

**GENERAL RULES**  
**The 2008 Duke City Shootout**

**SUBMISSION RULES**

1. Scripts must be 12 pages or fewer, not including this application form or title page
2. No staples, brads, binders or cover pages other than this form. Paper clips only.
3. Number each page.
4. This form is your cover page. *Fill out the first four pages*, read the legal information, print, sign and send in with your entry fee.
5. Incomplete entries will not be eligible.
6. Be aware that rewrites may be required for scripts selected by the Duke City Shootout. Failure to do so could result in disqualification.
7. Script fees are \$30 per script before April 15. Fees are \$35 per script if submitted after April 15.
8. Scripts must be postmarked no later than May 15, 2008.  
You have the option of submitting electronically via Withoutabox at:  
<http://www.withoutabox.com/login/4944>

**AWARDS**

1. Palm de Grease Jury Award for Best Movie
2. Audience Award for Best Movie
3. Best Actress
4. Best Actor
5. Best Editor
6. Best Soundtrack
7. Best Production Design
8. Best Cinematographer

This your entry form. Please print legibly.

SCRIPT TITLE \_\_\_\_\_

WRITER \_\_\_\_\_

GENRE \_\_\_\_\_

YOUR CONTACT INFORMATION

Your name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State/province \_\_\_\_\_ Country \_\_\_\_\_

Zip/postal code \_\_\_\_\_

Telephone \_\_\_\_\_ Cell \_\_\_\_\_

Fax \_\_\_\_\_

Email address \_\_\_\_\_

WHY SHOULD THE DUKE CITY SHOOTOUT MAKE YOUR MOVIE?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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TAGLINE: (one-line description)

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INSPIRATION FOR YOUR MOVIE

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WRITER'S BIO

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HISTORY OF THE SCRIPT (Previous contests or awards)

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**Duke City Shootout Terms and Conditions**

I, the undersigned, acknowledge, attest to and agree as follows:

I am authorized to submit this script to the Digital Filmmaking Institute, a non-profit corporation, dba The Duke City Shootout. The submitted script is neither subject to, nor threatened by litigation.

I agree to hold The Duke City Shootout, its owners, operators, employees and volunteers harmless from and against all claims, demands, losses, damages, costs, liabilities and expenses, including but not limited to any legal fees arising from, or in connection with any scripts submitted to The Duke City Shootout.

I agree that, to be considered, scripts shall be submitted in standard industry format.

I agree that The Duke City Shootout may use my name and/or likeness in

any pre- or post-competition publicity.

I understand that this agreement is a preliminary instrument and that I will be required to execute a more comprehensive one prior to commencement of photography.

I understand and agree that any alternative or longer format movie subsequently developed from any of the finalist movies must include the screen credit: "Developed with the assistance of The Duke City Shootout and the Digital Filmmaking Institute." In addition, any alternative or longer format movie must include five percent (5%) net participation to The Duke City Shootout. The Duke City Shootout retains all rights to the movies produced from the scripts submitted.

I understand and agree that finalists will be given a copy of their movies. Additional copies in any format will be at the expense of the undersigned.

As writer, I am expected to direct my movie with the assistance of a mentor provided by the Duke City Shootout.

Should this movie win an award, I am authorized to receive it.

In the event that I do not accept the award, I understand and agree that by doing so any and all awards will be split equally between the director and screenwriter as listed in the movie's credits.

I have read the printed entry rules and the Script Submission FAQs online at: [www.dukecityshootout.org](http://www.dukecityshootout.org). I understand them and agree to comply with them.

I understand all of the festival terms and conditions state above and agree to comply with them.

PRINT NAME \_\_\_\_\_

SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_

## **SCRIPT COMPETITION RULES**

The Duke City Shootout will select 10 scripts as finalists to be announced on or about June 4, 2008. Each finalist will be provided a set of script notes from our team of screenwriting coaches and judges. Finalists will have five days to revise the script based on the notes and resubmit to our selection panel. Judges will choose the final seven for production at the festival in July. Winners will be announced on or about June 12, 2008. Winning writers may be assigned a screenwriting mentor. Upon signing of contracts with filmmakers, pre-production will commence.

## **SHOOTING RULES**

**Directors:** Writers are strongly encouraged to direct their own screenplay. However, writers may bring a Director of their choice, at their own expense and subject to prior approval by The Duke City Shootout (DCS) or may ask the DCS to supply a Director. If there are co-writers, only one of the writers may be designated as Director. A Writer/Director may NOT act in any other capacity in their movie (e.g. Producer, DP, editor, actor, etc).

**Producers:** Experienced producers are assigned to each movie by DCS. Producers are responsible for the smooth operation of the production and are the primary contact between the DCS Production Manager and the movie's production team. **Mentors:** If available, each Writer/Director is assigned a filmmaker mentor. The mentor will offer suggestions, advice and guidance.

**Casting:** The DCS Casting Director will issue the casting call, arrange auditions and will arrange for each Director and Producer to view the auditions. Directors and Producers should work together to select cast. Directors may suggest up to two actors from outside New Mexico. The final actor selection is subject to approval by the DCS. Any actors brought to the DCS from outside New Mexico is done at the Director's own expense. DCS does not provide lodging or per diems for actors. Filmmakers must choose actors by July 6, 2008.

**Disputes:** If a dispute arises – whether creative, safety or other, the Mentor, Director and Producer will work together to resolve the dispute. If

the dispute cannot be resolved or additional input is desired, the Producer should contact the Production Manager for help. In the case where the dispute cannot be resolved between Director and Producer, the decision of the Production Manager will be final.

**DPs/Cameras:** Each movie is assigned a Director of Photography and a single High Definition digital camera. Multiple cameras may NOT be used.

**Shotgun Start:** The ceremonial Shotgun Start signaling the beginning of shooting will be held on Friday, July 25. The shooting officially kicks off on Saturday, July 26 at 7 AM. Writers/Directors, Producers and crew members must be present at the shotgun start. On this first morning, shoots cannot be scheduled to start prior to 7:00 AM.

**Shooting Dates:** Shooting dates are from Saturday, July 26 to noon on Wednesday, July 30, if necessary. Most shoots will wrap the evening of Tuesday, July 29.

**Shooting Extensions:** Except in dire circumstances, extensions to shooting time are not normally allowed. However, Producers may seek approval from the Production Manager if an extension is required.

**Shoot Hours:** The shooting day (or night) will consist of no more than 12 hours (13 hours with a 1 hour meal break) and no less than an 8 hour turnaround (that is – there must be at least 8 hours between the end of shoot on one day and the beginning of shoot on the next day).

**High Noon Handoff:** Editing officially ends at 8 am on Aug. 2. Writer/Directors must appear at the designated Handoff site at noon on Aug. 2.

**Set Etiquette:** Normal standards of professional behavior and set etiquette apply on the sets of DCS movies. Alcohol and drug use and illegal activity is prohibited.

**Non-compliance:** The Duke City Shootout management reserve the right to stop a shoot if the filmmakers do not adhere to the stated rules OR if DCS determines that the filmmakers are using unsafe techniques. Non-compliance can result in disqualification of the movie.

## **PRE-PRODUCTION**

**General:** You only have four days to shoot your movie so any amount of pre-production is helpful. The Producer is responsible for assembling the crew for pre-production meetings. If the Writer/Director is coming in from out of town or out of state, the Producer should make contact by phone or email at the earliest possible opportunity to begin discussing the needs for the shoot.

**Shot List and Storyboards:** A shot list is required and due to the Production Manager by Friday, July 20 at 5pm. Templates for shot lists are provided in the Producer's kit. The completed shot list can be submitted electronically (preferred) or as hard copy. Storyboards are encouraged but optional. If you prefer storyboarding to shot lists, you may substitute.

**Shooting Schedules:** The shooting schedule is normally generated by the 1st AD and approved by the Writer/Director and Producer. The (preliminary) shooting schedule is due to the Production Manager by Tuesday, July 22 at 5pm. Final schedules are due Friday, July 25 at 5pm. Templates for shooting schedules are provided in the Producer's kit. The completed schedule can be submitted electronically (preferred) or as hard copy.

**Changes to Shooting Schedule:** The Producer must notify the Production Manager about changes in shooting schedule (including hours, locations, number of crew and cast) as soon as possible. The changes can be phoned in to the Production Office.

## **EQUIPMENT and SUPPLIES**

**Budget:** Each movie is allocated \$1,500 for expenditures for items above and beyond what is already supplied by DCS. These items can include additional equipment, wardrobe and expendables. *All expenditures MUST be approved BEFORE purchase.* A Request Form template is supplied in the Producer's kit. DCS cannot guarantee reimbursement of unapproved expenditures and will not reimburse expenditures over the budgeted limit. All purchases (outside of rentals) become the property of the Digital Filmmaking Institute.

**Basic Equipment Package:** DCS will supply each filmmaker with a grip and electric package and a single High Definition digital camera. The basic equipment package provided is listed in the producers kit and will also be distributed electronically to all Writer/Directors, 1 st ADs and DPs.

**Equipment Pick-up and Return:** Each crew will be given a designated time to pick-up their truck and equipment. The producer is responsible (or may designate a representative) for inventorying the equipment at pick-up and at return. The Producer must ensure that appropriate crew is present and available to load equipment. All equipment must be returned to the Production Coordinator by Wednesday, July 30th at 5 PM unless arrangements have been made with the Unit Production Manager. Each producer will receive a signed receipt for returned equipment.

**Additional Equipment:** Additional equipment can be rented from DCS or from other suppliers in Albuquerque or Santa Fe. If additional equipment is desired, the Producer must submit a request to the Production Manager for approval PRIOR to renting the equipment. A Request Form template is supplied in the Producer's Kit. The additional equipment comes out of the \$1500 production budget.

## **FOOD**

DCS will supply craft services and meals (one meal per 12 hour shoot day/night) Saturday through Tuesday. The Producer will send a Production Assistant to a designated location to pick-up the daily craft services and meals at designated times. Meals are provided to crew and primary talent only. Due to limited funding, DCS cannot provide meals for extras or visitors to the set. DCS will supply meals and craft services for a maximum of 30 crew and cast members per shoot day/night.

## **POST-PRODUCTION RULES:**

Editing may begin after the first day of shooting. Movies shall be edited at the site designated by the post-production coordinator. All editing must be completed by 8 AM, Saturday, Aug. 2.

For competition purposes, completed movies must be 12 minutes or less, plus up to one minute for final credits. (Total running time 13 minutes or

less)

If a completed movie, minus credits, runs longer than 12 minutes, it will not be considered for competition.

A list of The Duke City Shootout production credits will be given to each editing team for inclusion in final credits. Movies submitted without credits will be destroyed.

Additional post-production rules and schedules will be presented to filmmakers upon arrival at the festival.

### **COMMUNICATION AND PAPERWORK**

The Production Office at The Duke City Shootout will remain open from 7:00 AM to 8:00 PM daily during the week of production to help you solve problems as they arise. Production phones will be monitored daily for two weeks prior to the shoot week should any questions or concerns arise. All calls will be returned within 24 hours. The Producer will complete SAG paperwork each day, including project information sheets, final cast list information sheet and performers production time report. Paperwork will be turned in by 7:30 PM each night, or by 7:30 AM after a night shoot to the The Duke City Shootout Unit Production Manager at the production office. Crew mail and The Duke City Shootout notices will be picked up daily when dropping off paperwork. All info sheets on cast and crew must be submitted to the Production office by Sunday, July 27, at 7:30 PM. No lunches will be delivered to your set on Monday until cast and crew paperwork is submitted.

### **MEDIA and OTHER SET VISITORS**

DCS may bring members of the media or invited guests to the sets to observe. As much advance notice as possible will be given to the producers. There will also be designated still photographers and videographers permitted on sets to document the festival. All media and photographers will be clearly identified. The media can not interfere or interrupt the shoot in progress.

