

Summer 8-10-2016

GRAND: A Short Film

Joshua R. Pereira
University of New Orleans, jrperei1@uno.edu

Follow this and additional works at: <https://scholarworks.uno.edu/td>



Part of the [Film Production Commons](#), [Other Film and Media Studies Commons](#), [Screenwriting Commons](#), and the [Visual Studies Commons](#)

Recommended Citation

Pereira, Joshua R., "GRAND: A Short Film" (2016). *University of New Orleans Theses and Dissertations*. 2235.

<https://scholarworks.uno.edu/td/2235>

This Thesis is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Thesis in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Thesis has been accepted for inclusion in University of New Orleans Theses and Dissertations by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

GRAND: A Short Film

A Thesis

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

Master of Fine Arts
in
Film & Theatre
Film Production

by

Josh Pereira

B.A. Louisiana State University, 2013

August, 2016

Copyright 2016, Joshua Pereira

Table of Contents

Abstract	iv
Chapter 1. INTRODUCTION // INSPIRATION	1
Chapter 2. THE WRITING OF <i>GRAND</i>	5
Chapter 3. PRE-PRODUCTION	10
Chapter 4. DIRECTING <i>GRAN</i>	14
Chapter 5. CINEMATOGRAPHY	17
Chapter 6. PRODUCTION DESIGN.....	22
Chapter 7. EDITING.....	27
Chapter 8. SOUND AND MUSIC	29
Chapter 9. FILM INFLUENCE: <i>A MAN ESCAPED</i>	32
Chapter 10. THE ANALYSIS OF <i>GRAND</i>	35
Chapter 11. CONCLUSION	38
Works Cited	39
Appendices	
Appendix A: Shooting Script.....	40
Appendix B: Stripboard Schedule	56
Appendix C: Cast & Crew List.....	59
Appendix D: Initial Budget.....	61
Appendix E: Final Budget	63
Appendix F: Performance Releases	65
Appendix G: Location Contract and Release.....	75
Appendix H: Original Music Licensing Agreement	79
Appendix I: Film Reference.....	81
Vita.....	82

Abstract

In this paper I will describe the creative process throughout the making of my short film thesis GRAND. I will describe this in three parts: pre-production, wherein I will detail developing the concept, writing the script, and funding/preparing for production; production, wherein I will detail the set construction, visual planning, and the day-to-day operations on set; and post-production, wherein I will detail the editing of the film and the composition of the score. All of this will be framed in reference to the proposed theme of the film, and I will conclude by evaluating whether or not the finished short film achieves what I initially set out to achieve.

Keywords: short film, GRAND, piano, war, Josh Pereira

CHAPTER 1

INTRODUCTION // INSPIRATION

“Only the perverse fantasy can still save us” –Goethe, to Eckerman (Vogel Epigraphs)

GRAND was born from a concept I have developed for many years. Being that the thesis film would be the culmination of my film education, I decided to engage with a project that was not only a challenge, so as to prove that I was qualified, but also a story that I was deeply and personally involved with. I normally approach filmmaking with a sense of detachment instead of sentimentality, but I felt that allowing myself to be irrevocably connected to the project, its story, and its themes, would allow only two possible outcomes: a great success or a grand failure.

My relationship with art has been tenuous at best. Much like the sense of extremes which formed the starting point for GRAND, I often find myself between passionate admiration and devotion to creativity, and explicit disdain and loathing for art and its processes. I wanted to tackle this issue with my film – but, unlike my other films which were about others and not myself, there was no way I could avoid or block the problem. If I was going to make a movie about a deeply rooted feeling of my own, I would have to engage with it and that meant leaving the safety of fantasy that art provides.

This is not to say I am averse to pain; on the contrary, I welcome it because I feel it develops character. However, I think it is important to focus on the right kinds of pain. Some struggles progress you forward, while others lead to stagnation or regression. I believe part of the reason I am a creator is because of the security that art provides: in the worlds of my stories, I am not held accountable for my thoughts, feelings, and actions. Instead, my characters are, and because of this I can remain removed and distance myself from the weight of their decisions – while secretly controlling every word they speak, each step they take, every blink of their eye. I wield unlimited power and suffer none of the consequences.

Of course as director, I had a large degree of control over the film, but a team of nearly fifty individuals, each with their own goals and fears, contributed to the flood of decisions that led to this film’s creation. I could not have made this film in a vacuum, nor could I have crafted it alone. This film belongs to each and every one of them as much as it does to me. We truly share this creation, and the terms of each individual’s involvement are inseparably embedded into every frame. However, one portion of GRAND remains solely my own responsibility, then and now irrevocable and unmovable, and I consider this the film director’s burden: the cinematic experience.

In Film: The Creative Process, John Howard Lawson articulates the unique position of the filmmaker:

Beginning with his tools and with the world of sight and sound, the artist proceeds to arrange and organize the available materials; every step that he takes – the placing of camera and microphone, the duration of each shot, the cutting of film and sound track- create something that is peculiarly his own, bearing the stamp of his personality or purpose. This *something* [author's italics] cannot be absolutely new, because it is made of materials that are already there. What is new is the interpretation or sensibility or vision supplied by the creator of the film. ... He is affected by the experience of all the arts, because all are part of his heritage, his consciousness of himself and his world. But he has been attracted to cinema, not by its similarity to other arts, but by its unique potentialities. (221)

I said before that my creative process usually centered on detachment from the work itself, but Lawson suggests that “the stamp of [the artist’s] personality or purpose” is what allows available materials to become unique according to the artist’s personal worldview. I saw the potential of realizing cinema’s “unique potentialities” with GRAND. I knew that if I were to make something truly unique, I would have to make a film purely about myself; accordingly, it is no surprise that I looked first to my heritage for inspiration.

The concept was born from a conversation I had with my father speaking about my grandfather. My grandfather worked as a union factory roughneck by day, but he spent his nights abusing alcohol and performing jazz in popular New Orleans nightclubs. He was phenomenal. His playing was professional, often transcendent, and skilled; I remember fondly that he could play any instrument put in front of him. Whatever failings he had as a man, and he admittedly had many, he made up for with the spirit of his music.

My father, however, was no transcendent musician. In fact, my grandfather would not allow it. He made it explicitly clear that music was his talent and his burden (he blamed his alcoholism on jazz), and he wanted to have sole ownership of that experience. So instead, my father chose to excel in sports and business. He notably learned only one song on the organ, the only song my grandfather would teach him. Fast forward many years later and I had taken up music, started an alternative rock outfit, and began playing shows across southeastern Louisiana. Throughout the process of learning to play, (my brother and I had no formal training in music), I noticed my father excited at the prospect of learning to play himself. I could tell that he wished he had, but I knew why he did not: my grandfather, though great, was a violent and threatening man.

After we played some shows, began booking more, and the idea that this was ultimately a failed attempt to emulate our storied grandfather was proven false, I could tell that my father was pleased. We finished playing one night, and he congratulated me after the show; but I could tell he wished it was him on stage. I remember he said to me: “I could have been a great musician, if I just would have sat at the organ and learned to play.” It struck a chord with me and has never left. He was implying that the music existed inside of him, he simply had no means of releasing it. There was no way for him to give form to his thoughts and feelings. After much thought I realized that the medium of music itself was useless. My father was right – had he learned to play an instrument, he could have expressed what I knew he felt and put it in a form that others could engage with. I know this because I once felt like he did.

I believe my father and I felt the same thing, but we employed two radically different approaches. I wanted to make art as an expression of my passion, so I went out and I did. I created wantonly and without restraint, and as a result, the technical knowledge of form was learned as a byproduct. I put myself through a series of creative struggles, and I emerged with an arsenal of expressive tools and mediums with which to transform the intangible world of ideas into palpable experiences. But the truths I was giving bodies to, the thoughts and feelings that were their wellspring, they were no better or worse for this distinction – they existed in their purest form removed from form, firmly rooted in the realm of ideas and concepts where they originated from and will remain always.

Now what my father said meant so much more to me. “I could have been a great musician, if I just would have sat at the organ and learned to play.” I believe he was right. The power music has is not related to its form so much as the thoughts and feelings that inform it. It doesn’t matter that he has no means of making the music audible, and I trust he could learn to play. So then what does it mean that music can exist without ever making a sound? That the possibility of infinite sounds exists before any instrument verifies it? What purpose do we have for form if it only confirms what is already inside of us? Can we know and feel without seeing and touching? Most importantly, can the medium of cinema, and my application of it, adequately provide answers to these questions?

These questions form the intellectual basis of GRAND, and struggling to answer them informed, as best as I could, every decision towards creating the film. Unlike many of my artistic endeavors in the past, this project would challenge me in deeply personal ways. Tackling a psychological question as broad as ‘What does art mean, and what is the point?’ is in my head akin to self-mutilation. I knew I couldn’t make this film and emerge unscathed; I would have to feel pain, get dirty, and fight – truly suffer for my art. But at a crossroads in my life where life as a creative is in doubt, and scars from constant emotional deconstruction show their wear, I knew I had to push once more to the breach. I’d either gaze

into the void and be better for it, or tumble over the edge and be destroyed – and that’s precisely the way I saw it, and the only way I wanted it to feel.

CHAPTER 2

THE WRITING OF *GRAND*

“A beautiful and true story is told of the abstract painter Frank Kupka. In the course of a walk, he apologized to nature for having attempted to copy her and promised not to do so again” (Vogel 108)

The first step towards solving the question was inherently at odds with itself. If art’s form does not matter, then why would I bother giving it a medium in the first place? Wouldn’t I be closer to my proposed truth by not giving form to this idea at all? I still struggle with this dichotomy, and I suspect I always will. I don’t think I will ever be satisfied with an answer, justification, or excuse for that question. I prefer to treat it as a concession: I concede the contradiction of making this film and accept responsibility for the confusion which may arise.

I looked first to the works of abstract artists, specifically the surrealist filmmaker Luis Bunuel, because I wanted *GRAND* to have the immediacy and revolutionary qualities lauded by these movements. I wanted to explore new possibilities for cinema in a conservative manner; namely, I would present a world that is both relatable and subversive. In 1898, architect August Endell foresaw the impact of separating reality from images: “We stand at the threshold of an altogether new art, - an art with forms which mean or represent nothing, recall nothing, yet which can stimulate our souls as deeply as only the tones of music have been able to” (Vogel 108). Vogel uses this quote to frame an important point:

There could be no better definition of the aims and aspirations of abstract art. It was an art, as Herbert Read wrote, that was to echo basic laws and structures of the universe, ‘liberated from the tyranny of appearances’; an ‘objective’ investigation of colours, shapes, lines, and visual rhythms in order to create force patterns capable of evoking emotions and feelings. (108)

I sought to craft a story that would elicit intense emotions and feelings according to this theory of separation. Endell suggested that abstract art presents forms removed from meaning, a process that draws powerful emotional responses in the viewer. He mentions that music enjoys this connection innately, and I agree with him – I have always found music to be the most immediate, primal, and true art form. With that in mind, I began exploring what it would mean to separate the profound effects of hearing music from the aural form itself.

Plato suggested in his theory of the ideal that all things are thrice removed from their ideal form: there is an intangible essence of concept that is realized as a potential physical form that is final recreated

in objective reality. Thus, the essence of a thing is not the thing itself or even the many forms that this thing can inhabit. This has led many to assume that the purest form of anything is that which is not mediated through the process of realization or recreation (I later revisit this theory of removal/separation in the Cinematography chapter discussing point of view and narration). So what would it mean for a character to experience this untouchable realm? Could art elicit an emotional response if it were completely stripped of its medium? Is the potential for art to exist as affecting as the realized art itself?

The screenwriting process for GRAND was arguably the most difficult and stressful aspect of the entire creative process. I started with the integral bits of the story that I always had but never fleshed out or developed: a prisoner of war plays a broken piano and hears beautiful music. I knew that the prisoner should be seen in a positive light, I knew that the music should be passionate and transcendent for both the character and the audience, and I knew that the climax would put his faith in the phantom music to the test. Other than these starting points, everything else had to be developed from the outset. This proved extremely difficult. When working with GRAND, I felt like I was handling holy subject matter in my own personal mythos. This was always meant to be the ‘big one,’ the film I often said I’d produce as my first serious, legitimate, professional filmmaking effort. Because of this, and maybe to my detriment, I proceeded with caution and ensured that no decision was made without giving it its proper gravitas.

The first major choice I made was to add a second major character who would later become the protagonist and driving force for the story. I suppose I had always considered the prisoner to be the protagonist, but then they were also the only character. I realized early on through discussions of the premise that the crux was not on the prisoner as much as it was on the audience: he plays the piano, hears music, and is moved by it. He doesn’t have to learn or change to feel this way; it is innate in his character. The audience, however, isn’t there at the start of the film. I suspected they would be confused by the prospect: why is he content playing if it makes no sound? If it’s in his mind, why does he even need the piano? What significance does this story have if it only explores the closed off psychology of one person whose essentially already made up his mind before the story begins? After considering these, I realized that the story would be best told from that perspective of the audience and not the prisoner. We should be asking these questions as the film unfolds. The fantastic situation of a broken piano making music should make us uncomfortable, and the emotional question of the movie should be “Why the hell would this make anyone feel anything?”

And from this IBREHEM, the cold, calculated general meets jaded, cynical miser, was born. The film would instead follow him and his struggle to figure out why the prisoner was able to feel something that he could not. His conflict would be, I suspected, our conflict as an audience: it’s great to have faith in

something you cannot touch, see, or hear, but what effect do these things have on reality? Sure the prisoner may amuse himself with this piano, but what is he accomplishing? What use is he to the war that surrounds him, a conflict he is very much a part of, and what does it say that people live and die all around while he selfishly sits closed off, protected and idle? It was clear to me that the story was less about the piano, and more about how we feel about what it is doing and whether or not it's worth giving a damn.

While I felt the audience would root for the prisoner to succeed, I knew it would be difficult to convince them to rally behind a man as insufferably intolerant as the antagonistic general. Even if the viewer did not entirely understand the philosophical intricacies of the phantom piano, they would at least respect the prisoner for believing in something and sticking to it. Conversely, the general does the opposite, and I found that these dichotomies seemed to reflect my own conflicting feelings on the subject: he speaks of action, yet takes none; he claims to hate music, yet relishes it; he wants to win the war, yet deliberately loses it. The general forms a contradiction in everything he does, but I have known this archetype to work. I looked first to one of the more successful examples of Shakespeare's prince Hamlet. I decided that a person's struggle to come to terms with their conflicted thoughts and feelings, to fully contend with their disjointed comprehension of themselves and others, was what the film and its characters should concern itself with as well.

I had my direction, but the story needed context and subtext. There was a war that would frame the story, but I did not want to make a war movie. I felt the story was exploring complex themes, almost as a novel would, but there needed to be some thematic subtext. I realized a connection between faith in the intangible to Judeo-Christian dogma, and decided to frame the story twofold: a war to represent reality (the tangible) and spirituality to represent faith (the intangible). I started with the Book of Job because I felt that the general and prisoner's relationship mirrored that of God and Job. God would lay out a series of trials to test Job's faith, but Job would not waver and as a result grow closer to God. In the same way, the general would test the prisoner's faith in his music. I carried on with this motif through the first few drafts of the screenplay, but it began presenting issues. The story became convoluted and distracted from the simple conflict between two men that it centered on. I scrapped the Christian influence in favor of a more conventional approach: every moment of this film should revolve around the conflict between the general and the prisoner with the phantom piano firmly separating them.

The next major contention proved most difficult, and a failure to adequately address this issue may have resulted in a lesser film because of it. The question of time and location was brought up early in the development process. Initially, I set out to deemphasize these important storytelling tools for a

specific effect; I didn't want the story to be tied to a specific era, nation, or war because I felt it distracted too much from the true crux of the story which is the piano, the prisoner, and the general's experience in relation to them. I wanted the story to have a sort of parable tone to it, to read more like a poem than a short story, where the details are implied but not the priority. I've seen other films employ this successfully, namely *The Kiss of the Spider Woman* and *A Man Escapes*, both of which remained major influences throughout the entire production, and I referred to these examples to justify my choice. Withholding the details of time and place forced the audience to focus in on the human interactions and nothing else. The expository information would be purposefully downplayed as the story, its characters, and the film itself steadily become more interested in the piano than the war. In response to concerns that the story would benefit from concrete placement, I chose modern near-future and developed a brief account of a hypothetical civil war in the United States. I structured all subsequent drafts with this period and situation in mind, and the specification proved invaluable throughout development when justifying costumes, props, and set decoration choices.

I recognize that deemphasizing time and place removed two of the greatest tools a filmmaker can use. I knew even at this stage that I was taking a risk that would pose a tremendous challenge to even the most experienced filmmakers, and I can honestly concede that I wasn't sure if I would be able to accomplish what I intended. Having completed the film, I think that the questions of time and place could have been more succinctly answered while still creating the atmosphere of a nameless nation and unnamed war. I could have provided a clearer, more concise backdrop that would have framed the story without detracting from it. Nevertheless, I believe the film adequately addresses time and place while reserving an air of detachment and mystery; however, in retrospect, I wish I had found a better solution at this stage.

Developing the script was an intensely trying experience for me. I went into the process committed to holding nothing about the story or the eventual film sacred – I knew I had to accept all scrutiny to make it the best film it could be. I always believed that the greatest strengths of this project were how deeply connected to the concept I was, and how unapologetic I was in realizing it. This steadfast approach made it difficult to visualize the story in a way that seemed discordant with a vision that at this point I felt existed with or without me. I was careful to mediate all advice and input I received, positive or negative, but there were several critiques that prevented me from committing mistakes that would have degraded the film: centralizing the plot to a single conflict, removing excess context and thematic elements, creating cohesive characters despite their contradictions, and minimizing dialogue in favor of visual storytelling. I eventually named my twelfth draft the shooting script, but I knew that I

would not hold myself so strictly to those pages. The process of writing made my vision for the story clear, but it lived inside me, and the pages were not necessary anymore.

It seemed sacrilege of me to deny the strongest opinions I had about the story's direction, so these things I found necessary to uphold. The core principles that began the process, I thought, had to remain firm and immovable if the story were to claim to believe or prove anything. To define this core principle, I looked at where I started: a prisoner of war plays a broken piano and hears beautiful music. This simple sentence would be a constant, and it would inform every decision that came after it.

CHAPTER 3

PRE-PRODUCTION

“Often I have said to myself, ‘Good heavens! The musicians, what a wonderful way they have to work! They have their notes and the bars and the tune, and they know *exactly*.’ ... But to go from vision to words and to materialize the vision on this screen is so extremely difficult” -Ingmar Bergman (Jones 24)

ORGANIZING THE PRODUCTION

Before production could begin, I had to consider several things: 1. Who would I find to embody the characters? 2. Where would the action take place? 3. Who would work with me as the crew? 4. How would I gather and manage all of the elements found in the story? And 5. How would I pay for all of this? The first two questions (casting and set design) I will explain in detail in the following two chapters. The other tasks, building a crew, constructing the story world, and allocating the budget, I will explain as parts of the pre-production process.

Like all aspects of the film production process, the pre-production phase of development consisted of several objectives that were either completed or not leading up to the shoot dates. More than any other phase of production, pre-production for GRAND was the most amorphous. I crafted a loose timeline to get started and vowed to stick to the deadlines as best as I could. This proved a helpful guide, but my success in the process can better be traced to specific, goal-oriented prioritization at the outset. I decided that the film should be shot on a sound stage on a constructed set over the course of six production days. With this in mind, I could begin focusing on specific objectives and logistics.

Ingmar Bergman said of pre-production:

You must have people around you – collaborators – who have an intuition, a feeling, an emotional parallel. That doesn’t pertain only to the actors, but to everybody involved – the man who makes the settings, the one who makes the clothes, the electricians, the man who follows with the focus – everybody must be involved and infected by the script, and must have that feeling for it. This is also the reason why I sit down with ... the whole crew, before I start to make a film. (Jones 24)

I knew that if I wanted to make the film as I had intended, I would need to compensate for my weaknesses by hiring people whose skills were superior to mine. The two positions I focused on most in the initial pre-production process were cinematography and production design. I knew both of these roles had several challenges of their own, and I considered them my weakest fields of knowledge and experience. I

hired the two most skilled people I knew in their respective fields and began sharing ideas immediately. Later I will detail the extent of our creative collaboration in their respective chapters (Cinematography and Production Design), but I felt it necessary to mention that the first step I took towards producing the film was surrounding myself with talented, creative people who I was confident would share my passion for the project and help collectively realize an interesting and affecting vision.

The next element to take priority was the piano. I knew so much of the film relied on having the perfect piano so I began searching for it before anything else. I previewed several instruments, even considered other models besides classic grands, before finding the perfect fit: a worn down 1935 Krell Cincinnati grand that barely operated. Considering the special needs of the piano in the story, that it appears to have suffered severe neglect and was completely non-operational, I was fortunate to have found a perfect fit. I reference luck here, but I believe prioritizing the piano before all else allowed me to procure exactly what I was looking for, and I consider it one of the greater successes of this process.

Most of the following pre-production process involved meticulous scheduling and budget allocation. My preliminary estimates showed that the film would cost around ten thousand dollars to produce, a cost at least triple that of any project I financed previously. I figured that the theme thus far had been accepting challenges rather than denying them, so I worked toward accruing as much capital as possible instead of looking for ways to work around the story and cut costs. To be clear, I made a point to spare expense when I could; but I realized early on that if I wanted to make the best film possible, one that serviced my vision properly, it would come with a heavy price tag. Outside of my filmmaking career my financial decisions are based on simple profit vs. expense models: it is always preferred to invest funds in avenues that guarantee a profit or at least an equal return. I knew this was not possible with GRAND. I never expected to profit from this film, and I don't suspect I ever will. I suppose this means that producing the film was ultimately a very expensive training exercise. I am fine with this. The knowledge and experience I gained through this process was worth the fee that accompanied it, and I consider myself reimbursed, if never monetarily, with the most substantial refinement of my creative potential to date.

PREPARING THE CAST

For this project, more so than previous endeavors, I knew that much of the quality of my film would depend on my actors' performances. I also knew that this script called for a difficult acting challenge. My first instinct to ensure great acting talent was to pay them well. My second instinct was to hire a great casting director who had experience, knowledge, and creativity. I believe that the casting for

GRAND was successful, and I suspected I would receive great performances as soon as we finished the first rehearsal.

I followed the four questions taught to me when casting actors: 1. Is this person a good actor? 2. Can I work with this person? 3. Will this person work well with the rest of the cast? and 4. Is this person right for the part? I kept all of these questions in mind when choosing my actors, and the actors I chose to work with passed each of these qualifications.

Building the characters began right away. We met as a full cast for a table read and discussed the script. The actors had many creative suggestions towards elements of their character they felt did not work with their initial analysis of the roles. I made sure to carefully, and thoughtfully, guide them towards building their characters based on how I envisioned them along with their own interpretation. I wanted them to feel free enough to make choices without feeling pressured to consult me every step of the way. I studied Stanislavski's *An Actor's Work* during preparation, and came to realize my primary goal during this stage was to provide the actors with perspective. Stanislavski explained the harmony inherent in perspective:

‘What we call a “perspective” is the planned, harmonious relationship and arrangement of the parts of the entire play and the role.’ ... ‘There can be no acting, action, movement, thought, speech, words, feeling, etc., without the right kind of perspective. The simplest entrance or exit, sitting down in any scene, the speaking of a word, a speech, etc., must be in line with an ultimate goal (Supertask). (458)

The “Supertask” is described as a character’s ultimate goal and driving motivation that connects all scenes in a dramatic work. My purpose during preparation, from creative conversations to physical rehearsals, was to ensure that each actor understood their respective Supertask and had a clear perspective of their approach. Besides defining this, I had no express goal in controlling the actors specifically; I knew that if they were set in the right direction, the harmony between their performance and the film as a whole would coalesce naturally.

Rehearsals became an opportunity to design practical elements of the performances, but the specifics would only be decided in the moment of the scene itself. Stanislavski elaborates on this:

‘Actors like that they can’t see the perspective of the work clearly. They don’t basically understand where they should go with the character they are playing. Often when they perform a particular scene they don’t know what is hidden in a dark future. As a result, the actor thinks only of the immediate Task, action, feeling and thought. That causes him,

at any given moment, merely to think of the immediate Task, action, feeling or thought without relation to the whole and the perspective of the play opens out. (458-459)

Rehearsals, then, were a creative zone to begin to arrive at the core of each scene's task, action, and emotion. When the actors became familiar with the literal action of the scene, in relation to what preceded it and not what followed, the rehearsal had gone as far as it needed to. I trusted my actors to know their characters and be able to play the scenes out without consulting an onslaught of specific direction provided by me weeks prior. In fact, the climactic scenes were not rehearsed at all. Everything we had filmed to that point would inform the direction of these scenes as the film came to life in the live moments in front of the camera.

CHAPTER 4

DIRECTING GRAND

“If you want to know exactly how I work together with my actors I can tell you in one minute: I just use my intuition. My only instrument in my profession is my intuition.” - Ingmar Bergman

I have been influenced and inspired by many directors – Hitchcock, Von Trier, Herzog, to name a select few – but with GRAND I decided to choose one director to focus my vision. Because of the serious, theatrical, intensely personal view I had of the film, I chose Ingmar Bergman as the driving influential force for my methods.

Following the through line of trust and intuition during production, I felt it necessary to echo Bergman’s opinion on managing a crew:

People think the director is some sort of dictator. He says, “Do it that way,” and “Do it this way,” and everybody runs around and makes it the way he wants it. But I tell you, if it *was* that way, you couldn’t stand the picture. ... Only when they know: “I am responsible. I have my own ideas about how this has to be made,” only at that moment can they do their best. (Jones 25)

I realized how important it was to the success of the film that I allow the crew to make their own creative decisions. I encouraged each member of the crew to engage in the creative process, and I assured them that their choices would likely be as helpful as mine or better. I insisted during production that the film was essentially out of our hands, because so much of it had already been made in pre-production. Our collective duty now was to see the film to completion, according to the plan set forth, and our individual responsibilities to creatively mediate those aspects which we had been given charge.

I followed a similarly hands-off approach when working with my actors on-set. Asked if the script was changed in the process of talking with actors, Ingmar Bergman responded:

Not the architecture of the script itself. I have my own way to build it, to put it together, but, of course, I can change parts of it very much. And, very often, actors are very clever and have a very good instinct about practical things: how to make things, how to say things. I sit down and I write my dialogue, and then an actor can say, “Ingmar, I can’t say it like that. It’s impossible for that woman or that man. I don’t think he’d say it that way.” I think that way of communicating is, to me, very, very stimulating and very important. (Jones 19-20)

When rehearsing for GRAND, I heard this critique from each of my actors at least once. Perhaps this indicates a poor script, but I don't believe so – the actors loved the story. To me it indicated that my actors were starting to fully internalize their characters, and I preferred the characters to be in their hands at this point anyway.

I looked to the directing style of Ingmar Bergman while producing GRAND twofold: I would emulate his tone, mood, and style, and I would study his methods of working with actors. My directing experiences in the past have been marred with inexperience. It wasn't until I learned about directing until I realized just how bad at it I was. My flawed conception of directing was rooted firmly in pure result directing – I would tell the actors exactly what to do, exactly what to say, and precisely how to say it – because I didn't understand anything about the creative process of actors. I knew with GRAND, if I were to ever be a successful film director, I would have to remedy this issue.

Bergman perhaps explains the process best:

I can't explain how it works. It has nothing to do with magic; it has a lot to do with experience. But I think when I work together with the actors I try to be like a radar – I try to be wide open – because we have to create something together. I give them some stimulations and suggestions and they give me a lot of stimulations and suggestions ...

Considering this, I understood why my actors were having trouble in rehearsals. I needed to be rooted in the world of fantasy to create the scenario, but the actors were tasked with living the scenes as real human beings. I made a point to invite every suggestion and critique the actors had, and I was quick to trust their judgment over mine. It was immensely important to me that our working relationship operate as an open collaboration that would stimulate a script that, at this point, having pored over it for months, was very dry to me.

When we started filming I never had the script with me, and I didn't want it with me. I didn't want myself or my actors to be held too accountable to that document. I insisted that the scenes play out naturally. If an actor changed a line or action without me realizing, yet their performance convinced me, I didn't want to be aware of the fact. I only wanted to use instinct. Bergman mentions this as the only tool he uses:

But you know, all those situations, all those decisions, all those very difficult decisions, you have to make hundreds of them every day – I never think. It's never an intellectual process, it's just intuition. Afterward you can think it over – What was this? What was that? You can think over every step you have made.

During production, when I felt my actors were getting bogged down with the intellectual subtext of the story, I was quick to remind them: don't think too much, you're just two men watching each other through a window. The intellectual process for GRAND I left behind in the development stage. When it was time to commit the story to film, I relied solely on intuition, and I believe the film was realized at this stage more than any other as a result.

CHAPTER 5

CINEMATOGRAPHY

“The living author of a narrative can in no way be mistaken for the narrator of that narrative ... The one *who speaks* (in the narrative) is not the one *who writes* (in real life) and the one *who writes* is not the one *who is*.” -Barthes, “Structural Analysis of Narrative Transmission” (Branigan 40)

LIGHTING

I developed the lighting style of GRAND over several collaborative conversations with the director of photography. I had a concrete, specific plan: the light and color of the film would echo the general’s mental state, trending from natural to expressive, from soft to hard, and from realistic to theatrical.

The inspiration for the expressionistic lighting style was developed from German Expressionist films of the 1920s. I studied Wiene’s *The Cabinet of Dr. Caligari* (1920) and Murnau’s *Nosferatu* (1922) specifically. As the general’s mental state descends into chaos, the lighting of each scene would become more illogical and less motivated. The most dramatic example of this is during the scene where the general hears the piano for the first time. Colored lights flash on and off like bombs, and the room suddenly fills with a red, hellish glow. Later, as the sound of the piano eases into the room, a soft, angelic light spills into the office from the storage room seemingly emanating from the prisoner and the piano. The dramatic lighting of this scene remains completely unmotivated by practical, diegetic elements; instead, the interplay of disembodied sound and the psychological breakdown of the general justify the radical shift. This scene eliminates the need for logic in the scenes following, and the lighting in the recital scene reflects this. As the general leads the prisoner to the stage, long, ghoulish shadows are stretched against the wall from an impossible light source echoing Wiene. On stage the actors are lit from below by hard light cutting shadows against distant walls. The madness of the general seemingly creates an imaginary world not governed by logic or realism.

Developing an interesting and affecting lighting style was key to the success of the film. Given that natural lighting was impossible, the director of photography and I had to work within the limitations of artificial lighting. Of course, natural light has many more limitations than a fully equipped soundstage, but the lack of physical space where the action would take place would require a lighting plan that was dynamic and individual according to each particular scene. Without an overarching conceptual plan, the scenes risked becoming stale and formulaic. The transitional lighting design in GRAND contributes

another layer of conceptual depth to the film as a whole, one that suggests that as perspective changes so too does our view of the world change to reflect this.

THE VISUAL STORY

The point-of-view shot (from here on POV) was the most important film technique I used in GRAND. The POV shot can achieve many things ranging from identification, narration, perspective, analysis, etc. Because so much of the film centers on the protagonist watching the soldier, I knew that close analysis of the effects of POV shots would benefit the visual storytelling of the film. I break down GRAND's use of the POV shot into three categories: narration, subjectivity, and projection.

In Point of View in the Cinema: A Theory of Narration and Subjectivity in Classical Film, Branigan presents a traditional view of narrative which he later disputes:

Who is the giver of the narrative? Traditional literary theory has answered that narrative comes from a living person – the author - ... The result is that the author is an essential subject, and narrative is the communication and/or expression of that subject for the benefit of the reader.

Branigan offers five main points by which this traditional literary view of narration applies less to film. First, narration's purpose is not to explicitly exchange a message; second, narration does not require authorial intent; third, "once a causal connection is admitted between author and artwork (and/or between reader and artwork) it is difficult to avoid a chain of other causal connections" (40); fourth, this tradition suggests an elitist view of the author that ignores the viewer; and finally, "one can never locate the author as a real-life person because the artwork provides no context within which to locate the author" (40).

By focusing on the general, and often showing the audience the world as he sees it, keeping them firmly rooted in his experience exclusively, the POV shot becomes the root of narration in GRAND. The viewer, then, is put in a position where they experience the narrative from a particular, unique perspective, but they participate in this process as much as the character himself. Branigan suggests that this form of collaboration reveals narrative as a multifaceted activity:

The reader, in other words, is in a position to recognize at least two levels of meaning. The first is constrained by what the character knows (believes, says); in addition, however, because of the reader's privileged view of context (what a character does not know, what other characters know, what a narrator knows, etc.), the reader may recognize a second level of meaning in a character's speech functioning, say, as foreshadowing,

suspense, irony, etc. A second level of meaning is evidence that another narration is at work, often effaced and omniscient. (41)

The POV shot becomes the vehicle through which the audience arrives at this “second level of meaning.” We see that the general sees the prisoner playing the broken piano, and we know that the strings have been cut because the general tells us that they will be and we hear them popping. For most of the film, we are trapped in this limited perspective of what the general actively knows: the prisoner cannot hear the piano because it is incapable of producing sound. Of course, we eventually discover that something else has been at work beneath the surface – the piano ostensibly has the capacity to create sound that only the general and soldier are able to hear. Finally, the general’s POV confirms this connection when he hears the music and the audio-visual at last confirms the visual despite the constraint of what he knows to be true (that the piano cannot make music because the strings are cut).

Because the logic of the story world has been compromised, the general’s POV becomes unreliable because he has no use for what he knows to be true; instead, the second level of meaning, the “privileged view of context” of the audience, takes over as the viewer is placed in a theater alongside other hapless observers (the three young soldiers). The audience experiences the narrative from an omniscient POV from this point on, including the fact that they are privileged to hear the phantom music from their own perspective instead of the general’s or the prisoner’s specifically. This carries over into the final scene, which shows shot-reverse shots between the general and prisoner, where the audience has context to draw a conclusion of their relationship: the prisoner doesn’t know that the general could hear him play, nor can the general confirm that anyone hears the music but him. The lack of the first level of meaning, what the characters and audience know through confirmation, leaves the viewer in a position to rely on the implied meaning of the film as a whole through personal perspective and not character perspective.

The second function of the POV shot is subjectivity. Branigan relates subjectivity to the link between character and space:

In the POV structure [the link] is direct, because the character is shown and then the camera occupies his or her (approximate!) position, thus framing a spatial field derived from him or her as origin. ... The contradiction, here, is resolved through an ideology (that is, a reading convention) which takes the camera (and, more broadly, narration) to be *invisible* and the character to be *real*. Thus characters by not looking directly into the camera – preserving its invisibility – gain the power to move freely within space and time independently of a ‘narrative’ or ‘spectator’ of which they must know nothing. (73-74)

The limited physical space of the set provided that dynamic visual space would be limited as a result. To remedy this, GRAND enlarges the space through subjectivity by attributing value to space from the perspective of the general. Branigan suggests that subjectivity depends on character and origin:

Vision, too, is always related to character – space exists as seen by, a character, though the activity of seeing may become metaphorical, as in memory or a dream. ... Finally, the object of vision – *what* a character sees – is irrelevant to the form or type of that seeing. A character may see the same thing in many ways: in reality, in a dream, in a flashback, etc. What we are interested in is *how*, under what conditions, a character may see, not specifically what he sees. (76-77)

Despite the space being physically limited, and the *what* the general sees (the piano) remaining unchanged, the conditions of how he sees it allows the audience to continually engage with limited space in developing ways. The way the general sees the piano in the first POV is vastly different from how he sees it when he finally hears it play. In this same way, the first time the general sees the prisoner, initially face-to-face and then through the glass of the window, functions differently than when he sees him find the piano and later play it. The general's subjective relation to the space is what is dynamic, not the physical space itself. This, of course, is reversed in the film's climactic theater scene where the physical space is dynamic by design. Because the POV shot is disjointed from character perspective from this point on, this change in dynamic representation is part of the intentional design of the visual story of the film. The subjective conditions that reveal how someone sees what they see becomes the responsibility of the viewer, and the subjectivity the general provided up to this point is framed in relation to the objective narrative that has taken over.

The third function of the POV shot is projection. Branigan relates projection to the mental state of a character as interpreted by the camera:

The concept of an imaginary observer [the camera] who reacts emotionally to a scene, and thus colors our view, raises the problem of expression in art and how it is to be explained. ... What we seek are not human psychological universals but the specifications of a semantic system of the text which may refer to, but is not identical with, psychological conditions. The text is code, not psychology made manifest. (122-123)

Earlier I explained the functions of the POV shot from the perspective of character, but projection functions strictly from the perspective of the camera. There were three scenes that were shot handheld,

while the rest were purposely steadied by a tripod. The most important of these scenes is the only one to make the final cut, because I feel it made the point best. When the normally stoic general is overcome by intense emotion, the static camera becomes free moving as if likewise affected. The POV of the camera has taken over and brings the audience directly to the character, pushing in as if to see some reactions more clearly and pulling out as if the emotions had become too intense.

The film commandeers the POV from the general and leaves it in the hands of the viewer to make of the rest of the film what they will. Branigan posits that the split from narrative, subjective function of POV to the projection function of POV allows all parties – observer, character, viewer – the potential of experiencing new consciousness:

This new freedom allows the character to see himself or to experience the operation of consciousness (heightened self-awareness) from an external, alienated position. ... The overall process approaches Freud's conception of the free flow of dream-work. More specifically, ... projection is a defense mechanism based on a throwing out of what one refuses to recognize in oneself or of what one refuses to be. What is abolished – repressed – internally, however, returns from without, that is, may be recognized in another person or thing. (137)

The hellish scene in GRAND suggests that the general is being confronted with a repressed admiration of music. His repression is being recognized in the piano, and the free flow of the camera and expressionist lighting suggests a sort of out of body experience. The “text” of the film, that is, the camera and what it reveals, acts as a projection of character psychology in this scene, and how the viewer directly or indirectly responds to this depends on their own unique psychology.

CHAPTER 6

PRODUCTION DESIGN

“The production designer is an intriguing figure whose contribution to a film is often misunderstood by those not working in the industry. This is partially due to the nature of the work, which is linked to the aesthetic principle of concealing the involvement of people working behind the camera.” -Barnwell (117)

THE DESIGN CONCEPT

The epigraph here borders on the obvious when describing the work of the production design team, but I feel like it is actually a very apt way of describing the role design plays in a film: the design team’s challenge is to make spaces appear real, lived in, and an invisible (though highly visible) part of the aesthetic quality of the film itself. With GRAND I started working on the production design during the writing process, and I stressed to all involved how much the production design would be a key factor in the success of the film. I wanted the design to exude an atmosphere, deliver a specific color palette, and create a sense of time and space.

I hired a fantastic production designer who I had worked with before and who had experience and wonderful creativity. Another factor in choosing the designer was our close working relationship. Barnwell suggests that the production designer, in a way, helps compose many of the shots that make up a film along with the director. He relates:

The crossover between the two roles indicates the often collaborative nature of film production, while also acknowledging the potential for conflict. In such a close working relationship, the boundaries between the creative contributions of the two individuals can easily become blurred, for the earlier discussion starts, the stronger and more productive can be the alliance. (118)

Before any concrete elements became a part of the *mise-en-scène*, several creative discussions were had with my designer. We first discussed time and place. GRAND rejects specificity when it comes to setting and era, but the designer needed to have some boundaries to work within when making specific choices. Our creative discussion bore fruit: we would create an old war aesthetic (i.e. World War II) delivered in a modern era (i.e. near future). Next we discussed color palette. We decided to fill the world with faded tans, browns, and greens to reflect the colors of war uniforms and to reflect the muted, strict attitude of the general. Next we discussed shape. We would fill the set with hard, angular objects (this is especially seen in the hundreds of square boxes) except for the piano, which would be the only round, curved object present in the space (this motif is only broken by the round dart board which was only left in for plot

purposes). Finally, we discussed how the set design would become the key factor in determining the passage of time in the film. Most of this work did not make the final cut (the primary vehicle for the passage of time was the war map, most of which has been cut out completely), but I feel like the intensive process of creating what we called “phase shifts” in the set dressing, which were specific markers of time according to the set dressing, was successful in making the space appear real, lived in, and affected by the story. These many discussions, I believe, resulted in an excellently subtle but effective production design in the final film.

BUILDING THE SETS

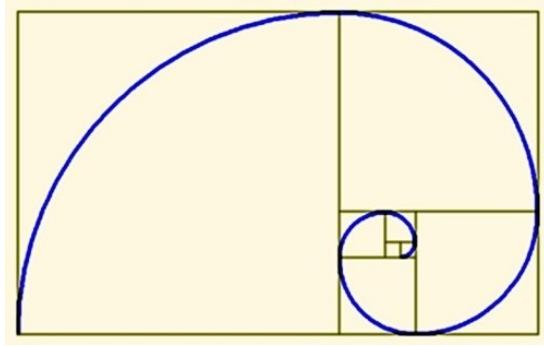
I always planned to construct the set for two primary reasons: I wanted the security and consistency of working on a soundstage and, more importantly, I knew I would not be able to find a location that fit the very specific needs of the story. The story relied on an ornate office connected by a door and window to a decrepit storage room. This is a space that hardly exists in reality; the closest I would be able to find would be a sound recording studio (this was also the logical justification for the space to exist in the story). Instead, fitting in with the theme of a sort of fantasy world, I would construct the set to meet the demands of the story despite having to create a rather unrealistic space.

Barnwell describes this process as one of simplicity:

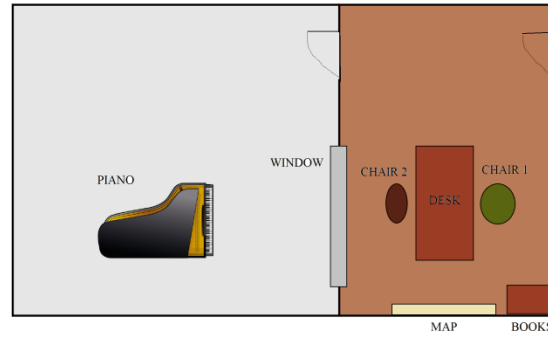
A technique that is frequently used is one of simplification. In order to achieve the desired mood or effect, some key characteristics will be played up, while others may be toned down. For this reason, many designers prefer to start from scratch, rather than having to use a real place which already has visual characteristics that may clutter the image, or conflict with the concept that underpins the basic design of the film. (125)

By creating the space from scratch, we had the freedom of controlling all aspects of the visual design. We could place every element specifically in the context of the film instead of mediating between created space and real space. This method also allowed us to explore several aesthetic concepts of architecture and design, namely in the form of the golden ratio.

I envisioned GRAND as a type of old cinematic experience, one that reflects the theatre-based design of the 1930s and before. The set construction, as a result, remained very practical. The space is flat, limited, and sparse. To counteract this, I designed the blueprint for the set according to the golden ratio of aesthetics often applied to visual arts:



GRAND - Prelim Set Overhead Plans



The general's office is represented by the smaller section of the rectangle, and the storage room is represented by the larger square created by the wall. The area where the spiral ends is where most of the action of the film takes place (in front of the window). Along with this, where the spiral begins is where I strategically placed the piano to create a sense of connection between the instrument and the general. This invisible application, I believe, gives an otherwise bland space a sense of purpose, and it ties in with the theme of the unseen hand throughout the film.

One location, however, was specifically not going to be constructed which was the climactic recital hall. This would serve as a deliberate break from the constructed studio set where most of the film is staged: the space is deep instead of flat, the colors are vibrant instead of muted, and the dressing is open instead of cluttered. Barnwell relates the thematic conversation that exists between studio and location:

Studio settings ... can be used to evoke a strong message, where a place is deliberately constructed to suit the script, and to create an environment that contributes to the visual and emotional meshing of the characters and the plot. Many designers ... create a dialectical relationship between studio and location, while others adhere to one of the other in a bid for authenticity, style, simplicity or even, to use a term deployed by the Dogma Group, 'chastity'. (126)

This idea of 'chastity' supported the switch to the on-location set: the characters are leaving their shared, constructed psychological space to neutral ground they have no control over. The space was a true, used area for the performing arts and promotes a sense of realism to contrast the designed studio set. The switch creates an even playing field for the characters' final confrontation and places them in a space that is not ruled by the aesthetic principles governing the film.

SET DRESSING, COSTUMES, AND MAKE-UP

While certain aesthetic concepts are implied by the design of the space, the visual elements of set dressing, costume, and make-up that populate and color the space are concrete. Real, tangible objects that effectively conveyed information to the audience would represent the conceptual design plan. GRAND spares little time explaining many details that inform the plot: what type of war are they fighting, where are they fighting, what is this place they are inhabiting, etc. These questions would be answered through design elements. Barnwell explains the conveyance power of design:

The set can therefore operate as another character: one that can communicate through images by as much or as little as the designer intends. Significant quantities of information can be conveyed in a set that would take pages of dialogue to narrate. ... It may also be emotionally charged, and reveal [a character's] inner life and secret desires or dreams.. Thus the composition, props and dressing of these sets can be the key to establishing the relations between place and character. (128)

The set dressing has two primary functions in GRAND: to juxtapose with the era, and to create a sense of time. First, the set dressing follows a 1930s aesthetic to contrast explicitly with the modern era of the film. The piano reflects this mostly, but the aged boxes, old radios, and antiques scattered throughout the storage room create a stark contrast with the modern era guns and costumes. The next function was to imply the passage of time. The story in the film spans a period of three weeks, and the prisoner's time in captivity would be reflected in the alteration of the set dressing. The storage room begins filled to the door with hundreds of boxes, and the piano is long forgotten, covered by years of accumulated junk. As the story progresses, and the prisoner's time in captivity increases, most of which is not shown, the space becomes more lived in and affected by him. Space is cleared out, objects are repurposed to suit his needs, and the piano grows more prominent as a centerpiece. This information was conveyed through the phasing shifts in set dressing subtly but under meticulous design towards this purpose.

The costumes were designed to firmly place the story in the modern era. Because most of the film plays out like a parable, we chose costumes that clearly stated each character's role: the general wears an officer's uniform, his subordinates have no jacket, and the prisoner and his comrade wear the same pattern. These designs remain static throughout the film because these roles do not change. The make-up design, however, was dynamic by design. As the general's mental state deteriorates, his clean appearance is overcome by wear: his face becomes unshaven, his eyes develop dark circles, and his cheeks grow pale. Likewise, the prisoner enters the film quite dirty and becomes more comfortable as the film progresses.

These dynamics reflected the conflict between the general and the prisoner and revealed their mental state visually.

Overall, I consider the production design of GRAND one of its more realized successes, and I attribute this to thoughtful, creative collaboration with a talented, practical designer. Barnwell concludes similarly that great production design is the result of the conversation between the tangible and intangible:

The accomplished screen design is the product of a highly organized and rigorously practical business that is underpinned by a conceptual framework that has been created in response to themes and ideas embedded in the script. ... The job of the designer goes beyond that of the documentarist. Instead, [they] must provide a dramatic representation of the world, which although it is concerned with authenticity, is continually striving to convey a mood or spirit, rather than a photographic reconstruction. (129)

I believe that GRAND presented many design challenges, but I find that they were met aptly. The final result, in my opinion, is a successful marriage of concept and practicality that presents a world that is simultaneously real and fantastic.

CHAPTER 7

EDITING

The editing process for GRAND was defined by the interplay of internal and external criticism. I shot the film in a very specific, pre-ordained way that in ways resembled on-set editing; however, arriving at the completed film was not as simple as piecing the shots together in a cohesive, logical order designated by a blueprint. Bergman relates that editing is rather a process of mediation:

I show [my film] to a few friends of mine whom I know – they say, “Ingmar that and that and that and so on.” Then I say, “No, you are wrong,” or “You are right!” Sometimes it can be unbearable, the criticism of friends, because they can be *very* tough and *very* hard, and there is nothing to do. Often I agree with what they say. (Jones 64)

Similar to the writing process, I left myself objective and open to as many criticisms I could gather from cuts of the film. Bergman illustrates the difficulty of this exchange: the director is in the privileged position to say whether or not a critique is right or wrong for the film, but often these outside perspectives prove necessary to the ultimate realization of the work. I exerted creative control of the final edit of the film more than any other aspect of production. In this process, I believed that each decision could only be made by myself though influenced by reactions and opinions of peers, friends, and casual viewers.

As usually expected, the first cut of GRAND was much longer than the final cut. The process of cutting it down by a total of 18 minutes was less an exercise of simple economy and more a process of narrative focusing. When I showed audiences the first cut, and I showed many various audiences to this purpose, I found that they were interested but were struggling to put all of the many concepts together into a cohesive whole. I knew I had to focus the viewing experience so that the experience left audiences feeling fulfilled despite the film’s reluctance to provide concrete solutions to everything presented.

My initial ideas of the story divided GRAND into three distinct parts: the general interrogates the soldier, the general interrogates the piano, and the general interrogates himself. First the general’s express goal is to discover the location of the opposing army’s leader, then he wants to discover why the soldier plays the broken piano, then he wonders why he can hear the phantom music despite his disdain for it. This structure played out in early cuts, but subsequent cuts revealed that this was too much going on for a short film. Thus, I condensed the film to a more economical two distinct parts: the general interrogates the soldier, and then the general interrogates himself. Instead of having the characters actively asking what was going on with the piano, I chose to make it a subtle effect that happened around them and not directly

to them. This relieved, I believe, audiences who felt that the film was asking them to figure out why the piano was making music and pulling them away from the human characters in the film.

The rest of the process revolved around ensuring that GRAND focused on the protagonist and his perspective. Antonioni, when speaking of his work, related that the plot of a film and its final structure are unrelated:

The truth of our daily lives is neither mechanical, conventional nor artificial, as stories generally are, and if films are made that way they will show it. The rhythm of life is not made up of one steady beat; it is, instead, a rhythm that is sometimes fast, sometimes slow: it remains motionless for a while, then at the next moment it starts spinning round ... The important thing is this: that our acts, our gestures, our words are nothing more than the consequences of our own personal situation in relation to the world around us.
(Lawson 342)

Much like I condensed the overall dramatic structure to as few parts as possible, I also strived to condense the perspective of the film the general as much as possible. Through this, as Antonioni suggests, the natural and chaotic rhythm of real life would reveal itself in the edit because it acts as a reflection of his personal situation and its relation to the world around him. In this way I found that the concept of rhythm as it relates to editing is less concerned with the mechanical view of editing, but actually more involves the deliberate choice to reflect a particular character's perspective. Speed in film then, or more specifically time between cuts, is not a cheap trick to suggest an increasing tension or suspense, rather it is a reflection of the protagonist and his active emotional response to the situations around him. With all of this in mind, the overall process of reduction in GRAND revealed itself to actually be a process of focusing.

CHAPTER 8

SOUND AND MUSIC

AUDIO-VISUAL STRUCTURE

Sergei Eisenstein informed the basis for the audiovisual structure of GRAND. Robertson relates a story concerning Eisenstein's relation to music:

[Eisenstein] explains that 'I do not play the piano; only the radio or the wind-up gramophone.' So his 'playing' of music was to be limited to listening to the performances of others, and his grounding as a practitioner would hardly have gone beyond the earliest stages. ... He was able to hear internally (but not sing) a waltz tune from another operetta, *The Dollar Princess*, which he first heard in Riga at the age of about twelve.

(13)

That one of the earliest champions of sound film struggled to recreate music, but not to hear it internally, speaks to the audiovisual component of GRAND which explores the same concept. Eisenstein understood the theatrical aesthetic of films that synchronized sound and image, but what he sought was "the use of sound 'as an independent variable combined with the visual image'" (Robertson 36). The classical piano pieces in GRAND were purposed to function as independent from the diegetic sounds (dialogue, atmosphere, sound effects) and the non-diegetic sounds (score) as well. The source of this sound becomes irrelevant: it is not important whether the music is an internal creation by the general, the prisoner, or both. What is important is the interplay of sound and image interacting independently of each other.

This split between the audio and visual becomes apparent when the general finally hears the phantom piano. Before this, the audio matches the visual explicitly: when we see the piano strings being cut, we hear them popping; distant war sounds imply the proximity of the war to the base; and the piano keys themselves only make the sound of being pressed without a musical tone. The general's psyche collapses and now these sounds exist on their own. The war sounds seem to have infiltrated the building itself, and the piano music is as clear as a recording. As an audience, it is this point where we question whether or not any of these sounds are actually happening in the diegetic world or not.

Before he made sound films, Eisenstein developed a technique of suggesting sounds by showing their visual counterpart. For example, he intercuts several close ups of an accordion in a scene to suggest the music coming from it despite the fact we don't actually hear the accordion itself. Robertson provides more examples:

[Eisenstein] mentions several examples where he attempted to suggest noises of various kinds to his audience. He tried to evoke the rumbling of the wheels of machine guns by showing the effect of their sound on people nearby, who look around their doors to see what is causing this noise. ... In these instances, the audience would not only be watching the film and hearing its music, but would also experience a third layer, of noise, suggested visually, almost synaesthetically. (142)

These examples prove that visual impressions can produce aural impressions in the mind of the viewer. However, GRAND seeks to subvert this phenomenon in the opposite way: aural impressions (i.e. the piano music) exist without visual impressions. We hear the prisoner playing the piano, but we often don't see him playing. The general often doesn't see the prisoner pressing the keys either. The synesthesia then becomes one of psychology. The general's psyche, some deep rooted part of it, is able to produce aural sensations according to emotional state. The actual cause of this disassociation phenomenon is not answered by the film, nor did I believe it should be, but the distinction between visual representation and aural unity serves as the primary vehicle for revealing the general's inner state.

SCORE

GRAND was an interesting project when it came to music because it was divided into two, distinct modes: classic cinematic score and "diegetic" classical piano pieces. This presented many problems. For one, because the classical piano pieces were integral elements of the plot, it was important that the traditional score music not have piano so as to confuse the audience. Likewise, from a purely conceptual standpoint, it was important to make clear and distinct the difference between the score and the diegetic piano pieces.

All of this I made clear to my composer at the outset of our working together. I left most of the compositional work up to him; instead of directing in specifics, I provided him a list of moods, feelings, and example pieces he could use to develop his design plan. He would send me a track, I would give him a short list of adjustments, then he would continue working on the next scene. With how much the length of the film was in constant flux throughout the editing process, I am impressed he was able to keep up with vastly different timecodes so easily. Nevertheless, I believe the quality of the tracks add a cinematic quality to the film that the pre-recorded piano pieces never really could tap into. The score brings air into many scenes that ended up being a bit stale and lifeless.

Eisenstein suggested that film scoring found its closest relation in observing textures and landscapes:

For instance, the texture of an object or a landscape and the timbre of a musical passage; the possibility of coordinating rhythmically a number of long shots with another musical passage; the rationally inexpressible “inner harmony” of a piece of music and a piece of representation. (Lawson 180)

When considering this, I knew that the texture and space of the score would have to juxtapose with the cramped, hard spaces that comprised the set to form the “harmony” that Eisenstein suggests. The score should be reverb-heavy, imply a vast sense of space, and have soft dynamics. These qualities would balance the hard, tight sets where the action of the film takes place.

CHAPTER 9

FILM INFLUENCE: A MAN ESCAPED

One of the films I looked to when developing GRAND was Robert Bresson's *A Man Escaped* (1956). Bresson said of his film: "I would like to show this miracle: an invisible hand over the prison, directing what happens and causing such and such a thing to succeed for one and not for another ... The film is a mystery ... The Spirit breathes where it will" (Murray 68). In GRAND this "invisible hand" is the piano. The characters make their own choices, but it is the phantom piano that seems to truly have the control. As Bresson suggests, the root of this is ultimately a mystery: we are not sure exactly how the prisoner makes the music, how the general is able to hear it, and to a larger extent, why the music is able to extract emotion from both of them. Bresson alludes to "The Spirit" as a sort of uncontrollable, unidentifiable entity that directs the action of the film. This is true in GRAND as well. Both the general and prisoner are moved by this "miracle" of music, but the phenomenon affects them in adverse ways. While the music serves as a saving grace for the prisoner, it conversely serves as the catalyst of the tragic fall for the general. Bresson's suggestion of film as miracle influenced many of my creative choices toward the thematic development of GRAND.

A Man Escaped proved helpful also in developing the war conflict in GRAND. I was struck by Bresson's ability to create a film that is framed by a particular conflict without the conflict directly influencing the plot. Murray relates that "the [French] Resistance aspect is perhaps the least important in [*A Man Escaped*]. It is an element whose presence is felt, but it is there without any emphasis. It is the simple fact out of which the circumstances of the film grew" (68). I looked to this film when trying to recreate this sensation in GRAND. I found that the conflict could act as circumstantial only if the film concerned itself with the characters exclusively. In this way, the audience accepts the lack of facts and expository details because the film suggests that they are less important to what is being shown, namely the experience of the protagonist. Bresson knew this well before I did:

Everything is presented from the point of view of the protagonist. We never see or hear significantly more than he does and often not even as much. While things are happening around him the camera dwells on his face. When he looks around his cell, we do not see the cell, and the camera never gives us a general view of it but only shows the parts which are important at any given instant ... (Murray 70)

Bresson's film differs from mine in that my protagonist's conflict is with a specific human character. For this purpose, I employed the point of view shot to suggest that the things happening around the general, the prisoner who he actively examines, were necessary to show because they distracted him from the

larger event of the war. In this way, I believe GRAND functions as the direct inverse to Bresson in that the film follows the perspective of the captor instead of the captive. Early conceptualizations of GRAND were in fact closer to *A Man Escaped*: the film would show only the prisoner as he constructs a meaningful existence despite his captivity. When it became clear to me that a more interesting film would examine this event from a character's perspective, as opposed to the camera objectively providing the facts, I was sure to study Bresson's function of perspective as inverse instead of imitation.

One of my concerns with GRAND has always been that audiences may feel cheated that they are presented a war film in the first act only to find that the film isn't a war film at all, nor does it have anything specific to say about war in general. Bresson experienced this with *A Man Escaped* as well. Murray provides context for the film's poor critical response:

Andrew Sarris has attributed the failure of the American critics to understand the film partially to the fact that they expected it to be a suspense-thriller. We know from the start what the outcome will be. The title has already indicated this. And yet there is a certain suspense as we watch Fontaine ... overcome one difficulty only to be faced by another, and finally ... his moment of indecision before making the final leap to freedom. (70)

Both films engage in a form of genre defiance. While certain audiences expected Bresson to deliver a thrilling prison escape, he instead delivers a slow-paced cerebral experience that mimics reality more than it fulfills cinematic genre expectations. GRAND proposes a type of war film before revealing itself as a similarly cerebral experience more concerned with psychology, sentiment, and fantasy than the information extraction plotline that drives the first half of the film. These transgressions, however, ultimately make both films more interesting because they seek to reward the audience with an experience that challenges their preconceived notions of how certain events can be presented; through this, hopefully, the viewer is able to gain a unique insight not only into film form but into their worldview as well.

At the conclusion of his analysis, Murray presents a pivotal question posed by critic Jean d'Yvoire: "When the two finally cross the last wall, they disappear into the night. Toward what end? Could Bresson answer this question?" Murray pointedly responds to this saying "one is strongly tempted to reply, 'Does it make any difference whether Bresson could answer the question or not?'. The question is in fact irrelevant to the film and its meaning (80). GRAND ends in similar fashion. The general and prisoner have a final confrontation, the power now squarely in the hands of the prisoner, that ends in a stalemate. The prisoner chooses not to kill his captor directly, and spares him (at least temporarily) from death by his comrades. Instead of enacting revenge, the prisoner relieves himself of determining the general's fate. Now the audience is left to wonder two things: why does the prisoner spare his captor? and

what will happen to the general? One can speculate several answers to both questions, but the film purposely places the viewer in this position. Murray concludes that Bresson's "film presents a mystery, ... [and] he does not attempt to explain or justify this mystery. We might simply say that he celebrates it" (81). With Bresson in mind, and in particular *A Man Escaped*, I feel that GRAND is also a mystery better left unsolved.

CHAPTER 10

THE ANALYSIS OF GRAND

Ingmar Bergman was asked about his 1976 film *Face to Face*, he frankly replied: “I am sorry to say this, but *Face to Face* is not the picture I intended to do, because I failed” (Jones 20).

I believe GRAND is not the film I wanted to make. This is not to say I think I failed – I am very proud of the film, and I feel it is a success – but the film is not what I intended.

Bergman said of *Face to Face*:

You see, my intention was the following: A woman – or a human being – very disciplined, perfect, well educated, in a good position in society, suddenly has a strange event very much out of her reality of chair, table, and house. I intoned to make the following: in the first part of the picture, the events from another reality, from an *inner* reality that she didn’t know, come very fast and very suddenly and frighteningly. In the second part ... the other reality, her inner reality, is the main part of the picture, and the reality of chair, house, and table is very short. ... Then, we shot the picture, and very soon I found that the second part of the picture was extremely difficult to shoot, because I didn’t succeed in creating the inner reality. I didn’t succeed in making it real, more real than the reality of table and chair and house. ... I found the part with this inner reality, where she played in her dreams, her visions, her nightmares – all of that – I found it lousy and bad, and I had to cut it out. (Jones 20-22)

I feel Bergman echoes my feelings about GRAND. I set out to make a film where reality is displaced by fantasy, and the protagonist must confront a profound, hidden, inner reality. These psychological musings, however, never seemed to fit as well with the actual reality put forth in the first half of the film. As a result, the more cerebral moments of the film were cut out; the reason for this, as Bergman said of his film, was because “I didn’t succeed in making the [inner reality] real, more real than the reality of table and chair and house.”

I don’t think the general’s character ever fully operated on both outer and inner realities. The character that I proposed, a general who is both despot and philosopher, was ultimately as much a fantasy as the phantom piano. This character had no root in reality; there wasn’t enough in the story to convince that this man was two contradictory people at once. However, when the inner reality was subtracted from the overt to the concealed, the character found its root in reality. The inner reality then became suggestion instead of assertion, and I will leave the audience to make of the character what they will.

From a purely production standpoint, I feel that GRAND was a definite success. I find that the film looks great, is edited in an economic but affecting way, and presents itself in a knowledgeable and designed manner. I am satisfied with the quality of the images in the film, the composition of the score, and the overall effect of the piece as a whole. There are few instances in the final product that stand out to me as less than professional when considering the production value. I believe that audiences will be able to relate to the film emotionally and intellectually; however, I don't suspect that GRAND will appeal to everyone nor will it likely appeal to the majority of casual viewers. I never designed the film to function in this way.

I believe there are some films that appeal to wider demographics than others based on their style, content, and relatability. I doubt that any particular viewer shares the experience of the general literally outside of certain auditory hallucination sufferers. I also don't suspect that the majority of audiences have war experience or prefer introspective, non-plot-centric films to their plot-heavy, morally heavy-handed counterparts. However, this is not an apology for the success of the film's ability to arrive to a specific articulated through line. I offer rather a concession that GRAND was never in a position to appeal to a mass audience in and of itself. I attribute this to the central crux of the film (and in my opinion the wellspring of any discourse that may result from this work) which is that the film questions instead of answers.

Bergman expressed that he made some films that he can't stand to admit ownership of, and some other films that he loves very much. The distinction for him was in the film's sense of life:

Some of my pictures I disliked tremendously, and then there are three or four that I like very, very much. I think they are not perfect, but sometimes I think there are things in those pictures I have made that are *very* alive. Do you understand what I mean? There is not only good acting, good storytelling, but it's also really alive. And that makes me like them very, very much. (Jones 63)

GRAND is a film that I find very alive, and one that I love very much. Whether or not I was able to tap into all of the thematic elements that I suggested throughout the process became irrelevant to me when watching the film filled me with a sense of life, wonder, and catharsis. Surely I am biased towards this feeling because I made the film, but I sense that this film, more than others I have created, has the potential to speak to audiences in an emotional, intellectual, or psychological way. This transfer is one that I designed, but I cannot define the result specifically. Echoing my earlier sentiment of the invisible hand that constructs a film, and Murray's assertion that films can exist as mysteries rather than solutions, I prefer to see GRAND as a type of mystery whose solution is either difficult to articulate or ultimately

unattainable. Instead, the film finds its sense of life in the interplay of provoking thought and denying concrete statements on the human condition. The life of the film is in the not knowing rather than the knowing.

CHAPTER 11

CONCLUSION

After the completion of GRAND, I realize that the completed film is a purely psychological and philosophical work. Perhaps it's best to echo a philosopher here to justify my claim. Robertson explains a Schopenhauer philosophy I find very cogent when considering GRAND:

Central to [Schopenhauer's] world view is what he calls the Will, a life force which 'is the innermost, the kernel of every particular and also of the whole. It appears in every blindly acting natural force; it also appears in the deliberate conduct of the human being.' Schopenhauer believes that the world in its multiplicity and incompleteness consists of Ideas which are material projections (or what he calls 'objectivity') of the Will. He sees the arts (except for music) as being a copy of the Ideas. But he thinks that 'Music is ... by no means like the other arts, the copy of the Ideas, but the *copy of the will itself*, whose objectivity the Ideas are.' Schopenhauer then explains why he believes that music is above the other arts: 'the effect of music is so much more powerful and penetrating than that of the other arts, for they speak only of shadows, but it speaks of the thing itself,' in other words, the Will. Therefore, music, like Ideas, is a direct objectification of the Will. (189)

The central idea here is that those who study aesthetics tend to agree that music inherently arrives closer to some unseen force than other arts. Relating back to Bresson's theory of the unseen hand (perhaps of God), controlling all things happening around a central point, Schopenhauer's theory here suggests that the way of objectifying this power (the Will) is through music. In GRAND, the general's perceived ultimate goal is to exert his Will and prove that it has power and meaning. Of course, he does realize the true power of Will, but instead he finds it in the unseen. The entire film coalesces around the search for the unseen hand that controls us all, and ultimately realizing that it cannot be seen, cannot be touched, but perhaps it could be heard and felt.

Works Cited

- A Man Escaped*. Dir. Robert Bresson. Gaumont Film Company, 1956. Digital.
- Barnwell, Jane. "Between Realism and Visual Concept: the Role of the Production Designer in Contemporary British Cinema." *Journal of British Cinema & Television* 2.1 (2005): 117-129. Electronic.
- Bergman, Ingmar. "Diary of a Screenwriter." Fellows of the Center for Advanced Film Studies. 31 October 1975. Seminar.
- Branigan, Edward. *Point of View in the Cinema*. Berlin: Mouton Publishers, 1984. Print.
- Jones, William. *Talking with Ingmar Bergman*. Dallas: Southern Methodist University Press, 1983. Print.
- Lawson, John. *Film: The Creative Process – The Search for an Audio-Visual Language and Structure*. New York: American Book-Stratford Press, 1964. Print.
- Murray, Leo. "Un Condamne A Mort S'Est Echappe." *The Films of Robert Bresson*. Ed. Ian Cameron. New York: Praeger Publishers, 1970. 68-81. Print.
- Nosferatu*. Dir. F.W. Murnau. Film Arts Guild, 1922. Digital.
- Robertson, Robert. *Eisenstein on the Audiovisual: The Montage of Music, Image and Sound in Cinema*. New York: Tauris Academic Studies, 2009. Print.
- Stanislavski, Konstantin. *An Actor's Work*. Trans. Jean Benedetti. New York: Routledge, 2008. Print.
- The Cabinet of Dr. Caligari*. Dir. Robert Wiene. Decla-Bioscop, 1920. Digital.
- Vogel, Amos. *Film as a Subversive Art*. New York: Random House Inc., 1974. Print.

GRAND (Draft 12)

By

Josh Pereira

1 INT. STORAGE ROOM - DAY 1

IBREHEM (38) stands in the center of a dusty storage room. Soldiers in tattered uniforms are piling in BOXES.

Amidst the junk, he spots a worn GRAND PIANO. He presses a key - a crisp note cuts the stale air. CALEB (22), a bright soldier with dusty hair, approaches.

CALEB
Do you play, sir?

Ibrehem scans the room as it fills like a flood. He hands Caleb a pair of RUSTY SCISSORS.

IBREHEM
Cut the strings.

As he exits, the sound of strings screeching follows the clack of his boots.

2 INT. OFFICE - DAY 2

The office is rather ornate, decorated with rich mahogany wood. There's a desk, a bookshelf, a lamp, and a large WAR MAP stuck with Black and White pins prominently hanging on the wall. A window looks into the storage room, also connected by a door with a deadbolt.

Ibrehem is alone taking framed, vaudeville posters from the walls. He removes the last image, "ALEXANDER - THE MAN WHO KNOWS," and studies it intensely.

He puts it aside, and sits down. He produces a folded up PHOTOGRAPH of a beautiful woman. He stares at it coldly, blankly - complete stone.

The silence is broken by a commotion in the hall. Ibrehem pockets the photo as Caleb drags in TWO SOLDIERS.

CALEB
We're out of cells, sir.

One prisoner, JOB (28), is a tough man with a gentle face. The other, BOBBY (23), is younger and nervous. Ibrehem puts the frame down, approaches Job, and eyes him up and down. He looks at Caleb expectantly.

Job goes to spit, but Ibrehem snatches his face hard. Job locks eyes with Ibrehem: they share looks of mutual hate.

(CONTINUED)

IBREHEM

Lock this one here. Take the other
to the cells.

Caleb pulls Job into the storage room and locks the door.
Before he's locked away, Job and Bobby share a moment as if
saying goodbye.

IBREHEM

We can barely accommodate our own
men let alone these prisoners.
Can't win a war from a damn theater
house.

CALEB

(motioning to Job)

He traveled with their leader, sir.

Ibrehem's gaze on Job intensifies. Through the window,
Ibrehem watches Job slam against the walls of junk
surrounding him.

3

INT. OFFICE - NIGHT

3

OFFICER TELL (55) is throwing darts across the room at a
picture of Commander Strige (50), the Rebel military leader.
Ibrehem is reviewing reports silently at his desk.

OFFICER TELL

(throwing a dart)

This son of a bitch. How many men
gotta die for his god damn
revolution? This piece of shit.

Tell's so angry he misses wildly.

IBREHEM

Enough. What news do you have?

OFFICER TELL

Things are better than we'd hoped.
The Rebels are losing strength,
losing faith. Their fearless
leader's gone hiding. He's just
waiting for the end, if you ask me.

A dart just misses Strige's face. Tell offers a dart to
Ibrehem who returns a piercing, cold stare.

IBREHEM

How close are we to finding him?

A dart lands directly between Strige's eyes - bullseye.

(CONTINUED)

OFFICER TELL
(motioning to Job)
Well, now that we got him... maybe
closer than we think.

Ibrehem stands and goes to the window, peers inside. Inside,
Job is busy sifting through junk.

OFFICER TELL
He was with Strige when we captured
him. He's gotta know where they're
hiding him.

Job notices he's being watched. Him and Ibrehem share a
look, like a man and an animal at a zoo.

IBREHEM
If we capture their leader this war
will be over. He's our key.

OFFICER TELL
What if he doesn't talk?

Ibrehem gives Tell the cold look that made him a general.

IBREHEM
I rarely fail in this regard. I
will see to it that he does.

Officer Tell knows his time's up. He salutes, then leaves
stiffly. Ibrehem's attention returns to Job:

Job pulls away a sheet to reveal the GRAND PIANO. Job's face
lights up in a sort of contained excitement, and the brief
exultation annoys the hell out of Ibrehem.

Job runs his hands over the curves of the piano, his fingers
leaving trails in the dust. He grabs a crate and uses it as
a seat, sits with his fingers on the keys.

Ibrehem lets out a restrained, tight laugh. He leans in:

Job presses. Nothing. Not a sound. He's pathetically
pressing a single key again and again.

Ibrehem, proud of himself, goes to his desk and leans back
in his chair. For a moment, we listen to the silence of the
room as Ibrehem is lost in thought - plotting.

4 INT. OFFICE - DAY 4

Ibrehem is at his desk reading classic literature. He hears a noise coming from the storage room and goes to investigate:

Job is rummaging through a box pulling out classic literature as well. They meet eyes, but Job quickly relents and spreads the books out on the piano.

Ibrehem, curious, notes the titles and is impressed, if not a little jealous.

5 INT. STORAGE ROOM - DAY 5

Job peers over the books. As he pulls out more, he also finds sheet music. He looks over the compositions intently.

Job turns around and sees Ibrehem standing near the door like a shadow. Startled, he backs away against the piano.

IBREHEM

Relax. I want to make you an offer.

Job looks at Ibrehem's hip - a BLACK PISTOL; and he hasn't a weapon to his name.

Ibrehem thumbs through the books lying on the piano.

IBREHEM

Are you a well-read man, or have nothing better to do?

Job isn't amused. He refuses to break eye contact.

IBREHEM

I've seen you at the piano.

Ibrehem presses a few keys randomly, mockingly. No sound.

JOB

The strings are cut.

IBREHEM

I know. I cut them. I don't particularly care for music anymore. Do you?

JOB

I'm a musician.

(CONTINUED)

IBREHEM

And I thought you were a soldier.
Though I suppose we're all playing
roles here. A real god damned
theater house.

JOB

What the hell do you want me in
here for? If you're gonna kill me,
at least let me die with my men.

IBREHEM

I don't want you dead. Rumor has it
you traveled with your leader. Is
this true?

For a moment Job looks away as if in thought.

JOB

What do you want from me?

IBREHEM

I want you to tell me where he is
so this damn war can be over.

JOB

You're asking me to betray my men.

IBREHEM

You're signing their death
warrants. There's no need for more
life to be taken away.

JOB

Why do you want the war to be over?
Then what purpose will you have?

Ibrehem's face contorts. He pulls out the PISTOL and points
it at Job. Job sweats but shows no fear as the barrel
trembles in front of him.

IBREHEM

Smartass. I could show you just how
much power I have, but I am a fair
man. What do you say?

Job is like a stone. Ibrehem can't believe it.

IBREHEM

You've made a mistake. Before this
is over, you will curse my name.

Ibrehem exits the room in a silent rage. As he's going
through the door...

(CONTINUED)

IBREHEM

Enjoy the piano, you son of a
bitch.

SLAM. The door shuts and Job is left alone.

6 INT. OFFICE - DAY

6

Ibrehem is fuming in his office. He fumbles in his pockets for the PICTURE - but his eye catches Job in the storage room staring back at him:

Job's in there pressing a single key over and over.

7 INT. OFFICE - DAY

7

Ibrehem is watching Job through the window. Caleb enters holding his rifle and presents Ibrehem the latest reports.

CALEB

Sir?

Ibrehem is enthralled. Caleb looks inside the window. Job is playing the piano, but we do not hear anything.

CALEB

What is he doing?

IBREHEM

Before the war he was a musician.
Funny how roles reverse. He amuses
himself with a broken piano.

They're watching him play. Job's face shows how content he is. His hands move across the keys silently, gracefully. Ibrehem is growing upset.

IBREHEM

What a waste. Why the hell does he
play when he's got nothing to show
for it. Can you explain that?

CALEB

I cannot, sir.

IBREHEM

Neither can I.

Ibrehem's stare could pierce. Caleb, growing frightened, salutes then leaves Ibrehem at the window staring on.

8 INT. STORAGE ROOM - NIGHT

8

Job has organized the space. There's a chair, a side table, and a coat rack. At the head of the space is the PIANO.

Job has created a rather cozy space for himself. He lounges reading a book when Ibrehem enters the room. He is clearly flustered.

IBREHEM

Why do you play that piano?

JOB

Why do you care? I'm not telling you anything. If you're going to kill me, then get on with it.

IBREHEM

You aren't playing anything.

JOB

Don't you have men to command?

IBREHEM

I have an obligation to reality only. Life and death are reality. War is reality. Music, art, theater... they aren't real.

Job gives Ibrehem's words some thought. He is intrigued.

JOB

Isn't war a type of theater? Aren't we all playing roles?

IBREHEM

Certainly. But when the curtain falls, it doesn't open again.

JOB

Our spirit lives on. So do our thoughts and feelings.

IBREHEM

Keep your thoughts and feelings inside where they belong. All this talk - I need action.

JOB

You use a lot of words for a reticent.

(CONTINUED)

IBREHEM

My mouth moves men like your music
never can. My words are command,
not suggestion. Can't you see my
symphony builds monuments, and
yours is only a breeze floating
through its walls? Give me stone,
not air.

JOB

You've got it wrong. You can't
breathe without air.

Ibrehem's face is red. He stands up in an instant looking
down on Job. He looks for words, but can't find any. He
storms out of the room and slams the door, locking it.

9 INT. OFFICE

9

In the office, he picks up his ball and starts bouncing it
in perfect rhythm, walking back and forth in front of the
window. He refuses to look in.

Inside the storage room, Job sits at the piano in silence.

Ibrehem paces and bounces over and over, with each pass
letting a little light spill into the dark storage room.

THE CAMERA IS NOW IN THE ROOM: We see Ibrehem fuming - and
tears trickling down Job's cheek. As he plays, we hear what
Job hears. A hauntingly, beautiful piano sonata.

10 INT. OFFICE - NIGHT

10

Officer Tell is sitting at the desk with new reports.

TELL

The Rebels are gaining ground.

Ibrehem absentmindedly rolls the ball in his hand.

TELL

Damn it, general! If we don't kill
Strige soon, they're gonna regroup.
And you can forget about our
promotion. We are failing.

Ibrehem goes to the window.

(CONTINUED)

IBREHEM

He will break.

Tell joins Ibrehem and peers inside: Job is hunched over the piano like a phantom, playing on in silence.

IBREHEM

He's playing a role like all of us.

TELL

What are you talking about? He's sitting in there playing the fucking piano! Why don't we destroy it?

IBREHEM

I refuse to be beaten by his god damn imagination! What does he see in that piano?

They're watching Job play.

Ibrehem's bloodshot eyes are locked onto Job. His focus is like a laser - Job's playing has him enthralled.

TELL

You lock yourself away, but I'm out there with the men. You're losing their faith. Just kill the son of a bitch.

Officer Tell leaves.

Ibrehem slinks to the war map: the White and Black colors begin changing randomly.

An intense migraine hits, and Ibrehem is in severe pain. The pain is unbearable, and he's fading.

But the sound of a mournful sonata creeps in. As the piano gets louder, the pain fades. He leaps to the window:

Job plays on in the dark.

The music is magnificent, Ibrehem is enthralled as it rises and swells. His hands tremble with the rhythm, beyond his control. His body shakes with every note, every phrase.

11 INT. OFFICE - DAY 11

Ibrehem's got his eyes locked, and they're red:

The space has evolved. Job's bed is sturdy. A rug lining the floor. A stack of books. Job is playing the piano.

Ibrehem is startled when Caleb enters the office.

CALEB

You wanted to see me, sir?

Ibrehem grips Caleb's shoulder, and leaning in chokes out:

IBREHEM

Can you hear him play?

Caleb shakes his head slow, terrified of Ibrehem.

IBREHEM

Follow me.

12 INT. STORAGE ROOM - DAY 12

Job is reading a book when Caleb and Ibrehem enter. Threatening with the rifle, Caleb tosses Job to the floor and binds him. Job braces himself as Ibrehem approaches the piano.

Ibrehem's long fingers caress the keys.

IBREHEM

What do you think moves us? The piano or the pianist?

Ibrehem sits at the piano. He starts playing, mocking like a virtuoso. The room is deathly silent.

IBREHEM

(laughing)

Isn't music wonderful?

Ibrehem abruptly stops playing and notices Job watching him.

IBREHEM

Well, I've grown used to the silence. I rather enjoy it.

He creeps down towards Job.

(CONTINUED)

IBREHEM

I could kill you now. I could
squeeze the life out of you. Do you
think this piano would save you?

Ibrehem nods at Caleb who opens the door and pulls in BOBBY,
Job's comrade from before. Caleb's got a rifle to his head.
Bobby is pleading with Job.

IBREHEM

Where is your commander?

Job is looking into his friend's eyes. They share a moment,
Bobby is silently pleading. Job doesn't break.

IBREHEM

Then I'll show you the difference
between my art and yours.

Ibrehem nods firmly at Caleb, but he hesitates. Bobby awaits
the end.

CALEB

Sir, please, no. Not this.

Ibrehem is getting angry. He nods again, firmer.

Caleb is shaking.

IBREHEM

Damn it, pull the trigger!

The rifle goes off and Bobby falls to the floor. Job is
livid, raging against his binds, foaming at the mouth trying
to get to Ibrehem.

Ibrehem looks at Bobby's lifeless form, and he is cold.
Caleb is tearing up, the smoke of the gun filling the room.

Ibrehem grabs Caleb by the collar and drags him out of the
room, shutting the door behind him.

13 INT. OFFICE

13

Back in the office, Caleb falls to the floor crying. Ibrehem
looks wild, almost inhuman, pale white skin.

Ibrehem falls into his chair and stares blankly at the wall.
Then he hears it.

A powerful, aggressive piece gathering strength. Ibrehem's
covering his ears and clenching his teeth - but it grows.

(CONTINUED)

He slams up against the glass:

Job's got the piano turned around, staring into Ibrehem's eyes as the piano thunders on.

Ibrehem looks at Caleb - he doesn't hear anything. He's looking at Ibrehem like he's crazy, and he looks it.

LONG CROSS DISSOLVE TO:

14

INT. OFFICE - DAY

14

It's been a week.

Commander Tell barges in. Ibrehem is at the window looking like he hasn't slept in days.

TELL

It's over. Rebel forces will have this camp surrounded before the end of the week.

Ibrehem's gaze doesn't budge from the window.

TELL

I've been called to the capitol. You and your men will stay here until the full retreat is called.

No response. Tell starts to leave, but decides to speak up.

TELL

The boy's dead. Caleb.

Ibrehem doesn't move.

TELL

Rebels bullrushed him at the cells. Strangled him through the bars. They heard about the prisoner you killed in cold blood. You really are a son of a bitch, you know that?

Ibrehem is stone.

TELL

God be with you, general.

He leaves. Ibrehem hasn't blinked, and Job plays on in complete silence.

(CONTINUED)

IBREHEM
(to himself)
He wants to play... then we'll let
him play.

An intense migraine hits. Ibrehem falls to the floor in pain. He starts to fade and drifts into a dream, or a vision...

FLASHBACK TO:

15 INT. PARLOR - DAY 15

It is a different time. Before the war. A sick woman, an invalid, BEATRICE (32), lays in bed. It's the woman from Ibrehem's photograph! But she is near death...

Ibrehem, a different man, groomed, well-kept, and content, sits at a GRAND PIANO holding the woman's hand tenderly.

BEATRICE
Play for me, one last time?

With tears running down his face, Ibrehem nods. He puts his fingers to the keys and plays a mournful piece as the woman fades, and fades, and then closes her eyes completely. The sound of the piano is slowly phased out by sounds of war. Until we HARD CUT TO:

16 INT. PIANO CHAMBER - NIGHT 16

A group of soldiers are drinking whiskey, smoking cigarettes, and playing cards on top of a GRAND PIANO. They're enjoying themselves.

The revelry is cut off by the clack of Ibrehem's boots. The soldiers scramble to attention as Ibrehem drags Job to the piano. Ibrehem violently clears the cards and alcohol from the top of the piano, and forces Job in front of it.

Ibrehem's pressing the pistol against Job's back.

IBREHEM
The renowned pianist graces us,
gentlemen! I think we will have
some music after all. What do you
all say? Let us see. Play for us.

Job presses a key - and nothing happens. No sound. The strings are cut on this one too.

(CONTINUED)

IBREHEM

What an inspiration, this man. Show
us your talent, show us!

The soldiers lighten up when they realize the gag. They're
drinking again. Ibrehem leans in and whispers to Job.

IBREHEM

Let them see who you really are.

Job starts playing, just as he did before, to a silent room.
The soldiers' laughter erupts like a bomb. Ibrehem waves his
hands, conducting the mockery. Job stops playing, defeated.

The drunk soldiers can't stop pointing and laughing. Even
Ibrehem joins in the hysterics. He seems to be mad.

Then Job closes his eyes - and plays again.

WE HEAR THE LAUGHTER SLOWLY PHASED OUT BY AN ANGELIC SONATA.

Ibrehem lowers his hands - he can hear the music too. Time
slows down, and all he hears is the piano.

The soldiers can't hear anything, but somehow Job's playing
turns them. They can see the simple beauty in it.

Suddenly, sound returns as a soldier bursts into the room.

SOLDIER

The Rebels are here.

Soldiers scramble for their guns as the sounds of invading
Rebel soldiers can be heard in the distance.

Ibrehem still hasn't moved. Defeated, he slips quietly out
of the chamber as pandemonium surrounds him.

17 INT. STORAGE ROOM - NIGHT

17

Ibrehem is sitting at the piano. All is quiet. He presses a
few keys in silence. He weeps softly.

With tears on his cheek, he starts to play as Job did:

CHOPIN'S PRELUDE IN E-MINOR.

Time slows down. The sound of the Rebels invading is mixed
with Ibrehem's playing. Job enters the room now carrying a
rifle of his own.

He watches Ibrehem play and is moved.

(CONTINUED)

Ibrehem stops when he notices Job. He sees the rifle. They share a moment of understanding together.

A Rebel soldier from the office calls out:

REBEL
Anyone in here?

Job and Ibrehem look into each other's eyes.

JOB
No. All clear.

Job leaves the room, and Ibrehem is all alone. He looks at his HANDS, then the PIANO, then his PISTOL.

CUT TO BLACK.

THE END.

CAST MEMBERS

1. Ibrehem

2. Job

3. Caleb

4. Tell

5. Bobby

6. Beatrice

GRAND**SCHEDULE 3 - 11/24/15 (Max Efficiency)**

Sheet #: 1 3/8 pgs	Scenes: 1	INT Day	STORAGE ROOM Ibrehem cuts the piano strings	1, 3	Est. Time
Sheet #: 11 4/8 pgs	Scenes: 11	INT Day	OFFICE Ibrehem asks Caleb if he can hear Job play	1, 2, 3	Est. Time

lunch

Sheet #: 3 1 5/8 pgs	Scenes: 3	INT Night	OFFICE Officer Tell conversation #1	1, 2, 4	Est. Time
-------------------------	--------------	--------------	--	---------	-----------

End of Shooting Day 1 -- Saturday, December 12, 2015 -- 2 4/8 Pages -- Time Estimate: 0:00

Sheet #: 4 2/8 pgs	Scenes: 4	INT Day	OFFICE Ibrehem reading books in his office	1, 2	Est. Time
Sheet #: 5 1 7/8 pgs	Scenes: 5	INT Day	STORAGE ROOM Ibrehem + Job conversation #1 "enjoy the piano, s	1, 2	Est. Time
Sheet #: 6 1/8 pgs	Scenes: 6	INT Day	OFFICE Ibrehem fumbling in pockets for picture, fuming	1, 2	Est. Time

End of Shooting Day 2 -- Sunday, December 13, 2015 -- 2 2/8 Pages -- Time Estimate: 0:00

Sheet #: 2 1 pgs	Scenes: 2	INT Day	OFFICE Job and Bobby are brought into the Office	1, 2, 3, 5	Est. Time
---------------------	--------------	------------	---	------------	-----------

lunch

Sheet #: 12 1 3/8 pgs	Scenes: 12	INT Day	STORAGE ROOM Ibrehem commands Caleb to shoot Bobby	1, 2, 3, 5	Est. Time
--------------------------	---------------	------------	---	------------	-----------

End of Shooting Day 3 -- Monday, December 14, 2015 -- 2 3/8 Pages -- Time Estimate: 0:00

Sheet #: 7 6/8 pgs	Scenes: 7	INT Day	OFFICE Ibrehem and Caleb watch Job play	1, 2, 3	Est. Time
Sheet #: 13 3/8 pgs	Scenes: 13	INT Day	OFFICE Ibrehem hears the powerful, aggressive piece	1, 2, 3	Est. Time

lunch

Sheet #: 8 1 3/8 pgs	Scenes: 8	INT Night	STORAGE ROOM Ibrehem + Job conversation #2 "my mouth moves	1, 2	Est. Time
Sheet #: 9 2/8 pgs	Scenes: 9	INT Night	OFFICE Ibrehem bounces ball, we hear Job's piano for firs	1, 2	Est. Time

End of Shooting Day 4 -- Tuesday, December 15, 2015 -- 2 6/8 Pages -- Time Estimate: 0:00

Sheet #: 16 1 2/8 pgs	Scenes: 16	INT Night	PIANO CHAMBER Ibrehem conducts Job on stage	1, 2	Est. Time
--------------------------	---------------	--------------	--	------	-----------

Appendix B: Stripboard Schedule

Sheet #: 17 5/8 pgs	Scenes: 17	INT Night	STORAGE ROOM Ibrehem plays Chopin all alone	1, 2	Est. Time
End of Shooting Day 5 -- Wednesday, December 16, 2015 -- 1 7/8 Pages -- Time Estimate: 0:00					
Sheet #: 14 7/8 pgs	Scenes: 14	INT Day	OFFICE Officer Tell leaves the theater house, Ibrehem's m	1, 2, 4	Est. Time
lunch					
Sheet #: 10 1 3/8 pgs	Scenes: 10	INT Night	OFFICE Officer Tell conversation #2 + Ibrehem hears the p	1, 2, 4	Est. Time
End of Shooting Day 6 -- Thursday, December 17, 2015 -- 2 2/8 Pages -- Time Estimate: 0:00					
Sheet #: 15 3/8 pgs	Scenes: 15	INT Day	PARLOR FLASHBACK: Ibrehem plays for Beatrice	1, 6	Est. Time

Appendix C: Cast & Crew List

CREW POSITION	CREW MEMBER	E-MAIL	NUMBER	NOTES
---------------	-------------	--------	--------	-------

Cast

IBREHEM	Matthew Rimmer	biffbruno@hotmail.com	310-729-7029	
JOB	Michael Hodson	mhodson05@yahoo.com	281-703-0622	
TELL	Peter Jaymes	peterjsmith2323@gmail.com	504-717-8503	
CALEB	Brady Lewis	kistras@peoplestore.net	985-474-9032	
NEW CALEB	Daniel Bonnett	zosoist@gmail.com	985-264-5335	

Production

Director	Josh Pereira	jrperci1@uno.edu	985-774-7375	
Producer/UPM	Amy Laws	aclaws@my.uno.edu	504-952-2542	
1st AD	Madison Beaudet	madisonbeaudet@gmail.com	503-812-6215	
2nd AD	Langston Williams	lawill11@my.uno.edu	225-937-3957	
Script Supervisor	Lauren Erwin	lerwin@my.uno.edu	985-859-3527	
Casting Director	Lauren Erwin	lerwin@my.uno.edu	985-859-3527	

Camera

Director of Photograph	Trenton Mynatt	tmynatt@my.uno.edu	870-291-0182	
Camera Operator	Barry Cunningham	bjcunnin@uno.edu	330 240 3731	
1st AC	Noell Dominick	ndominic@my.uno.edu	504-239-4533	Available starting Tuesday
2nd AC	Kyndra Periban	kyndra.periban@gmail.com	318-655-8923	
DIT	Mary Casteel	mcasteel@my.uno.edu	870-530-1876	

Sound

Sound Mixer	Donovan Thibodeaux	dmt1110@aol.com	225-329-3387	
Boom Operator	Emily Pouillard	epoullia@my.uno.edu	985-237-8431	Out Thursday from 8a-10a

Grip & Electric

Gaffer	Paul Punzo	paulstephenpunzo@yahoo.c	303-506-0277	Out Monday from 11a-3p
Key Grip	Daniel Kleinpeter	dkleinpeter92@yahoo.com	225-235-6022	Out Monday from 11a-3p
Grip	Callahan Wigley	cwigley@my.uno.edu	256-405-8018	
Grip	Sean Pugh	seanaphugh@gmail.com	985 295 9403	
Grip	Jordan Landry	jlandry5@uno.edu	504-442-2624	Available Tuesday
Grip	Peyton Tirey	ptirey@uno.edu	251-593-6334	Available Tues and Thurs

Art

Production Designer	Alaina Boyett	anboyett@my.uno.edu	573-864-3222	
Set Construction/Design	Christian Chestnut	cpchesnu@my.uno.edu	504 231 7245	
Prop Master	Patrick Sanderson	patsand711@gmail.com	985-373-0292	
Set Costumer	Kayla Fletcher	kafletch@uno.edu	504-919-6408	
Art	Veronica Lowe	vlowe@my.uno.edu	504-616-7452	
Art	Sarah Sisto	ssisto@uno.edu	504-352-8350	
Art	William Fiorella	candc3player@gmail.com	256-454-5333	Available Wed and Thurs

Craft Services

Craft Services	Kathleen Vieira	kmvieira@my.uno.edu	305-608-5255	
----------------	-----------------	---------------------	--------------	--

Extras/Background				
BOBBY	Joel Berger	jkb449@gmail.com	716-864-9935	
HANDS	Max Fisk	wfisk@uno.edu	504-220-7116	
Soldier Background x4				
	Austin Frosch	bluesbrother2394@yahoo.com	985-789-7457	
	Evan Sica		985-630-1235	
	Peter Harvey			

Preliminary or Final: Prelim

Budget Dated: 4/20/2015

Exchange Rate (if appl.): _____

Title: GRAND (tentative)

Series Title: _____

Production Company: University of New Orleans

Address: 2000 Lakeshore Drive, New Orleans, LA 70148

Email: jrperei1@uno.edu Telephone: 985-774-7375

Executive Producer(s): _____ Medium/Format: Digital

Producer(s): Amy Laws Length: 15~

Director(s): Josh Pereira Location/Studio: UNO Sound Stage

Writer(s): Josh Pereira Prep Period: 7 months

Production Manager: Langston Williams Shooting Period: 6 days

Production Accountant: _____ Post Period: 4 months

Union(s): _____ Delivery: May-16

Budget Prepared by: Josh Pereira Scenario date: _____

Budget Prepared date: 4/20/2015 Draft #: _____

Budget approved by:	<u>Josh Pereira</u>	<u>4/20/2015</u>
	Name	Date

Acct	Category	Page	Total
01.00	Story rights /Acquisitions	1	35
02.00	Scenario	1	0
03.00	Development Costs	2	0
04.00	Producer	2	0
05.00	Director	3	0
06.00	Stars	3	1,500
TOTAL "A" - ABOVE-THE-LINE			1,535
"B" - PRODUCTION			
10.00	Cast	4	0
11.00	Background Performers (Extras)	5	0
12.00	Production Staff	6	0
13.00	Design Labour	7	0
14.00	Construction Labour	7	0
15.00	Set Dressing Labour	8	0
16.00	Property Labour	8	0
17.00	Special Effects Labour	8	0
18.00	Wrangling Labour	9	0
19.00	Wardrobe Labour	9	0
20.00	Makeup/Hair Labour	9	0
21.00	Video Technical Crew	10	0
22.00	Camera Labour	11	0
23.00	Electrical Labour	11	0
24.00	Grip Labour	12	0
25.00	Production Sound Labour	12	0
26.00	Transportation Labour	13	0
27.00	Fringe Benefits	13	0
28.00	Production Office Expenses	14	0
29.00	Studio/Backlot Expenses	15	0

Acct	Category	Page	Total
30.00	Location Office Expenses	15	0
31.00	Site Expenses	16	150
32.00	Unit Expenses	16	0
33.00	Travel & Living Expenses	17	250
34.00	Transportation	17	200
35.00	Construction Materials	18	1,200
36.00	Art Supplies	18	500
37.00	Set Dressing	18	1,000
38.00	Props	19	500
39.00	Special Effects	19	0
40.00	Animals	19	0
41.00	Wardrobe Supplies	20	500
42.00	Makeup/Hair Supplies	20	100
43.00	Video Studio Facilities	21	0
44.00	Video Remote Technical Facilities	22	0
45.00	Camera Equipment	22	100
46.00	Electrical Equipment	23	100
47.00	Grip Equipment	23	100
48.00	Sound Equipment	23	100
49.00	Second Unit	24	0
50.00	Videotape Stock	24	0
51.00	Production Laboratory	25	0
TOTAL PRODUCTION "B"			4,800
"C" - POST PRODUCTION			
60.00	Editorial Labour	26	0
61.00	Editorial Equipment	26	150
62.00	Video Post Production (Picture)	27	0
63.00	Video Post Production (Sound)	28	0
64.00	Post Production Laboratory	29	0
65.00	Film Post Production Sound	30	0
66.00	Music	31	500
67.00	Titles/Opticals/Stock Footage/Visual Effects	32	0
68.00	Versioning/Closed-Captioning	33	0
69.00	Amortization (Series)	34	0
TOTAL POST PRODUCTION "C"			650
TOTAL "B" + "C" (PRODUCTION AND POST PRODUCTION)			5,450
70.00	Unit Publicity	35	0
71.00	General Expenses	35	100
72.00	Indirect Costs	36	100
TOTAL OTHER "D"			200
TOTAL "A" + "B" + "C" + "D"			7,185
80.00	Contingency	36	0
81.00	Completion Guarantee	36	0
GRAND TOTAL			7,185

Notes / Assumptions:

Preliminary or Final: Final

Budget Dated: 4/20/2016
 Exchange Rate (if appl.): _____


Title: **GRAND**
 Series Title: _____
 Production Company: University of New Orleans
 Address: 2000 Lakeshore Drive, New Orleans, LA 70148
 Email: jrperei1@uno.edu Telephone: 985-774-7375
 Executive Producer(s): _____ Medium/Format: Digital
 Producer(s): Amy Laws Length: 12:56
 Director(s): Josh Pereira Location/Studio: UNO Sound Stage
 Writer(s): Josh Pereira Prep Period: 7 months
 Production Manager: Langston Williams Shooting Period: 6 days
 Production Accountant: _____ Post Period: 4 months
 Union(s): N/A Delivery: May-16
 Budget Prepared by: Josh Pereira Scenario date: _____
 Budget Prepared date: 4/20/2016 Draft #: _____

Budget approved by:

Josh Pereira		4/20/2016
Name	Signature	Date

Acct	Category	Page	Total
01.00	Story rights /Acquisitions	1	0
02.00	Scenario	1	0
03.00	Development Costs	2	0
04.00	Producer	2	0
05.00	Director	3	0
06.00	Stars	3	1,500
TOTAL "A" - ABOVE-THE-LINE			1,500
"B" - PRODUCTION			
10.00	Cast	4	0
11.00	Background Performers (Extras)	5	0
12.00	Production Staff	6	0
13.00	Design Labour	7	0
14.00	Construction Labour	7	0
15.00	Set Dressing Labour	8	0
16.00	Property Labour	8	0
17.00	Special Effects Labour	8	0
18.00	Wrangling Labour	9	0
19.00	Wardrobe Labour	9	0
20.00	Makeup/Hair Labour	9	0
21.00	Video Technical Crew	10	0
22.00	Camera Labour	11	0
23.00	Electrical Labour	11	0
24.00	Grip Labour	12	0
25.00	Production Sound Labour	12	0
26.00	Transportation Labour	13	0
27.00	Fringe Benefits	13	0
28.00	Production Office Expenses	14	0
29.00	Studio/Backlot Expenses	15	0

Acct	Category	Page	Total
30.00	Location Office Expenses	15	0
31.00	Site Expenses	16	0
32.00	Unit Expenses	16	0
33.00	Travel & Living Expenses	17	0
34.00	Transportation	17	50
35.00	Construction Materials	18	1,555.35
36.00	Art Supplies	18	58.78
37.00	Set Dressing	18	216.34
38.00	Props	19	407.98
39.00	Special Effects	19	0
40.00	Animals	19	0
41.00	Wardrobe Supplies	20	356.46
42.00	Makeup/Hair Supplies	20	42.56
43.00	Video Studio Facilities	21	0
44.00	Video Remote Technical Facilities	22	0
45.00	Camera Equipment	22	27.11
46.00	Electrical Equipment	23	0
47.00	Grip Equipment	23	52.67
48.00	Sound Equipment	23	300
49.00	Second Unit	24	0
50.00	Videotape Stock	24	0
51.00	Production Laboratory	25	0
52.00	Craft Services + Catering		1,618.00
TOTAL PRODUCTION "B"			3,067
"C" - POST PRODUCTION			
60.00	Editorial Labour	26	0
61.00	Editorial Equipment	26	331.61
62.00	Video Post Production (Picture)	27	0
63.00	Video Post Production (Sound)	28	0
64.00	Post Production Laboratory	29	0
65.00	Film Post Production Sound	30	0
66.00	Music	31	200
67.00	Titles/Opticals/Stock Footage/Visual Effects	32	0
68.00	Versioning/Closed-Captioning	33	0
69.00	Amortization (Series)	34	0
TOTAL POST PRODUCTION "C"			532
TOTAL "B" + "C" (PRODUCTION AND POST PRODUCTION)			3,599
70.00	Unit Publicity	35	0
71.00	General Expenses	35	0
72.00	Indirect Costs	36	0
TOTAL OTHER "D"			0
TOTAL "A" + "B" + "C" + "D"			5,099
80.00	Contingency	36	0
81.00	Completion Guarantee	36	0
GRAND TOTAL			5,098.86

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

Student: <u>Joshua Pereira</u>	Email:
Course#:	Phone:
Project Title: <u>Grand</u>	Professor:
	Date: <u>12/12/2015</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Josh Pereira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Grand (the "Picture").

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

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

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

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

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

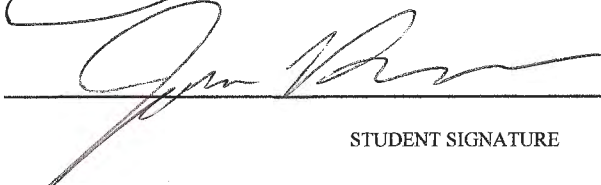
Actor Name: <u>Matthew Rimmer</u>	Email: <u>biffbruno@hotmail.com</u>
	Phone: <u>(310) 729-7029</u>
Character: <u>Ibrahim</u>	Address: <u>342 Vieux St., Mandeville, LA 70448</u>



 ACTOR SIGNATURE

12/12/15

 DATE



 STUDENT SIGNATURE

12/18/15

 DATE

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

Student: <u>Joshua Pereira</u>	Email:
Course#:	Phone:
Project Title: <u>Grand</u>	Professor:
	Date:

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Josh Pereira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Grand (the "Picture").

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

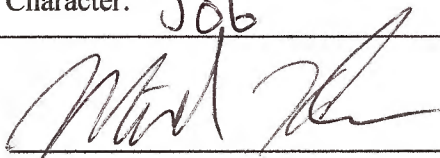
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy,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

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

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

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

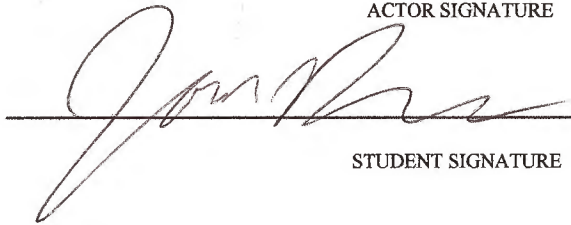
Actor Name: <u>Michael Hodson</u>	Email: <u>mhadson05@yahoo.com</u> Phone: <u>(281) 763-0622</u>
Character: <u>Job</u>	Address: <u>1770 Tchoupitoulas St. Apt #207</u> <u>New Orleans, LA 70130</u>



ACTOR SIGNATURE

12-12-2015


DATE



STUDENT SIGNATURE

12/18/15

DATE

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

Student: <u>Joshua Pereira</u>	Email:
Course#:	Phone:
Project Title:	Professor:
	Date: <u>12/12/2015</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Josh Pereira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Grand (the "Picture").

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

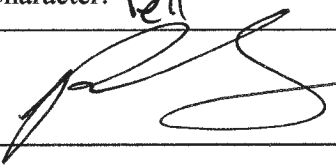
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy,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

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

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

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


Actor Name: <u>Peter Dymes</u>	Email: <u>peterjsu.42323@gmail.com</u> Phone: <u>(504) 717-8503</u>
Character: <u>Tell</u>	Address: <u>224 South Lopez St., NO, La 70119</u>



ACTOR SIGNATURE

12/12/15

DATE



STUDENT SIGNATURE

12/18/15

DATE

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

Student: <u>Joshua Pereira</u>	Email:
Course#:	Phone:
Project Title: <u>Grand</u>	Professor:
	Date: <u>12/16/2015</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Josh Pereira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Grand (the "Picture").

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

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

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

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

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

Actor Name: <u>Daniel Bonnett</u>	Email: <u>zosolist@gmail.com</u>
Character: <u>Caleb</u>	Phone: <u>985-264-5335</u>
	Address: <u>61075 Acadian Drive, Lacombe, LA 70145</u>

Daniel Bonnett

 ACTOR SIGNATURE

12/16/15


 DATE

Josh Pereira

 STUDENT SIGNATURE

12/18/15

 DATE

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

Student: <u>Joshua Pereira</u>	Email:
Course#:	Phone:
Project Title: <u>Grand</u>	Professor:
	Date: <u>12/17/2015</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Josh Pereira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Grand (the "Picture").

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

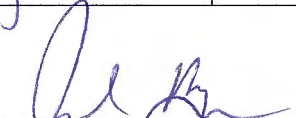
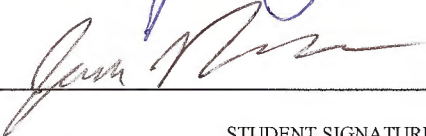
I agree that I will not assert or maintain against the Filmmaker, University of New Orleans Department of Film & Theatre, or their successors, assigns and licensees, any claim, action, suit or demand of any kind or nature whatsoever, including but not limited to, those grounded upon invasion of privacy,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

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

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

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

Actor Name: <u>Joel K. Berger</u>	Email:
Character: <u>Bobby</u>	Phone: <u>jk449@gmail.com</u>
	Address: <u>1740 Baronne St Apt 134 N/O LA 70113</u>

 _____ ACTOR SIGNATURE	<u>12/17/15</u> _____ DATE
 _____ STUDENT SIGNATURE	<u>12/18/15</u> _____ DATE

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

Student: <u>Joshua Pereira</u>	Email:
Course#:	Phone:
Project Title: <u>Grand</u>	Professor:
	Date: <u>12/12/2015</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Joshua Pereira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled GRAND (the "Picture").

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

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

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

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

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

Actor Name: <u>Brady Lewis</u>	Email: <u>bradylewis97@gmail.com</u>
Character: <u>Caleb</u>	Phone: <u>985-474-9032</u>
	Address: <u>18333 Hwy. 16 Amite, LA 70422</u>



ACTOR SIGNATURE

12/12/2015

DATE



STUDENT SIGNATURE

12/13/15

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: <u>Josh Perreim</u>	Email: Phone:
Course#:	Professor:
Project Title: <u>GRAND</u>	Date: <u>12/15/2015</u>

EXTRA RELEASE

I, the undersigned, hereby grant to UNO Student Josh Perreim ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled GRAND (the "Picture").

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

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

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

Name: <u>Max Fisk</u>	Email: <u>maxfisk@yahoo.com</u> Phone: <u>504-220-7116</u>
-----------------------	---

W Fisk

SIGNATURE

12-17-25

DATE

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

Student: <u>Joshua Pereira</u>	Email: Phone:
Course#:	Professor:
Project Title: <u>Grand</u>	Date: <u>12/15/2015</u>

EXTRA RELEASE

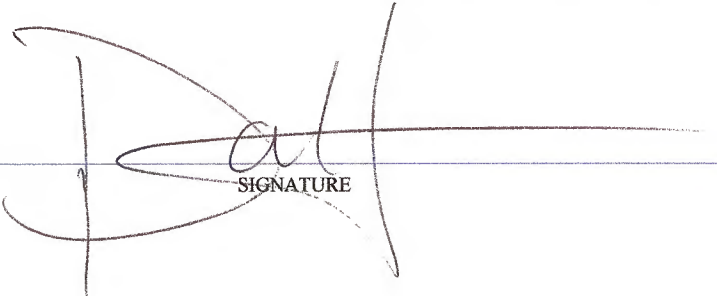
I, the undersigned, hereby grant to UNO Student Joshua Pereira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Grand (the "Picture").

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

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

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

Name: <u>Patrick Sanderson</u>	Email: <u>Pat sand 711 @ gmail</u> Phone: <u>985 - 373 - 0292</u>
--------------------------------	--


SIGNATURE

12-15-15
DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: <u>Joshua Pereira</u>	Email: Phone:
Course#:	Professor:
Project Title: <u>Grand</u>	Date: <u>12/15/2015</u>

EXTRA RELEASE

I, the undersigned, hereby grant to UNO Student Joshua Pereira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Grand (the "Picture").

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

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

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

Name: <u>Peter Harvey</u>	Email: <u>Peterthremaster1@yahoo.com</u> Phone: <u>985-630-5183</u>
---------------------------	--


SIGNATURE

12/15/15
DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: <u>Joshua Pereira</u>	Email: Phone:
Course#:	Professor:
Project Title: <u>Grand</u>	Date: <u>12/15/2015</u>

EXTRA RELEASE

I, the undersigned, hereby grant to UNO Student Joshua Pereira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Grand (the "Picture").

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

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

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

Name: <u>Austin Frosch</u>	Email: <u>blues brother 2394 @ yahoo.com</u> Phone: <u>985-789-7457</u>
----------------------------	--

Austin Frosch

SIGNATURE

12-15-15

DATE



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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

Student: <u>Joshua Pereira</u>	Email: Phone:
Course#:	Professor:
Project Title: <u>Grand</u>	Date: <u>12/15/2015</u>

EXTRA RELEASE

I, the undersigned, hereby grant to UNO Student Joshua Pereira ("the Filmmaker") the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student project tentatively entitled Grand (the "Picture").

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

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

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

Name: <u>Evan Sica</u>	Email: <u>evansica62294@gmail.com</u> Phone: <u>985-630-1235</u>
------------------------	---

Evan Sica

SIGNATURE

12/15/15

DATE

 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.uno.edu
	(Empty space for contact information)

Student: <u>Joshua Pereira</u>	Phone & Email: <u>jrperereir@my.uno.edu</u>
Course #:	Professor: <u>Lazlo Fulop</u>
Project Title: <u>Grand</u>	Date: <u>12/10/2015</u>

LOCATION CONTRACT

Permission is hereby granted to Joshua Pereira (student filmmaker) by David Hoover (Owner/Agent) to use Recital Hall the property and adjacent area, located at 2000 Lakeshore Dr, Performing Arts Center for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 6 Days Weeks, beginning on Saturday 12/12/2015 (Day and Date) and ending on Thursday 12/17/2015 (Day and Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker, and the University of New Orleans Department of Film & Theatre, free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

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

<u>[Signature]</u>	<u>12/15/15</u>
STUDENT FILMMAKER	DATE
<u>[Signature]</u>	<u>12/14/15</u>
OWNER/ AGENT	DATE
	<u>x6317</u>
	PHONE

ADDRESS: 2000 Lakeshore Drive, Performing Arts Center

 DEPARTMENT OF Film & Theatre Arts THE UNIVERSITY of NEW ORLEANS	2000 Lakeshore Drive, Performing Arts Center 307 New Orleans, LA 70148 (504) 280-6317 Fax (504) 280-6318 www.uno.edu
	(Empty space for contact information)

Student: <u>Joshua Pereira</u>	Phone & Email: <u>jr.pereir@my.uno.edu</u>
Course #:	Professor: <u>Lazlo Fulop</u>
Project Title: <u>Grand</u>	Date: <u>12/10/2015</u>

LOCATION CONTRACT

Permission is hereby granted to Joshua Pereira (student filmmaker) by Missy Bowen (Owner/Agent) to use Recital Hall the property and adjacent area, located at 2000 Lakeshore Drive, Performing Arts Center for the purpose of photographing and recording scenes (interior and/or exterior) for motion pictures, with the right to exhibit all or any part of said scenes in motion pictures throughout the world, in perpetuity. Said permission shall include the right to bring personnel and equipment (including props and temporary sets) onto said property, and to remove the same after completion of filming.

The above permission is granted for a period of 1 Days Weeks, beginning on

Tuesday 15 December 2015 (Day and Date) and ending on Tuesday 15 Dec ember 2015 (Day and Date).

The Owner/Agent does hereby warrant and represent that the Owner/Agent has full right and authority to enter into this agreement concerning the above-described premises, and that the consent or permission of no other person, firm, or corporation is necessary to enable Student Filmmaker to enjoy full rights to the use of said premises, and that the Owner/Agent does hereby indemnify and agree to hold Student Filmmaker, and the University of New Orleans Department of Film & Theatre, free and harmless from any fees, arising from, growing out of, or concerning a breach of this warranty.

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

<u>Josh Pereira</u>	<u>12/10/15</u>
STUDENT FILMMAKER	DATE
<u>Missy Bowen</u>	<u>12/11/15</u>
OWNER/ AGENT	DATE
	<u>504-280-6381</u>
	PHONE

ADDRESS: 2000 Lakeshore Drive, Performing Arts Center

 <p>The University of New Orleans Film Program</p>	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:	
PROD. #:	PRODUCTION TITLE: <u>Grand</u>
PRODUCER: <u>Amy Laws</u>	DIRECTOR: <u>Joshua Pereira</u>

STUDENT PRODUCTION LOCATION RELEASE

LOCATION Recital Hall

PROPERTY OWNER _____

ADDRESS _____

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated _____ ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- (a) The Property does not need to be repaired or improved in any respect as a result of the Student Filmmaker's use of the Property; and
- (b) Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relating to the use of the Property by the Student Filmmaker.

Owner hereby releases and forever discharges Student Filmmaker and the UNO Film, Theater, and Communication Arts and their respective successors, assigns, agents, and employees from any and all claims, debts, demands, liabilities, judgments, obligations, costs, expenses, damages, actions and causes of action of whatsoever kind or nature, whether known or unknown, whether in law or in equity, whether now existing or hereafter arising, that relate to or arise from Student Filmmaker's use of the Property.

ACCEPTED AND AGREED TO

Amy Laws _____ Date 12/16/2015
 Producer

_____ Date _____
 Location Manager

Messy Borden _____ Date 12/17/15
 Owner/Agent

ADDRESS for UNO
Dept. of Music

TELEPHONE 2000 Lakeshore Dr. PAC 331
NO LA 70148
504-280-6381

Appendix H: Original Music Licensing Agreement

PROD. #: 3	PRODUCTION TITLE: GRAND
DIRECTOR: Josh Pereira	PRODUCER: Amy Laws

ORIGINAL MUSIC LICENSING AGREEMENT

AGREEMENT made and entered into as of 4/20/2016 by and between
Josh Pereira (herein after the “Company”) and
and Marcus Thorne Bagala (herein after the “Artist”), and
GRAND (herein after the “Picture”).

IN CONSIDERATION of mutual covenants and conditions herein contained the parties hereby agree as follows:

1. The Artist grants the Producer, the Director, the Company, their successors, assigns, and licensees the non-exclusive right to record, produce and reproduce, the lyrics and musical compositions, or any portion thereof, for use in the production of the Picture. These rights include the use of the lyrics and musical composition for advertisements trailers, marketing, and promotion of the Picture created by the Company.
2. The Artist grants the Producer, the Director, the Company, their successors, assigns, and licensees the non-exclusive right to reproduce, perform, and edit any existing recordings, or any portion thereof, for use in the production of the picture. These rights include the use of any existing recordings the Artist may have for advertisements, trailers, marketing, and promotion of the Picture created by the Company.
3. The Artist grants the Company the right to exhibit, distribute, exploit, market, and perform the music for the Picture, created by the Company, throughout the universe in any and all media now known or hereafter devised. These distribution rights include the right to advertise, promote or market the music for the Picture, created by the Company throughout the universe in any and all media now known or hereafter devised.
4. The Artist will retain all rights to the musical compositions, lyrics and sound recording for the Picture.
5. The Company will retain all rights to the Picture, created by the Company.
6. The Company hereby grants the right for the Artist to use the Picture, created by the Company, for promotional use only. This does not include public screenings, television rights, or theatrical distribution. Any public performance of the Picture must be approved by the Company.

7. The Artist is not legally bound from re-creating a picture using the lyrics and music compositions for the Picture, if and when the opportunity presents itself with another company, individual, entity, or educational institution. The Company does not have exclusive rights to the lyrics, musical composition or sound recording.
8. The Artist warrants that no promise of payment or compensation was made or will be made by the Company for the Artist’s participation in this project.
9. The Artist agrees to indemnify and hold the Director, Producer, the Company, and their successors, assigns, and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney’s fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Artist contained in this agreement.
10. The Company agrees to indemnify and hold the Artist, and their successors, assigns and licensees free and harmless from any and all claims, liabilities, costs, losses, damages or expenses including, but not limited to, all attorney’s fees, and costs reasonably incurred in connection therewith, which may result or arise out of any breach or failure of any covenant and warranty of the Company contained in this agreement.
11. The Artist warrants and represents that he is free to enter into this license and that this agreement does not conflict with any existing contracts or agreements to which the Artist is a party. The Artist warrants that he maintains all rights to the lyrics and musical score for the Picture. The Artist also warrants that he owns all rights to master recordings of the Picture.
12. This agreement shall be governed by the laws of the United States applicable to agreements executed and to be wholly performed herein. This agreement is not valid until signed by a representative from the Company and the Artist. The Artist agrees that this document constitutes the entire agreement between the parties superseding any previous agreements written or oral. The Artist further agrees that any modification be in writing and signed by all parties hereto.

Marcus Thorne Bagala	4/20/2016
Artist	Date
Josh Pereira	4/20/2016
Producer(s)	Date
Producer(s)	Date
Company Representative	Date

Appendix I: Film Reference

The DVD copy of the thesis film *GRAND* is located in the Earl K. Long Library.

Vita

The author was born in Chalmette, Louisiana. He earned a bachelor's degree in English literature at Louisiana State University in 2013. He plans to continue making films.