **Amy Grant**. In film, he built unbelievably detailed sets for Morris' **Runaway Hearts** (2014) and **K.A.R.L.** (2015). His theatre program consistently ranks as a top program and just won **The Big Easy Award** for Best University Production in 2013.



the Brains
Kendra Jones

the Munitions
Francis Norton

the Tracker
Johnny Rich Smith

JUGGERNAUT

When a bohemian artist is blackmailed by a beautiful girl who steals his most valuable work, he joins her ring of thieves in their biggest heist as a getaway driver. "JUGGERNAUT" is a hard-boiled international action-packed heist film that will translate into any language/country with an emphasis on action and ultra-violence. 100 minutes, English with some Chinese, Anticipated MPAA rating of PG-13 or R.

Written / Directed / Produced by Keith Alan Morris

Prospective Budget Range - 1M to 5M with 35% tax incentive in New Orleans

Prospective Cast Choices - all of these actors have expressed interest (except Kim and Jeong)



the MAN
Stefan Solea



the Safecracker
Gregory Kurzynski



the Beauty
Chere Noble



the Muscle
Julio Castillo



the Hacker
Remy Williams



the Mechanic
Jonny Angel



the Mark's Wife
Yurjin Kim (LOST)



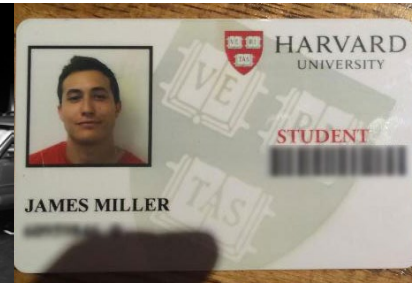
the Mark
Ken Jeong

THE DILLARD FILM SUMMER PROGRAM

WHO: Students from Harvard University, Kalamazoo College, Indiana University, Full Sail University and more have made over 20 movies with Dillard Film since 2010; It is also ideal for those seeking a career change and **for those who want the maximum amount of content in a compressed time-frame and a hands-on environment.** Also, rising Dillard University Freshmen have been accepted into the program; Star high school students have excelled as well.

WHAT: Students can be "tourists" or "crew"--they are encouraged to learn at their own pace while we make a feature film. Attached are case studies showing what students learned in the process of making a few of the past features, both big and small, sometimes shot in the summer, sometimes during semester.

WHERE: New Orleans and the surrounding area. A van leaves from Dillard's campus every 3 hours while in production, and students can get on or off the van when they want to. Most stay on or near set 12 hours a day.



DILLARD FILM
THE SUMMER PROGRAM



LATEST CASE STUDY: THE MAGNIFICENT SEVEN - starring Denzel Washington, Chris Pratt, Ethan Hawke and more!

Description: The classic film is remade and DillardFilm documents the entire production.

WHO: Morris is asked by Sony Pictures to build a crew to film all behind-the-scenes of the production. Morris built a team including DillardFilm alum David Pittman.

WHAT: Feature Film, shot over 3 months.

WHERE: Shot entirely in New Orleans on location.

WHEN: Summer 2015, releasing 2016.

HOW: Shot on the exact same high quality professional cameras and microphones that Dillard Film owns and students use.

WHY: "We built on the relationships from past films."

SHOOT TIME: 3 months

CREDIT: Special Thanks/Production Consultant

PRODUCTION BUDGET: \$\$\$\$



We cannot show the photos from set just yet because the film hasn't been released yet. Come by the film office for a sneak peek, Suite 127, Cook Building.



LATEST CASE STUDY: Elvis and Nixon

Description: A major feature film starring Kevin Spacey and Michael Shannon. The untold true story behind the meeting between the King of Rock 'n Roll and President Nixon, resulting in a revealing, yet humorous moment immortalized in the most requested photograph in the National Archives.

WHO: DillardFilm assisted the production, including A.D. dept (placing/coord. interns), Location Managing (Dillard, placed crew), and Location Scouting.

WHAT: Feature film.

WHERE: Shot entirely in New Orleans on location—including on location at Dillard University, which doubled for the White House.

WHEN: Shot Fall 2015, releasing 2016.

HOW: Numerous interns Morris personally placed and oversaw.

WHY: "We built on the relationships from past films."

CREDIT: Special Thanks

PRODUCTION BUDGET: \$\$\$\$



LATEST CASE STUDY: NCIS NEW ORLEANS

Description: The hit series creates a New Orleans edition, the largest ongoing television show shot in New Orleans.

WHO: DillardFilm and Keith Alan Morris assisted NCIS in making the new hit CBS show, including A.D. dept (placing/coord. interns), Location Managing (Dillard, placed crew), and Location Scouting.

WHAT: TV show, Fall 2014, CBS.

WHERE: Shot entirely in New Orleans on location—including on location at Dillard, where Morris runs the film program.

WHEN: Fall 2014, releasing Fall '14, '15, and ongoing.

HOW: 150 crew; 12 interns Morris personally placed and oversaw.

WHY: "We built on the relationships from past films."

SHOOT TIME: Fall 2014 and Winter 2015 and ongoing.

CREDIT: Special Thanks

PRODUCTION BUDGET: \$5M



LATEST CASE STUDY: MR. RIGHT

Description: A hustler tries to clean up his act when he meets and falls in love with the girl-next-door.

WHO: DillardFilm and Keith Alan Morris are assisting the feature film MR. RIGHT including the A.D. dept (placing/ coord. interns).

WHAT: Feature film, to be released in 2015.

WHERE: Shot entirely in New Orleans on location—with offices at the 2nd Line Studios Annex.

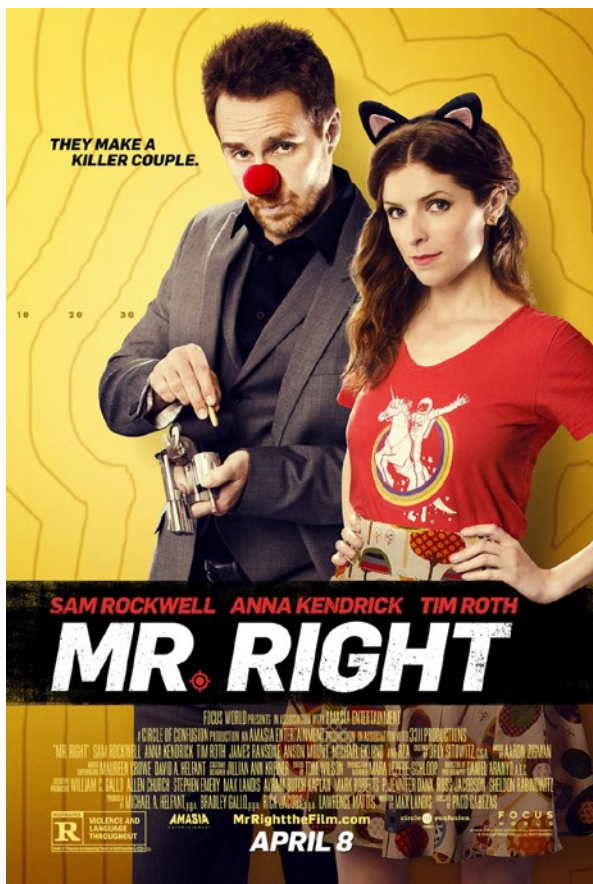
WHEN: Fall 2014, releasing '15.

WHY: "We built on the relationships from past films."

SHOOT TIME: Fall 2014.

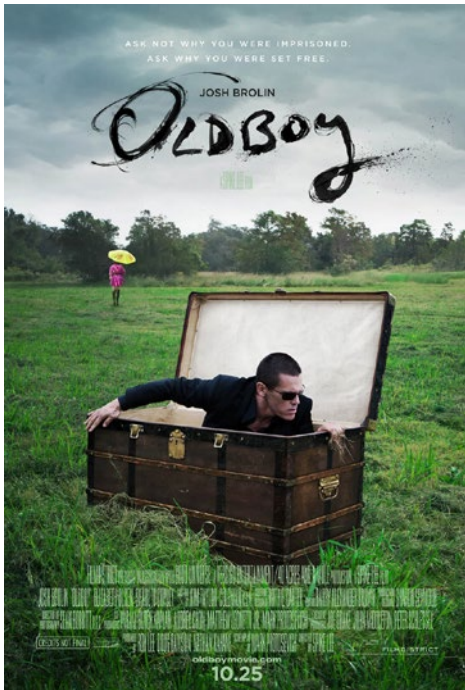
CREDIT: Special Thanks

PRODUCTION BUDGET: \$\$\$\$



Dillard Film @DillardFilm - Nov 17
Nick & Prof Morris shot the BTS for Mr. Right. Here is Nick with Sam Rockwell, who he followed all day w a cam.

CASE STUDY: Spike Lee's OLDBOY



Description: An everyday man has only five days and limited resources to discover why he was imprisoned in a nondescript room for 15 years without any explanation.

WHO: DillardFilm and Keith Alan Morris assisted Spike Lee in making his next big feature, helping 5 different departments including A.D. dept (placing/coord. interns), Locations (Dillard, placed crew), Art dept. (props, placed crew), Camera (behind-the-scenes tech support for Spike's brother Cinque, placed crew), and helped Producers do everything from turning on the campus' lights at 2am to silencing off-campus parties at 3am.

WHAT: Feature Film, releasing Nov 25.

WHERE: Shot entirely in New Orleans on location—1/5 on location at Dillard, where Morris runs the film program.

WHEN: Fall 2012, releasing Fall '13.

HOW: 150 crew; 43 interns Morris personally placed and oversaw.

WHY: "To do something completely selfless and be of service; to learn from Spike and compare Spike's style of directing/producing with my own; to work with the top stars and crew working today; to see all the ins and outs of a massive production; to see if I could place as many of my students on the film as possible (check); to provide guest speakers to DillardFilm (Spike, Sean Bobbitt, Sharon Seymour, Kerwin DeVonish, producers, etc.); to build lifelong friendships."

SHOOT TIME: 2 months--5 day weeks.

PRODUCTION EQUIPMENT: Some Dillard equipment and props rented by the production.

CREDIT: Special Thanks

PRODUCTION BUDGET: \$\$\$\$





WHAT WE LEARNED:

PROBLEMS:

“Every day there were problems, as with all shoots. I tried to fix as many as humanly possible. From hosting the whole production at Dillard for 1/5 of the film, to theater and film supplying the art department with many props, to helping with the behind-the-scenes video, to dealing with academia’s politics, to constantly rotating 43 interns. Many days, I felt very proud that we kept the film on schedule by sheer hustle.” --Morris

SOLUTION: The film did not put a fulltime “Dillard only” location manager on Dillard’s premises to handle things when Morris and Clark were teaching. Any future film shot so much on Dillard’s campus should.



“I was surprised to learn that Spike does SO MUCH MORE prep than me. 9 months! Also, DP Sean Bobbitt took me under his wing and I learned a ton of lighting theories, techniques and about the business from him. He just won best cinematographer in all of Europe, and is also a professor, just like Spike and me.” --Morris

BONUS: Spike gave a new laptop to DillardFilm’s hardest working student, spoke in class, screened his last film, and took the DillardFilm students and film faculty to dinner and parties.





CASE STUDY: THE BUTLER

DILLARDFILM, Morris and Clark placed fulltime students on the production as location assistants.

Morris and 5 students assisted with EPK shoots of star Forest Whitaker. Clark and recent Dillard graduates assisted in props, set dressing, and even shuttling cast members around town.

Dillard University was shot as the White House.



WHAT WE LEARNED:

A new batch of students learned how fast a large production can move, but were still able to impress the crew, Mr. Whitaker, and director Lee Daniels. The students were able to use their knowledge of the campus community to be able to respond faster than the core crew when they were asked to procure items for the film.

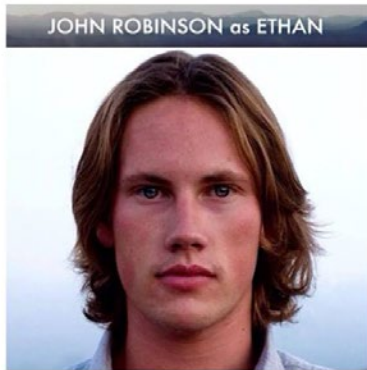
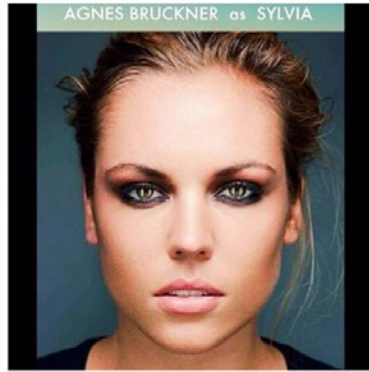
The recent graduates were able to work longer hours and were called upon morning noon and night to assist in various ways.

One Dillard crew member has moved up to produce large TV shows from this production.

CREDIT: Location, some crew positions for graduates

PRODUCTION BUDGET: \$\$\$\$





CASE STUDY: There is a New World Somewhere

Description: Sylvia, a struggling artist in New York, is fired from her job and flees back to her Texas hometown for a friend's wedding. At the pre-wedding party, she meets an enigmatic stranger, Esteban. On the eve of the big day, he dares her to join him on a road trip through the jewel cities of the Deep South.

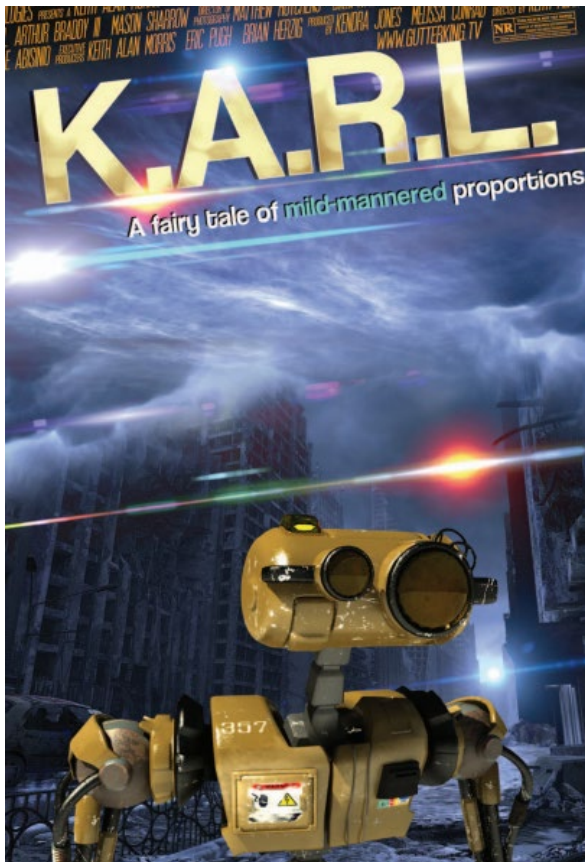
DillardFilm and Keith Alan Morris are currently assisting this indie production from Los Angeles, and helped find cast (Dillard Theatre's own professor Ray Vrazel) and crew for many departments, including their Line Producer. Dillard grads and current students work in Sound, Art Dept, Production Office, PA, and Casting. Also helped Producers do everything from coordinate PAs to find dogs to audition.

CREDIT: Production Consultant;
various crew positions

PRODUCTION BUDGET: \$\$



DILLARDFILM students have significant experience in preproduction and help in the early stages of projects too.



CASE STUDY: K.A.R.L.

Description: In this fairy tale story, a mild-mannered robot risks everything for love and saves a post-apocalyptic New Orleans from complete destruction. RVM is an epic adventure story of a robot discovering how to be a hero and in the process finding love and friendship.

WHO: Keith Alan Morris writes/directs his passion project, a CG/VFX extravaganza in the vein of District 9 and Wall-E.

Cast: KARL (created by NFL on Fox robot makers), Nick Gomez (Looper, Walking Dead, Bad Lieutenant Port of Call New Orleans).

Animation: Thor Benitez' Mastermind Digital (NFL on FOX robots) and China animation house. **VFX:** Elvis Jones, Autonomous FX Inc. (Abraham Lincoln Vampire Hunter, Terminator Salvation etc.)

WHAT: Feature Film, currently in CG post-production.

WHERE: Shot entirely in Louisiana on location and on sets that we built at Dillard.

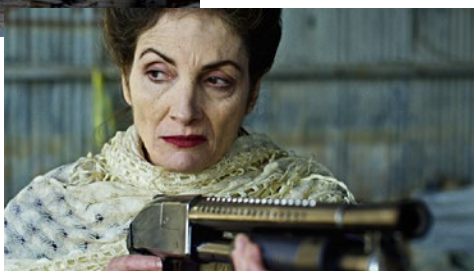
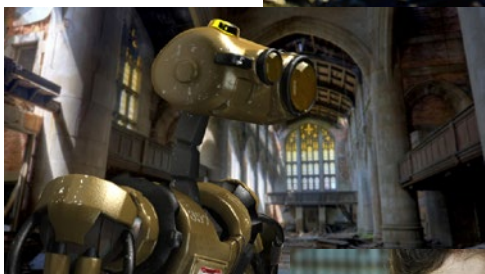
WHEN: Christmas break

HOW: 10 pro crew plus multiple interns; 1 rented house; all Steadicam; CG shots done in Los Angeles and China.

WHY: To make my passion project; to have total creative freedom; to see if we could do a production during Christmas break (check).

SHOOT TIME: 3 weeks--6 day weeks.

PRODUCTION EQUIPMENT: Morris' personal equipment; Steadicam.



CASE STUDY: Runaway Hearts

“Two kids on the run from their present meet two adults who can’t escape their past. They’re four people in need of a miracle.”

Description: “Runaway Hearts is a project full of laughter, forgiveness, and empathy. It tells a story of characters searching for love, whether that is running away from home or coming back to what used to be home. It teaches the audience to love, to forgive, and show compassion in overwhelming circumstances.”

WHO: Keith Alan Morris directs/produces Washington sportswriter Scott Sandsberry’s original script with a great cast: John Schneider (Dukes of Hazzard, Smallville, October Baby), Wendell Pierce (Treme, The Wire), Ali Landry (Miss USA, Doritos Girl), Jay K. Johnson (Scrubs, Days of Our Lives), Abby Wathen (Its Always Sunny in Philadelphia), Nick Gomez (KARL, Bad Lieutenant Port of Call New Orleans, Looper, Walking Dead, Dexter), Nicoye Banks (Brooklyn’s Finest, Woman Thou Art Loosed), and two local children actors as the leads.

WHAT: Feature Film, currently in post-production.

WHERE: Shot entirely in Louisiana on location and numerous sets that we built at Dillard.

HOW: 70 cast members, 40 crew and interns; 3 rented houses, many Dillard U. apartments.

WHY: “To get more paid work for my myself and crew; to work with stars; to see how I liked directing someone else’s script (check); to see if we could do a production during the heat of the summer (check).”

SHOOT TIME: 2 months--5 day weeks.

PRODUCTION EQUIPMENT: Morris’ personal equipment; Steadicam; rented star trailers, rented additional grip and electric equipment, 3-ton gear trucks, etc.





RUNAWAY HEARTS continued:

PRODUCTION BUDGET: just under 1M

SCREENED: Cannes Film Fest market,
USA and international rights available 2016

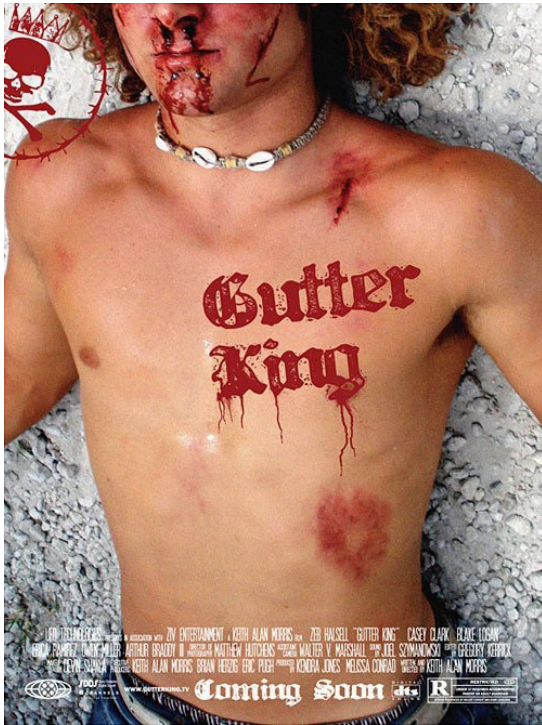
WHAT WE LEARNED:

PROBLEMS: "The writer/producer was on on set."

SOLUTIONS: "Live with it. The producer-writer found the financing and paid a fair rate for us producing, directing, and shooting it. 90% of the film ran smoothly."

Ultimately, we learned: "Too much to write here."





CASE STUDY: Gutter King

“From the folks that brought you Donnie Darko and Monster...”

Description: Gutter King is a story about a tough street kid just released from the Juvenile Department of Corrections. His new foster father tries to channel the boy's rage into the world of amateur bare-knuckle brawling, but his jealous brother has other plans.

WHO: Keith Alan Morris writes/directs/produces this action drama.

WHAT: Narrative Feature Film, recently ranked #159 on IMDB. Distributed by Multivisionnaire and Metrodome (Donnie Darko, Monster) 2010-present, the film is in stores worldwide in 20 countries and has been seen by millions of people (also 3.2 million torrents online--and growing). Since 2009, it has screened at the festivals of MIPCOM, AFM, CANNES, Hong Kong, Berlin, and many more.

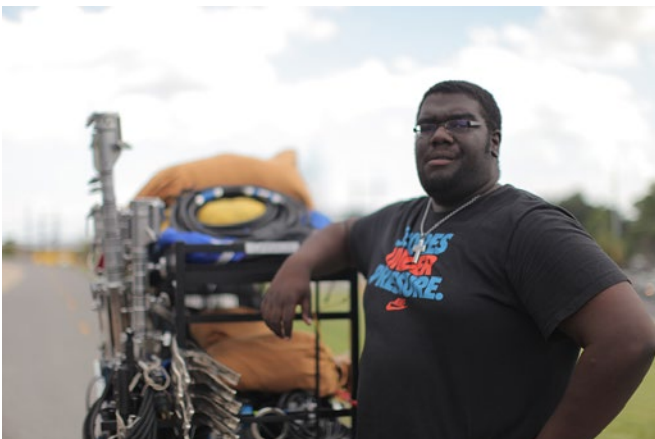
WHERE: Shot entirely in Orlando, FL.

WHEN: Distributed 2010 to present worldwide (still on new release shelves Blockbuster, VOD, and selling internationally.)

HOW: 8 pro crew members and more PAs; shot in mostly a 1/2 mile radius of the main location; 3 rounds of photography planned to satisfy distributors' current market needs. This shooting format allowed for maximum flexibility and was a huge success.

Morris states, “I expanded and honed my system of training college students to be my assistants (starting with my first film THE CLINIC and second FLYING TIGER), and they continue to move up and work on all my subsequent projects (one is even my producer).”

WHY: To see if I could make a film with lots of action that still had heart.



SHOOT TIME: 1st round: 3 weeks--20 hour days—7 days a week; 2nd round: 2 weeks (40 hours); 3rd round: 4 weekends

PRODUCTION EQUIPMENT: Morris' personal equipment; shot all handheld.

WHAT WE LEARNED:

PROBLEMS: "Very few during production. I 1st A.D.'ed the film myself. It was as pure of a production process as can be—I wanted as bare-bones of a production as possible. Most of the budget went into owning the RED camera gear, which I continue to use for current projects. I have never been happier than in the process of making this film. It was incredibly hard but also loads of fun."

SOLUTIONS: "The film had a threefold purpose: to create a feature film using limited resources, to make the film bridge the gap between a defined artistic aesthetic and its broader distribution goals, and to make the film entertaining to its target market of 14-24 year old males. The methods used: exploiting new digital technology, using a limited workforce, and implementing a planned improvisational structure."

"Ultimately, we learned: 1. To shoot daylight well by learning how to bend, mold and shape light better than our earlier films. 2. To light night scenes with small, mobile kits. 3. How to work closely with distributors over the long haul. Also, I built a core team of crew members that I still use for almost all subsequent projects."

View trailer: anywhere online



Morris, Wendell Pierce, Clark



John Schneider, Morris





WHO: Keith Alan Morris produces PASTE MAGAZINE film critic Michael Dunaway's directorial debut.

WHAT: Feature Documentary broadcast on PBS and screened at festivals.

WHERE: Shot entirely in New Orleans.

WHEN: Fall, 2010.

HOW: 1 van, 6 pro crew members, and 5 fulltime Dillard University interns, 10 part time; 1 rented house; We rolled a van off Dillard's campus every 3 hours so that student interns could come and go from set. They could either be "crew" or "tourists"—crew if they stayed longer, tourists if they came just when required. This format was a huge success.

WHY: To get paid work for my crew (I took no salary); to see how I liked producing someone else's work (check); to see if I could do a production "during semester" and work it into my curriculum (check)

SHOOT TIME: 3 weeks--6 days a week

PRODUCTION EQUIPMENT: Morris' personal equipment and his A-team crew from around the country, supported by Dillard students (a Steadicam shoot)

WHAT WE LEARNED:

PROBLEMS: "The first time director had no budget or plan for handling locations, permits, talent etc. Some days we did six company moves before 10am (a film company might do 2 on a big 16 hour day). On day 1, he changed the entire format of the documentary, making sound bite interviews to hour-long take interviews, which overheated and broke my camera and pushed us well behind schedule."

SOLUTIONS: "The film's shoot was a success because I built a team of open-minded individuals who trusted each other—my A-team crewmembers came in from all around the country. I supplied all crew and gear: full camera package, all lights, all grip and electric gear, and vehicles."

Ultimately, we learned: "To be very light on our feet."

CASE STUDY: THE MAN WHO ATE NEW ORLEANS

Description: "The Man Who Ate New Orleans is the story of a New Yorker who sets out to accomplish something no one in the 300-year history of New Orleans has ever done – eat a meal at every restaurant in the city. His name is Ray Cannata, and he's a Presbyterian minister who moves to New Orleans shortly after Hurricane Katrina to help revitalize a tiny church there. At his first service after the storm, he boldly challenges the seventeen people present to build a church around a commitment to help rebuild the city.

Just over five years later, the church is large and thriving, and has worked on over 500 homes in New Orleans. And Ray himself is preparing to eat at the last of his 700+ restaurants and truly become The Man Who Ate New Orleans.

This film is much more than the story of a historic food quest. It's the journey that has taken Ray into every corner of the city and taught him what it means love its people. It's a story of how, through the food, the music, and the rebuilding, he truly became a New Orleanian."



DILLARD SENIOR EDWARD BUCKLES' SHORT FILM WINS AUDIENCE AWARD AT THE CANNES FILM FEST DIVERSITY SHOWCASE 2015, spearheads first nationally-recognized documentary KATRINA BABIES before graduation

"Dillard Film has taken me to the next level. Not only has Dillard Film helped me to become a better filmmaker but it has taught me how to critically think on movie sets, while writing a script, and in film environments overall. Dillard Film did not only help me on the creative side of film but also on the business side. I've learned how films and scripts are sold, how to read and write contracts, and how valuable my skill set is so that I am never underpaid in the industry. With a "hands on" technique of education, Dillard Film has given me a great number of opportunities to work with some of my role models such as Spike Lee and Sean Bobbitt on OLDBOY, taught me to work with some of the top equipment in the business, and has shown me how to make timeless and great cinema. I can honestly say that I am prepared to compete with filmmakers from all over the universe with the education that Dillard Film has given me."

--Edward Buckles, Dillard '15, now teaches Film at Algiers Technology Academy



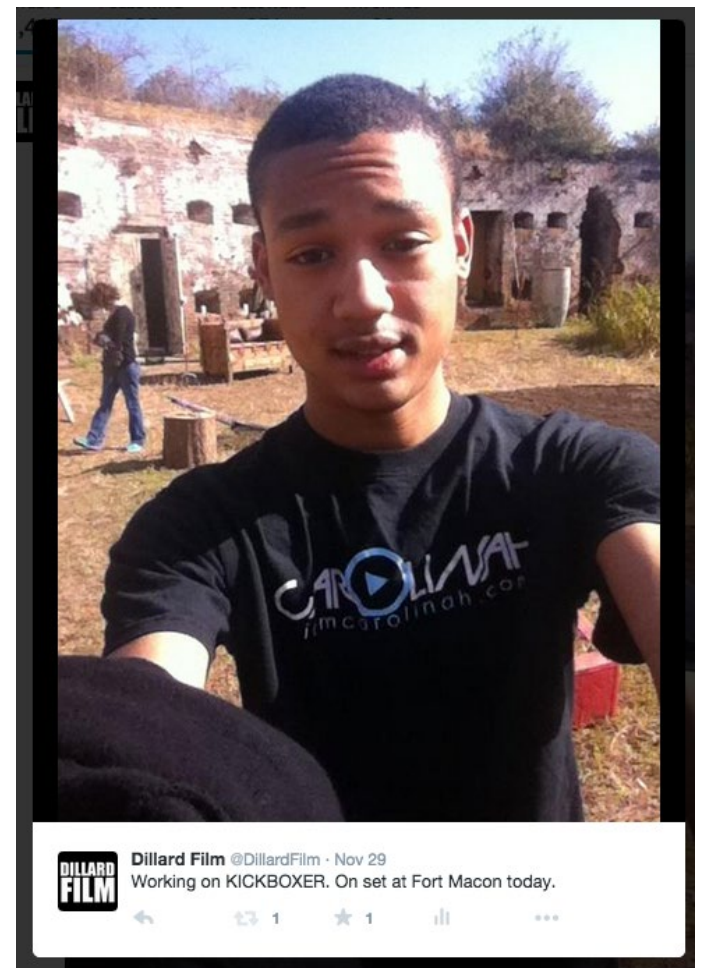
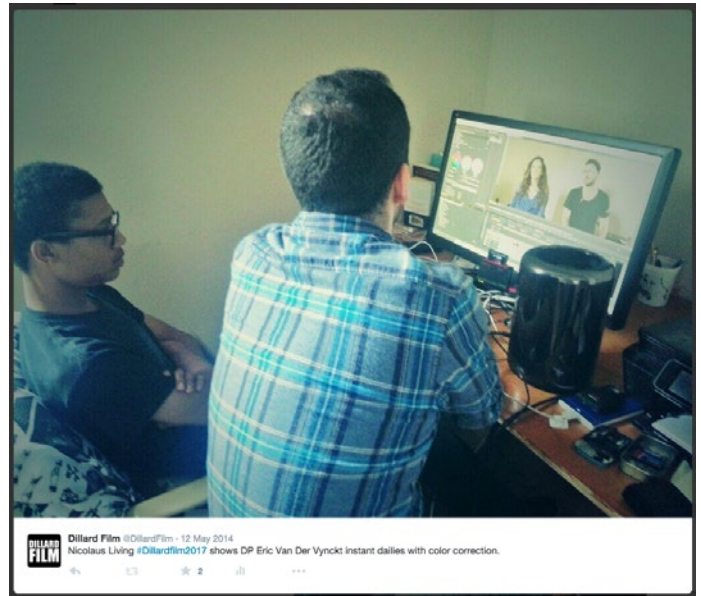
**New Orleans Hip Hop and
Bounce Archive
Edward Buckles**

NICHOLAS LIVING, DILLARD JUNIOR, TAPPED TO DIRECT FIRST FEATURE EVER DIRECTED BY A STUDENT IN THE DILLARD FILM PROGRAM

Nicholas spent his first 3 years at Dillard on sets, racking up over 10 feature productions before he was a Junior. Because of his tireless dedication to the program, he is picked to direct his own feature as a Senior, with the full backing of the Dillard Film program behind him.

“Being a film student at Dillard University has given me the opportunity to apply myself in ways I never would have at other film schools. My apprehensions about technical mastery and building a skill set quickly vanished as I found myself working on more and more film sets. Dillard Film helped me to drive out insecurity about my career and focus on making myself a valuable asset to my industry. I wouldn’t major in anything else, and I’m thankful for the chance to build a resume and prepare a successful career at a pace determined only by my dedication to the field.”

--Nicholas Living, current Dillard Junior and Realtor





E'Jaaz Ammaad Mason

August 18 at 2:43pm · Instagram · 📍

Heard a student today say, "I want to take Mr. Mason class!" 😂.. Day 1 was tough. But if most days are like today(Day 2), I might teach forever..
#LoveMyATA #MrMasonClass Can't wait for Days 3+..



Like Comment Share

You, Anthony Flowers, Ernest Robertson, Lauren Adams and 77 others like this.

My name is E'jaaz A. Mason. I am a Dillard University graduate and a former student of Keith Alan Morris. Mr. Morris was my professor from August 2011 to May 2015, but he has never stopped being my teacher and role model. Thanks to his positive example, I have accomplished more in the film industry than I could have ever imagined. Allow me to tell you a bit about our relationship.

In 2011, I was considering transferring from the university where I started my matriculation. I had a 1.5 Overall GPA and was one bad semester away from being placed on academic probation. I also had a few previous run-ins with the law and was placed on 6 months probation by the City of New Orleans. I was a lost soul. I visited just about every school in the city; Xavier, UNO, Tulane, Loyola and so on. None of these schools offered a curriculum or campus life tailored for ME.

One day that summer, a friend of mine took me on Dillard's campus to visit his girlfriend. She was in the Cook building. When I walked in, I noticed a bunch of movement in the TV studio. I walked in just to see what was happening. What I found was Keith Morris directing a small group of people on set of an interview. They were moving lights, setting up cameras, and doing things that I had never seen before. Without even knowing who I was, Keith asked me if I would like to help out. I said sure. He put a boom microphone in my hand. Told me to stand still, point the mic in a certain direction and then he let me run with it. At that moment I knew where I wanted to go to school and what I wanted to major in (whatever this guy was teaching haha).

After that first interaction, I completely immersed myself in the film world. Keith took me under his wing and guided me on my road to success. He never let up on me even when I slacked off. There were times I'd really question who I was and whether or not I really wanted to be a film maker. As soon as Keith would catch me slipping, he would put me in check and either teach me something that would re-spark my interest or present an opportunity to me that would force me to kick it up a notch. Keith got me on a Spike Lee joint, the set of a Lee Daniels' movie, and so many other pictures I couldn't even name them all. He also put the tools in my hand so I could create my own legacy.

Since I graduated, Keith and I have still remained close. He often invites me to gatherings and events. He's always presenting me with new jobs and opportunities to earn money and network with individuals who I'll need to know to advance myself professionally. I, myself, am currently a film teacher at Algiers Technology Academy high school. The reason why I am able to be an effective instructor to my students is because I had the privilege of being exposed to the tremendous leadership and expertise of Keith Alan Morris (KeMo for short.)

“Most people are lazy slacker dreamers. If you have enough work ethic to fill the tip of your pinky, then the world is your oyster.” –Keith Alan Morris

Sincerely,
E'jaaz A. Mason
Film Teacher, Algiers Technology Academy

DILLARD FILM COMMERCIAL WORK - IN FRONT AND BEHIND THE LENS - NFL FILMS, GATORADE, CHIAT DAY, PEYTON AND ELI MANNING



Dillard Film @DillardFilm · Aug 18

So much effort to keep this a secret! Good job @DillardFilm crew, NFL Films, Chiat Day and Gatorade! Our favorite: [youtube.com/watch?v=YeobZt...](https://www.youtube.com/watch?v=YeobZt...)

YouTube



Gatorade Sweat It to Get It | Running Man Ft. Peyton and Eli Manning

It doesn't matter who's watching. You gotta sweat for your Gatorade. Gatorade partnered with NFL Films to bring the Sweat It To Get It initiative to college ...

[View on web](#)



Dillard Film @DillardFilm · Feb 28
Scripty session today w Sam Sullivan (Free State of Jones) #bestscriptyever



Dillard Film @DillardFilm · Aug 18

Here is another favorite, starring @DillardFilm @Tobe_direct Derrick, unbeknownst 2 him, and Peyton and Eli Manning! [youtube.com/watch?v=VukcE-...](https://www.youtube.com/watch?v=VukcE-...)

YouTube



Gatorade Sweat It to Get It | Squats Ft. Peyton and Eli Manning

It only works if you work. You gotta sweat for your Gatorade. Gatorade partnered with NFL Films to bring the Sweat It To Get It initiative to college campus...

[View on web](#)



Sample Crew Members:



Devin Smith is a graduating film major at Dillard University. Mr. Smith did an internship on the independent feature film “Laundry Day” (2014) helping with location scouting. Learning every day is his thing when it comes to film and meeting new people. He has a great personality and knows camera assisting and lighting. His goal is to someday become a film producer by apprenticing after school and he would be a benefit to any production.



Stephawn Christopher Spears was born and raised in the city of New Orleans. He is an upcoming director and writer who got his start in filmmaking his sophomore year in college. He has worked on several major film set’s, such as Spike Lee’s latest film Oldboy starring Josh Brolin and Samuel L. Jackson. He trained under top industry, such Sharon Semour (Argo), Sean Bobbitt (12 Years Slave), Maureen Ryan, and Spike Lee. He now attends Chapman University for graduate school in Film



Ejaaz Mason

With over 1000 hours of on-set experience working in nearly every department, E’jaaz A. Mason is in demand. Since 2011, E’jaaz has since worked on 37 shorts, documentaries, and features, including Spike Lee’s 2012 remake OLDBOY as the stand out art department intern. He also worked on 50 music videos while maintaining a 3.5 GPA. He graduated from Dillard University in New Orleans with a Bachelors in Film May 10th, 2014 and now teaches Film and is a filmmaker.

Raised in Dallas, TX, **Christine Maiden** began winning film competitions as a sophomore in high school. While working on films such as 'There Is a New World Somewhere' (Agnes Bruckner) as a production office assistant, and video assist intern on Spike Lee's 'Oldboy', Christine continues to work on her B.A. at Dillard University in Mass Communications Film Studies. She has not only worked on film productions, but also gained experience interning for the major television network Black Entertainment Television. Since graduation, she did her graduate studies at NYU and is now Hollywood pursuing a career in Film and Entertainment.



Keith Alan Morris, M.F.A.
Program Coordinator, Film



Matt Broussard, M.F.A.
Professor of Film

HOW TO APPLY TO THE 4-YEAR DILLARD FILM PROGRAM:

Please email kmorris@dillard.edu for the application package and more information.

To contact DillardFilm directly:

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Keith Alan Morris, M.F.A.
Assistant Professor of Film
Program Coordinator
School of Humanities
Dillard University
2601 Gentilly Boulevard
New Orleans, LA 70122

Office: Cook Building, Room 127

Phone: c(917)701-7163

Twitter: @keithalanmorris @DillardFilm

www.dillardfilm.blogspot.com

Meet up face-to-face during

Office Hours: M 10-12:30p; 1:45p-3p TR;
and by appointment.

