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Recycle

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RECYCLE

An Honors Thesis
presented to
The Department of Film, Theatre, and Communication Arts
of the University of New Orleans

In Partial Fulfillment of the Requirements
for the Degree of Bachelor of Arts,
with University Honors and Honors in
Film, Theatre, and Communication Arts

By
Christopher R. Smith
December 2011
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ABSTRACT

This thesis documents the creation of RECYCLE, a short narrative incorporating all of the techniques acquired at the University of New Orleans. He elaborates on the creative and practical aspects of the narrative’s production, including appendices to elaborate on the process of pre-production.
Recycle is a short dark comedy about a janitor, Ralph, who loses his job due to budget cuts. In order to get his job back, he trashes the school so they need him again.

On the surface, I was drawn to the story because of the amusing situation: a janitor who makes messes. The idea of someone doing the opposite of their job makes me smile. My inspiration for the character came from a colleague of mine named Cory Dumesnil. He was in charge of FDR—a.k.a. Formerly Dinner Ready—improve troupe, UNO’s own comedy club. With each performance, we played the same games but improvised different scenes and different characters. During one practice, Cory created a janitor character that not only lived in the scene’s location but also knew everything and was apparently cleaning the same mess the entire time. Although I had no idea of the character’s past, I knew I wanted to make a story about him. As I researched my ideas, I found out that Recycle’s scenario is not uncommon: many places cut their janitorial staff to accommodate budget cuts. In some cases, the cuts are so drastic that there is no janitorial staff whatsoever. The faculty takes turns performing cleaning duties. I felt my story fit the current economic climate and gave an escapist, humoristic perspective on the topic.

Ralph’s actor, Joshua King, was actually not meant to play the role at all. The two original actors, Cory Dumesnil and Stephen Cotton, both were set for the role but left the production; the latter actor left 24 hours before we were scheduled to shoot! However, that is not to say that I blindly asked Joshua to take over out of complete desperation. I knew him since grade school and over the past six years used him in silly
little videos I made outside of school. His acting experience has all been comedy due to his wacky personality, but he always wanted to do a serious role. Since the role of Ralph is meant to be played straight, I wanted to give him a shot. Plus, Joshua has a very expressive face, a fact especially useful in my dialogue-minimal script. He does his best work when there is no dialogue which fits the character of the simple-living Ralph.

Joshua wore a gray shirt and jeans with a ring of keys clipped to his belt loop. The look was simple, to reflect Ralph’s simple outlook on life, yet casual to reflect Ralph’s love and comfort with the job.

Henry Griffin plays Mr. Tuminello, the principal who fires Ralph. I chose Henry because of his acting experience in both short films and television, and his experience as a directing teacher in the FTCA program at UNO. Henry plays Mr. Tuminello as a businessman of sorts. His role in the firing is to rationalize the decision to Ralph. Since Henry is a teacher, he already knows how to explain to someone or to a group of people why a decision was made, thus I felt he would be good for the role.

Henry wore a collared shirt and jacket as Mr. Tuminello. It gave him more of a businessman feel. For added effect, he wore his long red hair in a ponytail.

What the script lacks in brevity, it makes up for in locations. Five out of the six locations take place in the Performing Arts Center at UNO because of the gray-white color of the walls, floor, and ceiling. Even though parts of the area were actually dusty, it appears clean and orderly. This white cleanliness was effective for when Ralph turned
on his own work and trashed the school. The janitor’s closet was very spacious and tidy. A few touches, including a small Christmas tree, made this closet seem almost like an office. The last location was at my apartment in Harahan. We decorated the couch with some duct-tape to give the impression of wear and tear. The coffee table was decorated with a mug and some scholarly books to imply Ralph’s intelligence.

Now I will go through every decision made in the look and actions of the film.

The first scene opens with a dripping faucet to set the tone, the water droplets falling like tears. When we hear the sounds of Ralph being fired, we cut to a medium-shot and a close-up of Ralph. The camera is eye-level in order to put the audience into the perspective of Ralph and make Mr. Tuminello appear to tower over him in the scene. We never reveal Mr. Tuminello’s face either because he is more menacing as a presence. The audience hears the tone in his voice, him checking off Ralph’s name, and the authority in his pace: it creates a picture in the audience’s head much stronger than what I can show. Plus, I also felt we needed to pay attention to Ralph’s reaction more because this is his life—i.e. his job—and he is now losing it.

The second scene starts off with Ralph dropping his box of belongings off outside. This is his one last look at his job, his life. We put the camera below eye-level because it felt closer to the broom’s perspective. The broom, which serves as the personification of his job, rests against the wall. Cutting back and forth between Ralph and the broom gave the idea that they were having a silent conversation with another.
Joshua, as per my instruction, played Ralph as if he was breaking up with the mop. He turns off the light, bathing the broom in darkness, and walks away.

The third scene opens with a shot of Ralph dropping off his keys. It was necessary to show this action because, as many people described, all people who are fired hand in their keys immediately, whereas Ralph kept his to finish his work. The five-second shot helped answer the question of “where the keys went” and “how did Ralph still have access to the school to trash it.” Ralph’s last walk down the hallway was shot with a Steadicam to put the audience in his perspective. As Ralph tosses his crumpled pink slip and misses, we see his feet stop for a couple seconds, contemplating. Even though we do not see his face, his feet stopping and turning around is enough to show how even a small mess stops Ralph: it is his duty. The camera becomes very low-angle, or below eye-level, as he picks up the piece of paper and stops himself to toss it because this is where he makes the decision to take charge and not throw the piece of paper away.

Following this turn of events is a montage:

Ralph’s finger presses a wad of gum under a seat. We see him in a room full of empty desks, showing the audience how he is going to go through every single one of the desks and ruin them. That way it gave the action more severity because we know what he does to one desk, he will do to all desks. The lighting was tinted orange to reflect sunset because he would be leaving at around the end of the day. Thus, since we see a window in the classroom, it would need to reflect an evening sunset.
For the bathroom part of the montage, I focused more on close-ups of actions in order to allow the audience to make the connection: he walks into a door, he tosses toilet paper into the toilet, and he walks out as water runs out from the over-flowing toilet. The sequence opens with him walking into the bathroom, but stopping first to check the hallways and making sure no one else is in the building or can see him. My director of photography, Steve Kluempers, and I both came up with the shot because we felt Ralph would be paranoid at first. His grand master plan is to trash the school to get his job back, but his messes are meant to reflect common messes he cleans up. He wants to make it look like kids are responsible for these messes; therefore he needs to not be caught.

The last sequence in the montage follows Ralph up the stairs with a spray-paint can. The whole sequence is filmed with a Steadicam so the little shake and movement would give the last and final act of the montage added intensity. We start with a close-up of the can as he walks up the stairs. The camera pans up to the can as he shakes it before panning up to Ralph’s face, focusing on his intent looking and his smirk. We chose to shoot his face also because we did not have permission to spray-paint in the PAC, so sound effects were added to let the audience know that he is defacing the wall. The choice in his graffiti, “Poop”, is intentionally juvenile but not vulgar. Ralph wants his vandalism to appear to be caused by kids at the school. So instead of choosing a more vulgar phrase, he chooses something silly that only a kid would find funny. The scene fades to black to imply a passage of time.
The seventh scene fades in on his book: a computer programming book. The reason for a book and not, say, watching TV is because Ralph probably can not afford it on his salary or chooses not to have a television because he likes to read. I always felt Ralph to be an intelligent man even though he held a simple profession. Ralph is smart and reads these technical books for fun. We cut to a shot of a bucket and spray-paint can to imply that way more vandalism was done on the school beyond what we witnessed. Ralph’s phone goes off and he talks with Mr. Tuminello. Mr. Tuminello, whose school faces inspection soon, is frantic to get Ralph back, but Ralph is very nonchalant over the phone. It isn’t until the turning point in the conversation, where Mr. Tuminello describes his dire situation, that Ralph shows any interest in the matter. To almost literally represent this turning point, the scene cuts to a close-up of him closing his book and the camera panning to his face as he mocks the principal: “I thought schools clean themselves.”

The last scene in the hallway brings Ralph’s situation full-circle. He sweeps up a small mess before picking up the crumpled pink-slip again. The shot cuts Ralph off above the shoulders. The only time we see Ralph’s face is at the very end when he turns the paper over in his hand and the camera pans up to his smiling face, amused at what he had to do in order to get his job back. He tosses the ball into the trash and the camera stays focused on the lip of the trash can as he walks off to do his job.

The score for the film, played by guitarist Graham Hall, is simple to represent Ralph’s view on life. I chose the acoustic guitar for its raw, human quality. The first song
is somber, emphasizing the “break-up” between the mop and Ralph. The second song, an old blues tune by Graham, starts off with only a few notes, just as Ralph slowly formulates his plan to trash the school. As the vandalism comes in full swing, the song picks up in a playful trot. The last song hearkens back to the earlier sad moments before fading out and, as the paper ball goes inside the trashcan, rocks out triumphantly.

After coming up with the concepts for each scene, actor, character, and location, I now must find ways in order to practically three-page script, the story calls for a lot of actions and changes in location. Shooting the whole script in one day would have been ideal but very exhausting. Instead, I opted to split the shoot across two days.

The production took place October 7th and 8th, although those were very far from my original plans. At the beginning of my thesis, I wanted to shoot sometime in April to allow me time to edit, mix sound, and find a musician for the score. In talking to Henry Griffin, whose class “Film Directing” I was taking in the spring, he pointed out how all of the tools I’d learn in that last month of class would be useless because the film would already be shot. How could I learn how to talk to actors properly if I couldn’t apply it? By his suggestion, the shoot was pushed back till August because Laszlo Fulop’s summer commitments. Laszlo and I preferred to shoot when he would be available in case anything was to come up during the shot. More scheduling conflicts pushed the shoot back until Labor Day Weekend, a time when everyone’s schedule lined up. Unfortunately, Tropical Storm Lee touched land and threatened my area with tornado warnings, so I cancelled the shoot for my crew’s safety. The next best weekend wound
up being the 7th and 8th of October, incidentally also Fall Break. The date gave us one huge advantage: shooting on Friday would be easy. The FTCA office would be open because administration needed to show up for work even on holidays, meaning if we needed access to other areas we had people there who we could talk to. Since it was Fall Break, there were no classes, thus no students roaming around the building. With the exception of an occasional graduate student wandering the hallways, we filmed practically uninterrupted.

The first factor into my schedule was actually Ashley Hunter, my sound mixer. Due to conflicts with her work schedule in Mandeville, she could only make the first day of shooting. This caused all of the dialogue scenes and any supplemental sound effects to be shot on the first day. This situation worked to my advantage in working with Henry Griffin. By shooting the first scene at the beginning of the first day, I was able to cut Henry after an hour. Henry is a very busy man and I am very thankful his schedule was open enough for my shoot; so I definitely wanted to wrap him—or shoot all of his scenes—as fast as possible.

The second factor into my schedule was the actor Joshua King. Originally, we talked about shooting Friday and Sunday because he had a commitment early Saturday afternoon. After some discussion, we changed the last day to Saturday, allowing us to wrap shooting a day early but limiting our time to only six hours with Joshua.

The last factor was locations, particularly the janitor’s closet. My original janitor’s closet became unavailable by the weekend of the 7th and 8th. A few days before the
shoot, right as I was rewriting the scene to take place in another area, I stumbled upon
the janitor’s closet on the 3rd floor of the PAC. It was perfect! I talked to Sara Fanelli, the
FTCA office manager, and she gave us permission to use it as long we only shot during
her office hours on Friday. Thus, Friday would be only day we could film in that area.

The production went as follows:

On the first day, we shot the first scene between Ralph and Mr. Tuminello,
wrapping Henry Griffin. Immediately after the first scene, we filmed Ralph saying
goodbye to his closet, wrapping the closet location. Originally we were slated to shoot
the bubble-gum scene next because we had permission to use the classroom all
weekend. However, I knew time was short and that we could film those scenes later
without sound. The crew moved to my apartment in Harahan, the location of Ralph’s
apartment. After taking a 30-minute break, we filmed the apartment scenes just as
Ashley Hunter needed to leave. I wrapped the sound department and declared the first
day of shooting finished. Total hours: 6 hours. Total shots: 12.

On the second day, it was only Joshua, Steve, and me. We used the classroom
mentioned before as a base camp to hold all of our equipment. We first filmed the
scenes I knew we planned for: the bubble-gum scene, the first hallway scene, and the
bathroom scene. With an hour left, we filmed a few cutaways involving Joshua before
we wrapped him. The last hour involved filming cutaways at my apartment because I
knew with huge close-ups no one would be able to tell that we completely switched
locations. For instance, for the bathroom scene, the shot of Ralph checking the hallway
before entering the bathroom and the shot of his feet leaving the bathroom were filmed at UNO. The shot of the toilet paper hitting the water in the toilet was filmed at my apartment 30 minutes away. Total hours: 9 hours. Total shots: 19.

*Recycle* had just as many loyal crewmembers as it had new colleagues. Although I prefer to pick a small, close-knit crew I know very well and am comfortable with, I actually had to go outside my comfort zone and take some chances. The best example is my Director of Photography.

My biggest collaborator on this project outside my thesis advisor was my Director of Photography, Steve Kluempers. He served as not only the Director of Photography and created the lighting scheme, he also functioned as camera operator, grip, and gaffer, meaning he set up and lit the scenes himself. I actually never met Steve before this project. I went through two DPs who both dropped out, leaving me without a DP a week before shooting. Steve was referred to me by one of my bosses. I work as a wedding videographer and the company hired Steve a couple weeks prior. My boss informed me that Steve had film-set experience and might be useful. He has a Bachelors and Masters in Photography and works almost full-time on film productions in Baton Rouge as an Assistant Camera, although he has experience as both a Grip and Electric too. Not only did he help bring my storyboard to life, but he proved essential for filling logical gaps in my story. For instance, I never had Ralph act nervous when I envisioned the trashing montage, but Steve pointed out how Ralph would most likely be nervous and check around the hallways to make sure no one saw him. His biggest influence
came with the spray-painting scene and the last scene, both of which were his idea after my original ideas proved impossible to execute. Lastly, he was very respectful. He always listened to me and tried to work with how I envisioned the shots. If he disagreed, he took my opinion over his own because it was my project. I am grateful to have worked with him and would gladly work with him again.

Ashley Hunter served as my sound mixer, although she took many roles as both assistant camera and script supervisor. I chose her because she proved very useful and skilled as sound mixer for my Intermediate Film Production short film. Not only did she get consistent and clear sound, she would point out when the actors would make minute differences in their performance. For Recycle, she recorded sound along with keeping track of camera and sound logs for me. When it came to the few dialogue scenes, she would be able to point out exactly when a performance was not consistent. For instance, in the apartment scene, she pointed out when Joshua turned the page on his book on a different word and when he stuttered one too many times.

David Parker was my boom operator. I chose him because I really needed a boom operator and since I knew him and he was free, I thought he could do the job.

Graham Hall wrote the score for the film. Although he is neither a professional musician nor went to school for music, he played guitar for many years and he was willing to help his friend out.
Lastly, Ivonne Kubitzas served as a Special Effects department. She was very skilled with Photoshop and did the “Poop” graffiti for me. She helped me out because I gave her some advice on how to shoot her 3510 project.

My biggest decision in choosing equipment for my thesis was opting to shoot with two Canon 60D cameras instead of shooting with the HVX 200 provided by the school. I work as a wedding videographer for a company called CV Films based out of Baton Rouge. For our wedding shoots, we use Canon 5Ds, 60Ds, and 7Ds. Firstly, because I have been using this equipment intensely for the past ten months of being employed at CV, I am most proficient with these cameras, plus the DSLR cameras are much easier for fast-paced shooting. Videography requires on-the-fly type of shooting and Canon DSLRs are user-friendly enough to quickly toggle white-balance, exposure, focus, and shutter speed. What takes three minutes to set up on the HVX 200 can take only twenty seconds on a DSLR camera. I can save almost an hour worth of work just through the quick set-up options on DSLRs.

As a photography graduate, my Director of Photography Steve Kluempers knew how to work both the HVX and the Canon 60Ds, but he preferred to work with the 60Ds.

A Canon 60D is also one-fourth the size of the HVX, which was particularly useful for the first scene. During Ralph’s firing, we shot two cameras at once, one with a 35mm and another with an 85mm. The set was very cramped and would have been impossible to shoot two cameras at once with an HVX.
I chose to record sync sound for video on only one day for one main reason: my sound mixer Ashley was only available for the first day of shooting. I searched high and low for a skilled sound mixer, but no one was available. To accommodate this problem, all of the dialogue scenes and some sound effects were filmed on the first day. For the last day of shooting, we did not record sound. I felt I made the right decision because shooting went twice as fast on the last day even though we had twice as many set-ups as the first day of shooting. As luck would have it, our sets in the PAC were shared with a non-UNO production using the hallway to do auditions. Even if we did record sound, the auditions would have bogged our shoot down and ruined takes. For instance, during the bubblegum scene, screams were constantly heard from an audition a couple of classrooms down.

The time we saved shooting with sync sound was made up in the post-production process. Because majority of the film had no sound, I had to manually create the sound from scratch for almost the entire film. A room-tone, or the natural sound of an environment, from the janitor’s closet was used for the entire school. Using pre-recorded sound effects and recording new sound effects, I created a whole new sound environment for my film. For instance, for the spray-painting scene, I recorded footsteps, spraying, and can shaking in my apartment to fill in all of the missing sound effects.

In the practical application of certain scenes, we reworked or altered scenes due to changing logistics.
Originally, the script called for Ralph to spray-paint the floor of a gym with the first two letters of a vulgar four-letter word. This scene had to be changed for two reasons. The first reason had to do with the location. In the process of trying to schedule a reshoot after the Tropical Storm Lee shooting weekend, I lost the location and had to keep all of my shooting within the PAC. Secondly, my first DP, Sean Richardson, dropped out of the project because he had his first directing gig. He was proficient in Photoshop and would have been able to add the digital effects onto the scene.

At the shoot, Steve noticed a brick wall on the 3rd floor stairway. He thought it was a fantastic environment because it had a different aesthetic than the blank gray-white walls of the PAC. We knew spray-painting was necessary because the gym scene was a huge scene. It took the vandalism to a bigger scale. But with no gym and possibly no special effects, how would we show Ralph spray-painting without actually showing it and make it seem more intense than the previous actions? Solution: We shot the scene focusing on Ralph’s face just in case I could not find anyone to do digital effects. I knew sound effects would fill the mental gaps for the audience. We also filmed this with Steadicam, as previously stated, for added intensity.

In the script Ralph left the frame and then we saw him reading in his apartment. I thought this transition would be okay and not too jarring. However, in screening the rough cut to several people, almost everyone across the board including faculty members were disappointed in not seeing Ralph’s graffiti. It really hurt the film.
The next option was to shoot video of the brick wall and try to add text on top of the video in a graffiti design. On Avid, we experimented with typing text over the image and then blurring the letters to give the illusion of spray-paint texture. Unfortunately, type fonts look too blocky to realistically be spray-paint. Thankfully, IvonneKubitza, a classmate from Danny Retz’s 3520, knew Adobe Photoshop very well and was able to create an image of the wall with a much more realistic design for the graffiti.

However, the change in the spray-paint scene affected the last scene. The original last scene, playing off the gym scene, had Ralph walking back to his graffiti and wiping down the floor with a rag. This scene had to be scrapped because we no longer had the location, nor would be able to show Ralph cleaning a mess that did not exist. After brainstorming with Steve and Josh, they came up with an alternate ending: Ralph, back at the job, sees the crumpled paper, holds it for a moment, and tosses it in the trashcan. The new scene made the story come full circle and I felt it was better than the original.

Filming a scene, even a small close-up, can be challenging. Some shots required some tricky set-ups. In the bubble-gum scene, there is a close-up of Ralph’s hand pressing the gum underneath the table. The real desk was too low to the ground to effectively light and shoot the close-up. We had the desk and Joshua on top of a table performing the scene so we could have proper lighting and framing.

Through the hard work of my crew and thorough planning with my advisor, I created the short film Recycle. My decisions before, during, and after the production
shaped the visual and aural aspects of the story while the actors and my crew brought it all to life.
APPENDIX A

Recycle – Fifth Draft
Recycle

By

Chris Smith

5th Draft
INT. RALPH'S OFFICE - DAY

A small, shabby closet, fit for only a janitor. RALPH - late 20s, a nice, simple fellow - sits in a chair next to the sink, clad in his usual gray janitor attire, a PINK SLIP in his hand. His MOP rests against his shoulder. The principal, MR. TUMINELLO - a much older and grittier gentlemen - towers over him, a CLIPBOARD in his hand.

RALPH
I'm what?

MR. TUMINELLO
I'm sorry, Ralph. You worked very hard, but a decision was made.

RALPH
I'm fired?

MR. TUMINELLO
Cuts are cuts. They need to happen, so why not you?

Ralph stares down at his desk.

RALPH
All the work I've done--

MR. TUMINELLO
--is done. Please gather your things.

RALPH
But...

Mr. Tuminello about-faces and heads out the door, leaving Ralph confused and nauseated. He turns to his mop as if expecting answers.

INT. CLOSET - DAY

Shelves are filled with cleaning supplies. Ralph sets down his MOP in the corner.

He stands at the doorway, somber, giving his job one last look. He turns and closes the closet door.
INT. HALLWAY - DAY

Clean and reflective. Ralph, a BOX OF BELONGINGS under his arm, makes his way out of the school. As he passes by a trashcan, he crumples up his pink slip and tosses it aside.

The PAPER BALL hits the rim and lands on the floor.

He stops and turns: he missed.

His HAND picks up the paper ball and he is about to toss it in the trash can when he suddenly jerks himself to a stop.

He eyes the paper ball, and then the trashcan. His hand crushes the paper ball and throws it back on the floor as he walks back toward the school.

INT. GYM - DAY

Ralph walks across the gym floor with loud SQUEAKS. Behind him, he spray-paints a large "U" right next to his large "F". He starts the next letter.

INT. BATHROOM - DAY

Empty except for Ralph tossing toilet-paper into an open TOILET.

INT. HALLWAY - DAY

The bathroom door opens and Ralph’s FEET emerge. A POOL OF WATER slowly follows.

INT. ANOTHER CLASSROOM - DAY

Ralph chews. Chews. Blows a BUBBLE.

A phone softly rings.

He bites off a piece of the bubblegum in his mouth and sticks it under one of the desks. The phone ringing gets louder.
INT. RALPH’S APARTMENT - NIGHT

Small and tidy. Ralph rests on his couch, a BOOK propped open on his lap. The phone on Ralph’s coffee table rings. His HAND grabs the receiver and puts it to his ear.

RALPH
Hello?

Ralph doesn’t take his eyes off his book.

RALPH
Mr. Tuminello! How are things at McKinley High?
(beat)
You don’t say.

Ralph closes his book and looks up, grinning.

RALPH
But I thought schools cleaned themselves?

INT. GYM - DAY

Ralph wheels over a mop and bucket to the trail of liquid he left on the floor. Whistling triumphantly, he begins to mop up his mess.

THE END
APPENDIX B

Throughline
Throughline:

Even the smallest of jobs is essential.
APPENDIX C

Script Analysis
Script Analysis: *Recycle*

My script *Recycle* is a black comedy about a janitor who, after being fired by the principal for budget cuts, trashes the school in order to prove to the school how much they need him. The throughline of the story is “Even the smallest of jobs is essential.”

The protagonist is Ralph, the janitor. He is a simple fellow who enjoys his job very much. He could have probably shot for a higher profession but he enjoys the simplicity and efficiency of his job, plus he is a really good at it. The antagonist is Mr. Tuminello, the principal. He fires Ralph due to budget cuts because although Ralph is essential to keeping the school clean, Mr. Tuminello knows it is easier to cut the janitorial section of the faculty than other parts that might hurt the education of the students or the teachers. The givens are that Ralph is a janitor who got fired due to budget cuts.

The script starts in the middle of Ralph’s firing. Ralph does not know how to take the news although Mr. Tuminello reassures him it is not personal: it had to be done. Ralph puts away his mop, after scanning his closet, closes the door on his job. Walking down the hall, he notices a spill in one of the classrooms. Suddenly he gets an idea that spawns a montage of messes: he trashes the bathrooms, the classrooms, the gym, and even the desks. He gets a call at home where Mr. Tuminello pleads for him to come back. The script ends with Ralph whistling and once again, cleaning up messes, the thing he does best.

The beginning of the film keeps Ralph mostly at a distance using medium shots and wide shots because he is considered insignificant at the school, hence why he is fired. When Ralph is fired, he is sitting down and his shots remain eye-level while Mr. Tuminello’s shots are low-angled. As Ralph makes more messes, the camera is placed closer and closer to him. He becomes more in control. The messes are almost all emphasizeed by close-ups. In the gym, the camera pans screen left and only then do we see feet pass by and a stream of liquid squirt on the ground. In the next shot, the camera shoots a long shot where a trail of liquid lines the forefront while Ralph makes another line in the background.
APPENDIX D

Scene Analysis
Scene: First scene – Ralph is fired

FIRST DRAMATIC BLOCK

A small, shabby closet, fit for only a janitor. RALPH – late20s, a nice, simple fellow - sits at his desk, clad in hisusual gray janitor attire. His MOP rests against hisshoulder. The principal, MR. TUMINELLO - a much oldergentlemen - towers over him. Ralph: “I’m what?”

Mr. Tuminello: “We’re sorry, Ralph.”

Ralph: “I’m fired?”

SECOND DRAMATIC BLOCK

Mr. Tuminello: “You worked very hard and we appreciate everything you done, but a decision had to be made. You know these cuts hurt everyone.”

THIRD DRAMATIC BLOCK AND FULCRUM

Ralph: “All the work I’ve done…”

Mr. Tuminello: “It’s done. Please gather your things.”

FOURTH DRAMATIC BLOCK

Mr. Tuminello about-faces and heads out the door, leavingRalph confused and nauseated. He turns to his mop as ifexpecting answers.
APPENDIX E

Script Blocking
INT. RALPH’S OFFICE - DAY
A small, shabby closet, fit for only a janitor. RALPH – late20s, a nice, simple fellow - sits at his desk, clad in his usual gray janitor attire. His MOP rests against his shoulder. The principal, MR. TUMINELLO - a much older gentleman - towers over him.

RALPH
I’m what?

TO INQUIRE

MR. TUMINELLO
We’re sorry, Ralph.

TO ALLEVIATE

RALPH
I’m fired?

TO MAKE CLEAR

MR. TUMINELLO
You worked very hard and we appreciate everything you done but a decision had to be made. You know these cuts hurt everyone.

TO PUT IN PERSPECTIVE

Ralph stares down at his desk.

TO SOAK IN

RALPH
All the work I’ve done...

TO GRIEVE

MR. TUMINELLO
It’s done. Please gather your things.
TO ENFORCE

Mr. Tuminello about-faces and heads out the door, leaving Ralph confused and nauseated. He turns to his mop as if expecting answers.

TO LOOK FOR SUPPORT

INT. CLOSET - DAY
Shelves are filled with cleaning supplies. Ralph sets down his MOP in the corner.

TO LEAVE BEHIND

He stands at the doorway, somber, giving his job one last look.

TO SAY GOODBYE

He turns and closes the closet door.

TO MOVE ON

INT. HALLWAY - DAY
Empty and clean except for a CRUMPLED BALL OF PAPER on the ground. Ralph bends down and picks it up as he makes his way out the building with a small box of belongings under his arm.

TO OBEY

HIS FEET come to a halt. He backs up. Through the crack of the door –

A NASTY SPILL

TO EVALUATE

He creeps over and edges the door open to stare at it - He looks up suddenly.

TO FORMULATE

INT. GYM - DAY
Ralph walks across the gym floor with loud SQUEAKS. Behind him he squirts RED LIQUID from his WATER BOTTLE.

TO AVENGE

INT. CLASSROOM
Ralph tosses crumpled balls of PAPER into the TRASHCAN. The pile rises above the rim and with one last paper ball, Ralph knocks it over.

The contents SPILL everywhere.

TO AVENGE

INT. BATHROOM - DAY
Empty except for Ralph tossing toilet-paper into an open TOILET.

TO AVENGE

INT. HALLWAY - DAY
The bathroom door opens and Ralph’s FEET emerge. A POOL OF WATER slowly follows.

TO AVENGE

INT. ANOTHER CLASSROOM - DAY

He bites off a piece of the bubblegum in his mouth and sticks it under one of the desks. The phone ringing gets louder.

TO AVENGE

INT. RALPH’S APARTMENT - NIGHT
Small and tidy. Ralph rests on his couch, a BOOK propped open on his lap.

TO AWAIT THE INEVITABLE

The phone on Ralph’s coffee table rings. His HAND grabs the receiver and puts it to his ear.

TO HEAR

RALPH
Hello?

MR. TUMINELLO
Hey, Ralph.

TO APOLOGIZE

Ralph doesn’t take his eyes off his book.
TO WAIT

RALPH
Mr. Tuminello! How are things at McKinley?

TO LOITER

MR. TUMINELLO
Well, frankly. The School is terrible. It looks terrible. Ever since you left.

TO BEG

Ralph closes his book and looks up, grinning.

TO TRIUMPH

RALPH
You don’t say.

TO ACCEPT

INT. GYM - DAY
Ralph wheels over a mop and bucket to the trail of liquid he left on the floor. Whistling triumphantly, he begins to mop up his mess.

TO WALLOW IN SUCCESS
APPENDIX F

Character Breakdown
Casting Breakdown

Ralph: “Seeking adult male in short comedy. He is a janitor laid off from his high school, must look scrawny and in his 30s, and has some knowledge of cleaning.

Mr. Tuminello: “Seeking older male in short comedy. He is a principal of a high school and must look in his 50s.”
APPENDIX G

Shot List
Shot List – “Recycle”

Template:

Master Shot – One shot, usually a wide-shot, of the entire action for editing purposes.
XLS – Extreme Long Shot (far away)
LS – Long Shot (whole body is in frame)
MS – Medium Shot (Lower-half or upper-half is in frame)
CU – Close-up
XCU – Extreme Close-up
Insert – A shot of an object, usually a close-up

Scene 1 – Janitor’s Closet

Shot 1 – MS, Over-the-Shoulder of Ralph (whole scene)
Shot 1A – MS of Mr. Tuminello, low angle (whole scene)
Shot 1B – CU, Over-the-Shoulder of Ralph (whole scene)
Shot 1C – CU of Mr. Tuminello, low angle (whole scene)

Scene 2 – Janitor’s closet

Shot 2 – MS of Ralph getting up, staring at mop, and leaving (whole scene)
Shot 2A – CU of mop (insert)
Shot 2B – LS, Mop Over-the-Shoulder of Ralph leaving (whole scene)

Scene 3 - Hallway

Shot 3 – Master Shot (whole scene)
Shot 3A – CU of Ralph crumpling pink slip and tossing it (Flycam scene)
Shot 3B – CU of paper hitting floor, pan up as Ralph picks it up, stops, and pan down as Ralph drops the ball and walks away
Shot 3C – CU of Ralph stopping and turning to see he missed the trashcan
Shot 3D – CU of crumpled pink slip on ground (insert)
Shot 3E – XCU pan of Ralph’s face to ball, and throwing the crumpled pink slip on the ground
Shot 3F – Same as Shot 3C, when Ralph throws the crumpled pink slip on the ground again and leaves

**Scene 4 – Hallway Corner**

Shot 4 – LS Ralph shaking a spray can
Shot 4A – CU of Ralph’s hand shaking the spray can
Shot 4B – LS as Ralph stops to shake can while kneeling
Shot 4C – CU of spray on floor (CU)
Shot 4D – CU Ralph as he intently sprays, low angle

**Scene 5 – Bathroom**

Shot 5 – CU of toilet (insert)
Shot 5A – CU of feet leaving bathroom door and water flowing under the door crack (insert)

**Scene 6 – Classroom**

Shot 6– MS of Ralph chewing gum, taking out gum, and bending down
Shot 6A – XCU of Gum pressed up against desk (insert)
Shot 6B – LS of Ralph putting the gum under the desk and moving to another desk (whole scene)

**Scene 7 – Apartment**

Shot 7 – Master Shot (whole scene)
Shot 7A – CU of bucket, spray can, etc. on floor (Insert)
Shot 7B – MS of Ralph as he answers phone (whole scene)
Shot 7C – CU pan from book page to Ralph answering phone call (whole scene)
Shot 7D – XCU of page being turned in Ralph’s book a few times (insert)

**Scene 8 – Gym**

Shot 8 – LS of Ralph walking to spray-paintstain, bending down, and wiping floor
Shot 8A – CU of Ralph wiping floor
APPENDIX H

Photo Storyboard
APPENDIX H

Shooting Schedule
Friday

9AM – 11:30AM – Scene 1/Scene 2

1 & 1B – MS and CU of Ralph
1A & 1C – MS and CU of Mr. Tuminello
2 – CU of Ralph getting up
2B – LS of Ralph leaving, OTS of Mop
2A – CU of mop (insert)

11:30AM – 1:30PM – Scene 6

1B – LS of Ralph going to another desk
1 – MS of Ralph

1:30PM – 2:30PM MOVING

2:30PM – 4:30PM – Scene 7

7 & 7A – LS and CU of Ralph on the phone
7B – CU of book to Ralph

Saturday

9AM – 12PM – Scene 5/8

5 & 5A – LS and CU Ralph shakes can
5C–LS of Ralph shaking
5D – CU of Ralph intent
8 – LS of Ralph cleaning his mess
8A – CU of Ralph cleaning mess

12PM – 3PM – Scene 3

3 – Master Shot
3B – MS of feet as ball falls
3C – CU of Ralph turning around
3E – XCU of Ralph to ball
3A – Dolly, CU of Ralph to ball, crumpling it up

3PM – 4PM – Scene 2/Scene 4

4 & 4A – XLS and MS of Ralph checking the hallway
APPENDIX J

Actor Permission Forms
# ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts 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 motion picture tentatively entitled **Recycle**.

I hereby grant to the UNO Film, Theatre, and Communication Arts, its 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 you 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 Film, Theatre, and Communication Arts, your 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 Film, Theatre, and Communication Arts 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 and agree that any commitments beyond the scope and intent of this release are the sole responsibility of the above named production, or its duly appointed representative(s) and NOT the UNO Film, Theatre, and Communication Arts.

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.

<table>
<thead>
<tr>
<th>Name:</th>
<th>Joshua King</th>
</tr>
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<tbody>
<tr>
<td>Address:</td>
<td>2326 Apt. 1 Magazine St.</td>
</tr>
<tr>
<td>Telephone:</td>
<td>225-270-8937</td>
</tr>
<tr>
<td>Signature:</td>
<td>[Signature]</td>
</tr>
<tr>
<td>Character Name:</td>
<td>Ralph</td>
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<tr>
<td>Producer Signature</td>
<td>[Signature]</td>
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<tr>
<td>Date:</td>
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<tr>
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I hereby certify and represent that I am over 18 years of age and have read the foregoing and fully understand the meaning and effect thereof.

Name:  
Address:  
Telephone:  
Signature  
Character Name:  
Producer Signature  

Date  
Producer Telephone  

53
APPENDIX K

Location Permission Forms
STUDENT PRODUCTION LOCATION CONTRACT

DATE: 08/29/11

Permission is hereby granted to **Chris Smith** (hereinafter referred to as "Student Filmmaker") by **Sara Farfalli** (hereinafter referred to as "Owner/Agent"), to use the property located at PAC 3rd Floor, PAC Room 313 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; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 3 Days beginning on **October 7, 2011** at 9:00 AM (Day & Date) and ending on **October 9, 2011** at 4:00 PM (Day & 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, herein above mentioned, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker and The University of New Orleans Film, Theater, and Communication Arts free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

**Chris Smith**

**Sara Farfalli**

ADDRESS: PAC 3017
New Orleans, LA 70148

TELEPHONE: 504-280-6317
STUDENT PRODUCTION LOCATION CONTRACT

DATE: 10/7/11

Permission is hereby granted to Chris Smith (hereinafter referred to as "Student Filmmaker") by Chris Smith (hereinafter referred to as "Owner/Agent"), to use his apartment at 530 S. Citrus Blvd., Apt. 1301, New Orleans, LA 70123 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; said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same therefrom after completion of filming.

The above permission is granted for a period of 2 Days 0 Weeks, beginning on 10/1/11 Saturday (Day & Date) and ending on 10/8/11 Saturday (Day & 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, herein above mentioned, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker and The University of New Orleans Film Program, Theater, and Communication Arts free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

Chris Smith
STUDENT FILMMAKER

10/7/11
DATE

Chris Smith
OWNER/AGENT

10/7/11
DATE

ADDRESS: 530 S. Citrus Blvd., Apt. 1301

Hibiscus, LA 70123

TELEPHONE: 504-800-0200
APPENDIX L

Camera Log
**UNO FILM**  
The University of New Orleans  
Film, Theater, and Communication Arts  
2000 Lakeshore Drive - PAC 307  
New Orleans, Louisiana 70148  
Office: 504-280-6317 - Fax: 504-280-6318

**COURSE NAME AND NUMBER:** EICA 5009  
**Scene: Horros Thesis**  
**PROD. #:** 1  
**PRODUCTION TITLE:** Recycle  
**PRODUCER:** Logaio Huq  
**DIRECTOR:** Chris Smith

---

**CAMERA DEPARTMENT SHOOTING LOG**

**DATE:** 07 OCT 2011  
**DIRECTOR OF PHOTOGRAPHY:** Steve Klumpen

**CAMERA OPERATOR:**  
**FIRST ASSISTANT:**  
**SECOND ASSISTANT:**  
**CAMERA:**  
**SERIAL NUMBER:**

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**CAMERA DEPARTMENT SHOOTING LOG**

**DATE:** 07 OCT 2011  
**DIRECTOR OF PHOTOGRAPHY:** Steve Klumpner  
**CAMERA OPERATOR:**  
**FIRST ASSISTANT:**  
**SECOND ASSISTANT:**  
**CAMERA:**  
**SERIAL NUMBER:**

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APPENDIX M

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### SOUND REPORT

**DATE:** 07 Oct 2011  
**SOUND MIXER:** Ashley Hunter  
**BOOM OPERATOR:** David  
**LOCATION:**  
**TIME CODE:** FR/S  
**ROLL NO:** I  
**SAMPLING FREQUENCY:**  
**HEAD TONE:** dBM

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<td>truck in BG</td>
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APPENDIX N

The Final Cut DVD