

CAN MAN

A Thesis

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University of New Orleans
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requirements for the degree of

Master of Fine Arts
in
Film and Theatre
Film Production

by

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Abstract

CAN MAN tells the story of a man tasked with identifying a room full of unlabeled cans without opening them. I explore the challenges of making a film with the production guidelines set forth during the COVID-19 pandemic and how it impacted the final film. I also discuss all that I've learned in the past five years I spent studying in the UNO Film and Theatre Department.

Keywords: Can, man, film, short, drama, comedy

CAN MAN Thesis Reflection

I know one of the goals of UNO's film program is to develop a sort of "all-in-one filmmaker", but I truly cannot overstate how important the small but extremely hardworking crew I was able to surround myself with have been in the creation of *CAN MAN*. There were numerous times at the end of my time in the program where I felt at my lowest as a creative and wasn't sure if I was going to be able to finish. Despite these dark periods, I'm happy to be entering the homestretch of this production and am proud of what we were able to accomplish over the past couple of months.

As I mentioned in the prospectus, the original plan for my thesis dated back to a script I had written during my first year at UNO as an undergraduate student. When it became clear that I would be unavailable to produce a project of that scope and size under the production guidelines given during COVID-19 pandemic, I returned to a more recent plot outline that I had developed by working backwards from a endpoint: a man climbing into a giant can of soup. I had felt the idea to originally be too slight to attempt as a thesis project- but as time went on, I came to see these guidelines as the perfect reason to employ a narrative that was more expressive than it was dialogue-heavy. With that in mind, I focused on writing scenes with minimal conversation between characters that would leave space for voiceover to be recorded after the fact. During this period, I met with Erik Hansen and he pointed me in the direction of the works of Kafka, whose themes I tried to imbue in the futility of the protagonist's struggle against a strange corporate bureaucracy. The character of Raymond Jumbo was originally

envisioned as an older character, but I rewrote it when I became worried about another lockdown interrupting our shoot. I figured that if I cast my younger brother Graves “Ford” Lambert as the lead, then I’d still have access to him as we were all quarantining together at my parent’s home in Abita Springs. Casting Ford as the lead also led to the decision to have Raymond’s moment of realization coincide with a musical performance on the trombone.

As the script began to come together, I began to recall the production of my second-year project and how it sort of fell apart when quarantine began before half of my movie had even been shot. Though we had certainly been a victim of poor timing, we should have been able to get more material filmed without needing pick-ups and that largely falls on my shoulders. I knew that it was in my best interest to try and find someone who could assist me in putting this production together. I admittedly did not work as many sets as I probably should have in my time at UNO, telling myself that I would focus more on post-production opportunities that didn’t exactly fall in my lap like I was hoping they would. One of the films I did end up working on was *Knuckle Up*, which was directed by my good friend Daniel Lamplugh. I was not only impressed at how he managed such a large set, but also that he had managed to secure the Zeitgeist Multi-Disciplinary Arts Center and the Lakefront Arena as shooting locations. I had written my script with specific locations in mind, but it was Daniel who made arrangements for every filming location. He also reached out to a majority of the crew, including contacting Barry Cunningham to be our cinematographer.

To understand just how huge it was for me to secure Barry as our DP, its important to know that I have extremely little experience working with someone that skilled behind the camera. Up until this point, all of my films had either been shot by myself or by friends of mine who understood still photography but had never had experience as cinematographers. Nearly everyone we had reached out to had turned us down, and I was dangerously close to trying to shoot the entire film on iPhone if we couldn’t find anybody. Danny had been referred to Barry by Trenton Mynatt, and I was stunned when I

heard that that was a possibility. The year before I transferred to UNO from ULL's Moving Image Arts program, I had attended a film festival on the Northshore at which I happened to see a screening of Mynatt's UNO thesis film *Splitting Maul*, which was also shot by Barry. This was a revelation for me as I was shocked to see such a gorgeously composed short film made on a student level, let alone from a program that was less than two hours away from my parent's house. Getting to see that film was one of catalysts for me to switch schools and it remains one of my favorite short films, UNO productions aside. Danny arranged a conference call between the three of us that went well, and Barry agreed to do the film under the conditions that we shoot with the RED and that we would rent any equipment from Panasonic that he thought would benefit the look we were going for, including a comically long zoom lens that let me feed into all of my Robert Altman fanboy-tendencies. Those rental fees were far and away the biggest expense on the film apart from the craft services provided by my parents.

Once we had Barry, the rest of the cast and crew began to shape up. I reached out to the 1st AD I had been assigned on my second-year film, Prinsey Walker. I truly can't say enough good things about Prinsey- she's one of the hardest working and kindest people I've ever got the pleasure of working with. I was thrilled to work with her again as well as Ian Glotfelty and Emelie Morrison, both of whom had worked on my previous films AND had suffered through a stressful work environment as student workers at UNO. My good friend Justin Faxon agreed to come on as production designer and spent a ridiculous amount of time and effort helping me wrangle all of the boxes and cans for the film despite also working a new job full-time. This set also gave the opportunity to work with friends I had made during my time in the program like Ky McKechnie and Blaise Bonura, two of the funniest people I've met in my life and both incredibly skilled at what they do. I don't believe I had met either Gerald Lee Lewis or Noah Clifton prior to working with them on *CAN MAN* but it was great experience and I'd be honored to work with them again. Reaching out to Gerald actually ended up being one of the luckiest things we did during the whole project, as we were less than a month out from shooting and we still hadn't cast a

foreman. Danny thought Gerald might be a good fit and I'll tell you what: that man fit the role like a glove. I had handed him such an underwritten, thankless role and he took it and ran with it, using my lines as an outline while improvising for long, unbroken walk-and-talks that I ended up trimming down in the final cut of the film. There was so much great off-the-cuff material that I had to leave on the cutting room floor and that's because Gerald treated every take as an opportunity to top the previous one.

All that was missing now was our sound mixer. I had reached out to the few people who I knew had experience but they were understandably busy with full-time jobs. Eventually I turned to my brother and roommate Clark Lambert and asked him if he'd be willing to step in, as he was studying music at UNO as a grad student at the time and had experience with field recorders and mixing in the past. He graciously agreed to help me and was invaluable to me throughout the entire process. Not only did I admire that he was willing to jump headfirst into a position and creative world in which he was unfamiliar, he got along great with everyone while we were on set and allowed me to lean on him throughout the post-production process. When I had to record foley sound effects until past midnight, he was there as long as I needed him. When I became self-conscious about my compositions for the film, he gave me notes and assisted with the recording process. Even when I managed to completely un-sync the audio and video for multiple scenes in the film in the week that it was due, he stayed up all night long to do spotting sessions with me so that we could realign everything to the best of our ability. Even if there were times at which it would've been nice to have a more senior member in the sound department, I'm very happy with how he stepped up any time I called on him throughout this process.

While I'm effusing over family, let me just say that my parents couldn't have supported me throughout all of this any more than they did. I was honestly nervous about coming to them with such an out-there premise for a short film and wasn't sure if they'd get what I was going for as I'd already tried and failed to explain the film to several people. They were quickly on the same wavelength as me though, and soon enough my dad was already constructing the façade we would use as the giant can in

the climactic sequence. Equally important in making that final scene happen was my mother, who arranged for us to film it inside of a large event hall connected to the church that she and my father are a part of. Together we developed a plan for each weekend's meals that ranged from hot sandwich from Vasquez in Covington to catering from New Orleans staples like Ted's Frostop and Langenstein's. Even though they were never as drawn to movies as I was from a young age, they did everything in their power to help me out on this production.

While Danny was busy jumping through various hoops to lock down the locations on UNO's campus as well as scouting out areas for the factory scene, I took care of everything on the Northshore. I spoke with Warren Artigue, who not only allowed us to shoot in Artigue's Abita Market overnight but also provided all of the cans seen in the film free of charge. Seeing as how you can't exactly make a movie called *CAN MAN* without cans, this was an absolute godsend. On top of all of that, he also provided meal for that night and stayed behind to help us clean up after we had wrapped for the day. Our other location in Abita was a small building behind my grandfather's house that would serve as Raymond and Uncle Felix's depressing little home. I've asked my grandfather to do some pretty ridiculous things in front of the camera for years without any objection and this was no exception. He took the neck brace and wore it proudly. The toupee was even his idea, if you can believe it. The shots of his chilling blank stare are among my favorites of anything I've ever filmed. By the time I'd gotten us situated in Abita, Danny informed me that he had been able to reach out to Second Line Brewing, a brewery that had collaborated with UNO in the past, and that they would allow us to film in there one morning before they opened to the public.

The filming process largely went off without a hitch. We moved at a quick pace- spending two days each in Raymond's home and office and single days in every other location. Most days we even wrapped early, which was huge for me as I've seen and been on student crews overcome by burnout. I tried my best to keep things light on set, which was easy considering our small crew was mostly family

and friends. I've thought a lot about whether or not I would've been able to handle a larger crew had I moved forward with my original thesis idea and I fear that I would've felt much more overwhelmed if there had been more people to overlook. I was already starting to feel out of my depth just from a director's standpoint: I knew what I wanted but often lacked the vocabulary to ask for it, be it from the cast or crew. I am thankful to have been surrounded by so many capable hands because it kept me able to focus my energy on trying to direct my brother, who I think did a really good job despite being a non-actor. Some moments definitely seem a little forced (the screaming in the grocery store comes to mind) but on the whole I was very pleased with the job he did with a mostly non-verbal performance.

It was extremely important to me that the first thing we film be the ending of the film where Raymond climbs into the giant can. It had been the very first image I'd had when writing the narrative and I needed to know that the sequence would be as effective as I had imagined it before we moved on to shooting anything else. It took several hours to arrange the boxes around the camera in each set-up in order to give the illusion that this empty event hall was actually a packed, dusty warehouse. I felt a great relief as we wrapped for the day as I knew deep inside that because we had a film worth finishing after accomplishing that sequence.

Since I was serving as my own DIT while on-set, I was able to very quickly throw an unwieldy rough cut together that was close to half an hour. A lot of the editing choices I made within those first two weeks remained constant throughout every cut that followed and most of that is due to the fact that I was able to get a lot of the movie shot EXACTLY the way that I had wanted to thanks to my crew. However, I found myself completely at a loss as how to re-approach the areas that weren't working- the most glaring being that I was unsure how I was going to how Raymond visualizes the contents inside the cans. We also hadn't gotten any coverage of Raymond playing trombone outside of the long zooming shot that opens the sequence in the film's final cut. I could picture these sequences in my head, but I felt incapable of filming what I was conceptualizing, and I didn't feel comfortable asking my crew back when

I knew that there was no way I could compensate them for working past the initially agreed upon two weekends. To make matters even more muddled, I had edited the film together without even an attempt at recording a version of the voiceover to give it structure and it quickly became clear that what I had written was not going to be nearly enough to fill out the film's relaxed pace. A big issue with this initial cut was that I was mistaking slow pacing for "serious filmmaking". Want people to take your short film seriously?? How about sticking an almost two-minute-long sequence where the protagonist drives up and then smokes half a cigarette in almost real-time. In hindsight, I can't believe I thought that was a good way to start this movie off but I guess that's what happens when someone who typically writes comedy tries too hard to write something "heavy" and "serious".

The spring semester was wrapping up at this point and I had to present some of the film as part of the Form and Idea class I was enrolled in. In the same fashion in which I have conducted most of my post-lockdown education, my communication with my thesis committee and the head of the graduate program was intermittent at best. It finally took my major professor Henry Griffin reaching out to me after months of silence on my end for us to set up a meeting and I'm glad we did because it was truly enlightening. He recommended Robert Kolker's book *A Cinema of Loneliness* and several films that I could use as references during the editing process, as well as suggesting that the film open with a second commercial and that I use the cult classic television program *Fishing with John* as a point of influence when developing the narration for the film. I would take both of these suggestions to heart as I began a very, very slow post-production process over the next couple of months.

Since I had forgone my original plan of trying to defend in the summer, I figured that would give me plenty of time to re-tool anything that wasn't working. I spent two afternoons filming in my sweltering hot garage with Ford as we tried to crack the trombone sequence. When I came to Ford with the idea of him playing trombone during the film's climax, I said that I wanted to try and do a ballad like Hoagy Carmichael's "Stardust" but hopefully something I could find in the public domain. When my

search came up fruitless, Ford suggested that he write a new melody to a pre-existing song's chords and that we could re-work the entire song after melody had been composed. After settling on JJ Johnson's "Lament", we recorded the melody on trombone and then I reworked the chords from the original song until it became the recurring theme that plays throughout the movie. I similarly re-worked a looped section of Isaac Hayes's cover of "By the Time I Get To Phoenix" until it became the Beatles-esque soundscape that can be heard. I composed multiple tracks for the nightmare sequence before landing on the horror-inspired synth drone that is in the final cut.

Now I feel like it's an appropriate time to get into the Little Chef, the animated character that I spent a decent amount of my prospectus comparing to goofy animated mascots of the 80s and 90s like Dole's Bobby Banana. I had enlisted the help of a childhood friend who has experience 3D-modeling characters for video games and had assisted me with animations for my films in the past. Due to the fact that he has a full-time job and that he was doing the work as a favor for a friend, I didn't necessarily pressure him to finish the animations for most of the summer under the mistaken assumption that he would be working on them incrementally. Fast-forward to October and only the animation for the middle commercial sequence had been completed while the nightmare sequence remained unfinished and we hadn't even begun to animate the new opening commercial. I had to pressure him to finish the animations by mid-October, which ended up being achievable but it underlined a huge lesson that I had been learning throughout this entire process: people's attitude and work ethic can wildly fluctuate when they're perceiving the work they're doing for you as a favor. I am certainly guilty of doing this myself, but now that I've been on the other end of it multiple times over the course of this film, I understand how truly frustrating this can feel. I'm happy with the animations I got (especially the one for the opening of the movie) but I can't help but feel that it could've been a lot more polished if I had been better at establishing a schedule for the two of us to work on the animations over the whole summer than rushing them all out in the last couple of weeks.

After meeting with James Roe, the final member of my committee, about compositing the Little Chef shots and how I needed to trim the film's length down from 19 minutes to 16 minutes, I knew that I didn't want to end up in a similar position when it came to the color correction but that required me having money to pay someone. I had spent nearly all of September working with FEMA debris clean-up crews as a monitor to pay off my debts and to pay for a colorist. I didn't end up being able to seriously discuss color correction with Carla Price until I had gotten the animations and by that point we only had a couple of days to work on the film. I managed to get lucky enough to ask her while she was on a break from her full-time job as an operator at Fotokem and she was able to dedicate several nights to working with me in UNO's Finishing Suite. I spent hundreds of dollars on de-noising software that was confusingly not compatible with the footage before I told her just lean into the noise and graininess of the film. I said that with the amount of time that we had, I understood that we might only be able to get the film color-corrected before the due date and save the grade for later. She responded by not only getting the film color-corrected, but she also managed to develop distinct grades for each of the two main locations in the film (Raymond's house and office) inspired by the films of Wong Kar Wai, David Fincher and Guillermo Del Toro's *The Shape of Water*. I plan to reach back out to her in the next month so that we can clean up a couple of shots that looked fine when we were in the Finishing Suite, but have shown up on other monitors I've used for playback as a little messy. She went above and beyond in the position that I put her in, and proved that she really is one of the most skilled people I know when it comes to post-production.

Now at this point you would think that I would have the narration for my film done but alas, I had put that off until the very last second as well. I did at least have a decent amount of lines written and I had found another strong point of reference: the over-the-top voiceover found in countless ad campaigns spearheaded by production company Robert Abel and Associates. Since I was pivoting from the first-person inner monologue found in the original script, I decided that my best bet for voiceover

was going to be my dad's old friend Steve Fischer, who I'd employed as a narrator in my second 3-2-1 assignment for the graduate program, *Room with a View*. Since I now saw this as somewhat of an extension of his narrator from that film, I decided to lean into the cowboy-influenced slang that pervaded that voiceover. Plus he's just got a great voice for delivering that kind of twang.

I've wrestled a lot with this film over the past year because I had gotten exactly what I had asked for when we were on set, but something just felt off to me in the edit that I never could shake. I always tend to have that nagging, unsatisfied feeling that plagues so many creatives in relation to their work. Even with all summer to re-edit and get re-shoots or b-roll, the film never felt "finished". It wasn't really until this past month that the final version of this film came together with the help of a lot of people with whom I couldn't have made this without. While a lot of things changed from my initial prospectus throughout the shooting and editing of *CAN MAN*, I'm happy with how the film has turned out and I'm excited for the next stage in its life as I get all polished up for festival submission. As I approach my exit from the program, I do find myself questioning what I want to do creatively going forward. I still get a ton of joy out of writing and making films, but I fear that if I felt overwhelmed even at this already pared-down version of a 15-minute thesis film that I wouldn't last too long in the world of feature filmmaking lest I get swallowed whole. Then again, I also keep telling myself that I should go to L.A. for a year and if that wouldn't overwhelm then I don't know what would. I think maybe focusing on even smaller film projects may be what the future holds for me, or maybe I should try to get into the world of commercials. They've clearly made some sort of primordial imprint on my brain to the point where they're a constant reference point for me. Regardless of what I end up doing in the next few years, my time at UNO has taught me an immeasurable amount about not only what type of creative I am and where my strengths lie but also the kind of working environment and people I'd like to surround myself with. I truly couldn't have done any of this without the support of my family, friends and faculty- so thank you for a truly unforgettable couple of years.

Appendix A: Shooting Script

Can Man (SECOND DRAFT)

written by

Dalton "Grant" Lambert

EXT. HIGHWAY - DAY

A green truck travels along a sparsely populated road. The rural area is relatively quiet aside from the vehicle being driven by a tired looking man named RAYMOND JUMBO.

The boxes holding his belongings slide across the back of the truck as he pulls in front of a BLUE HOUSE. Raymond unbuckles his seat belt and rubs his eyes.

RAYMOND (V.O.)
That ride back home felt longer
than any road trip I'd ever taken
before.

Raymond steps outside the car to stretch his legs. He takes a few deep breaths before sitting on the front of his car to light up a cigarette while commuters whiz past him on the highway nearby.

RAYMOND (V.O.) (CONT'D)
It didn't help that I kept stopping
and trying to convince myself that
there were any other options.

Raymond knocks the ash off the end of the cigarette and turns in the direction he just came from.

RAYMOND (V.O.) (CONT'D)
It was too late to turn around at
this point though and that was my
last cigarette.

Raymond tosses the cigarette and stomps on it before walking to the back of the truck and removing a box.

RAYMOND (V.O.) (CONT'D)
I still called this town "home"
but there wasn't that much that I
was really going back to.

EXT. BLUE HOUSE, FRONT PORCH - DAY

Raymond knocks on the front door, one box underneath his arm. A CONFUSED MAN opens the door.

CONFUSED MAN
Can I help you?

RAYMOND
Uh... I'm looking for Felix Jumbo?

CONFUSED MAN

Oh, you're here for the old guy. He
lives in the back.

The confused man points at his backyard, prompting Raymond to
walk across the porch and look for himself.

A SMALL, ONE-ROOM BUILDING is tucked away in the corner of
the backyard. UNCLE FELIX sits on its screened-in front
porch, wearing a NECK BRACE and a BAD TOUPEE.

INT. FAMILY HOME, BEDROOM - NIGHT

Raymond places one last box on the bed and exhales with
relief.

RAYMOND (V.O.)

But I was happy to have anywhere to
go back to at all.

INT. FAMILY HOME, KITCHEN - NIGHT

Raymond opens a cabinet to reveal shelves full of canned
foods. He takes one down and inspects the label:

PREBLE'S OWN

CREAMY CHICKEN NOODLE

The label also features a tiny chef winking.

Raymond shrugs and begins to open the can. He looks across
the room at the older man sitting quietly in the corner.

RAYMOND (V.O.)

My great-uncle Felix wasn't much of
a talker. That was fine by me,
neither was I.

Felix gazes out the window for a moment, looking as if his
thoughts were miles away.

Raymond pours the soup into a bowl and puts it in the
microwave. He picks up a newspaper and skims the front page
before flipping it around. A large full page ad reads:

PREBLE'S OWN IS LOOKING FOR HELP

THINK YOU CAN ANSWER THE CALL?

WE ARE CURRENTLY ACCEPTING CAN-DIDATES FOR THOSE FROM ALL
FIELDS OF STUDY. ALL WE ARE LOOKING FOR ARE THOSE POSSESSING
AN UN-CAN-DITIONAL WORK ETHIC AND A CAN-DO ATTITUDE

The tiny chef is at the bottom, illustrated in the style of
an Uncle Sam "I WANT YOU" poster.

Raymond stares at the ad until the beeping from the microwave
breaks his focus.

INT. CANNERY, HALLWAY - DAY

Raymond follows the cannery's foreman down a hallway. The
foreman's eyes are glued to the clipboard he holds out in
front of himself.

FOREMAN

Listen kid, I'm glad you called.
We've been trying to fill this
position for weeks now.

The foreman's hard hat bobs up and down as he guides Raymond
past numerous doors. Noises from the factory's machinery echo
throughout the hallway, occasionally shaking the foundation
of the building itself.

Raymond is intrigued by any machines they pass by but is
unable to look at any of them for long, forced to keep up
with the foreman's brisk pace.

The foreman finally breaks his laser-focus on the clipboard
and turns to Raymond.

FOREMAN (CONT'D)

What'd you say your name was again?

RAYMOND

Uh.. Jumbo, sir. Raymond Jumbo.

The foreman shrugs and makes a note on his clipboard.

FOREMAN

You from around here?

RAYMOND

Grew up around here but I moved out
when-

The foreman suddenly stop in front of a door that reads
"STORAGE CLOSET 3L" and starts flipping through the countless
keys hanging from his waist.

FOREMAN
Here we are!

He finally arrives at the correct key and unlocks the door.

INT. CANNERY, STORAGE CLOSET 3L - DAY

A flip of the light switch reveals stacks upon stacks of boxes.

FOREMAN
So more or less you're gonna be
poking your nose through these
boxes and figuring out what's in
each of these loose cans that were
rolling around on the factory
floor.

Raymond opens one of the boxes and pulls out a can,
unlabelled and unmarked. A puzzled look crosses his face.

RAYMOND
This must be a mistake. I thought
this was a desk job. The ad said
you were looking for a new regional
director of...

Raymond looks down at the naked can in his hand and sighs as
he connects the dots in his head.

RAYMOND (CONT'D)
...of label reassessment.

The foreman gestures towards a small desk sitting in the
corner of the room. Raymond sits at it, scanning the can in
his hands for any discernible features.

FOREMAN
We were gonna just open them up but
the board had some number-cruncher
come down here to take a look at
this mess. Said we'd save ourselves
a fortune if we could find any
other way to sort them without
resealing him.

Raymond looks incredulously at the foreman and then back at
the can. The foreman makes another note on his clipboard.

FOREMAN (CONT'D)
I gotta get back to the boys on the
floor.

(MORE)

FOREMAN (CONT'D)
You'll know when it's closing time,
just listen for the intercom.

Raymond turns to address the foreman.

RAYMOND
Sir, I can't-

Raymond finds himself alone amongst the boxes. He sets the can down and stands up from the desk.

INT. CANNERY, HALLWAY - DAY

Raymond peeks into the hallway, hoping to find the foreman. He walks out to find the halls empty.

Raymond continues to walk down the hallway but only grows more confused. Anonymous looking doors repeat themselves as he finds himself caught in some sort of loop.

FRANTIC WORKER
Excuse me! Excuse me, sir!

Raymond turns around to see a man running down the hallway after him. As the man gets closer, Raymond can see that he's carrying some sort of large but thin rolled up piece of paper.

FRANTIC WORKER (CONT'D)
Thank god I found someone...

The worker kneels over as he catches his breath. Raymond notices how tired the man looks as he lifts himself back up.

RAYMOND
Can I help you?

FRANTIC WORKER
Yeah, yeah... I've been wandering
around here for who knows how long
now. I'm looking for, uh... I'm
looking for...

The worker begins digging through his pockets, dropping the rolled up paper underneath his arms to the floor.

It slowly unfurls down the hallway, revealing itself to be completely blank.

FRANTIC WORKER (CONT'D)
They had me make this really big...
Ah, just forget it.
(MORE)

FRANTIC WORKER (CONT'D)
Bottom line is that they asked me
to bring this to the guys who print
all the labels, wherever the hell
they are in this damn building.

The worker finally removes a piece of paper with official
looking letterhead at the top of it and raises it
triumphantly to his eyeline.

FRANTIC WORKER (CONT'D)
Alright, I'm looking for a...

The worker scans the paper before looking back to Raymond.

FRANTIC WORKER (CONT'D)
Storage Room 5A.

Raymond's face crinkles in disappointment and points to the
open door of his storage closet.

RAYMOND
Well, I just came from Storage
Closet 3L...

The worker angrily punches the air in front of him.

FRANTIC WORKER
Damn!! That's means I must've
passed it ages ago!!

The worker grumbles to himself as he rolls up the large
label.

RAYMOND
What exactly are you doing with
that?

The worker doesn't look up as he continues to roll the paper.

FRANTIC WORKER
Word is someone just placed a BIG
order and not the kind this place
is used to taking. I think the
whole situation smells rotten but
hey, they ain't paying me for my
opinions!

The worker finishes rolling the label and tucks it under his
arm. He dismissively waves as he rounds the corner of the
hallway, leaving Raymond alone and puzzled yet again.

INT. CANNERY, STORAGE CLOSET 3L - DAY

Raymond enters the storage closet and sits down at the desk. He opens the drawers and removes their contents:

A small kitchen scale.

A binder containing an extensive list of the factory's line of products.

Several loose pencils and a beat-up looking clipboard.

RAYMOND (V.O.)

I didn't exactly have much in the way of tools. To be honest, I don't even know what would've helped me given the task I now had.

Raymond picks up the can sitting on the corner of the desk and stares at it intently, as if he could somehow pierce it with an intense gaze.

RAYMOND (V.O.) (CONT'D)

Where should I even begin-

Raymond's focus is broken by a loud crackling sound that rings out across the factory. A very brief sound of chimes precede a blown-out sounding voice.

FACTORY INTERCOM

That's right, folks: it's closing time!! Lock up your workstations and make your way to the front of the building to clock out...

The voice continues to detail the closing procedure as Raymond now hears the footsteps of his fellow factory workers as they leave the building.

RAYMOND (V.O.)

I managed to make my way out of the building, but only because I was able to follow the sounds of everyone else.

INT. FAMILY HOME, KITCHEN - NIGHT

Raymond stands in front of a cupboard full of canned goods, eyeing each row carefully. He grabs a can and starts to peel the label off.

RAYMOND (V.O.)
That night I decided to to test
myself. See if there was any
obvious markings that I'd
overlooked at work.

Discarded labels begin to pile up in the trashcan until
Raymond is looking at a counter full of unmarked cans.

As Raymond observes the cans with painstaking detail, a
commercial for the cannery's products plays softly on the TV
in the back.

On the television screen, two young men walk down the aisles
of a grocery store.

INT. GROCERY STORE - DAY

The two young men finally stop in front of shelf stocked with
all sorts of canned goods, each a part of the Preble's Own
line of products. The two men look at each other with
hyperbolic awe.

YOUNG MAN #1
What should we get?

The first young man removes two cans from the shelf to
inspect them as the second young man rubs his chin, deep in
thought.

YOUNG MAN #2
I don't know, it all looks so
good... and there are so many
options!

LITTLE CHEF (O.S.)
You're darn right there are!

The two young men are startled by this sudden reply, looking
around the aisle for the source.

YOUNG MAN #1
Who said that?

YOUNG MAN #2
Yeah, show yourself!

LITTLE CHEF (O.S.)
It's me, fellas! Look down here.

A tiny man walks in between two of the cans and reveals
himself to the two young men.

He is a tiny, cheap-looking 3D-animation wearing a chef's hat who resembles the mascot found on the Preble's Own labels.

YOUNG MAN #2
Woah, it's Little Chef!

Little Chef points at them and winks.

LITTLE CHEF
You bet it is! And you're right: my
soups and vegetables are so good,
you might have a hard time picking
which one to get.

The first young man looks at both of the cans before looking back at Little Chef.

YOUNG MAN #1
Got any advice, Little Chef?

Little Chef looks right down the camera, addressing the audience.

LITTLE CHEF
Why not just go ahead and get both?

The two young men laugh and nod in agreement.

YOUNG MAN #1 AND #2
(in unison)
Thanks, Little Chef!

LITTLE CHEF
All you have to do is look for my
face on the can!

INT. FAMILY HOME, KITCHEN - NIGHT

Raymond watches the ad play out with a blank expression on his face. He looks back down at the unlabeled can in his hand and just sighs.

He opens the can and dumps its contents into two bowls before putting them into the microwave.

He watches as the food spins around and around, the image of a unlabeled can rotating is slowly overlayed on top as it creeps into his mind.

INT. CANNERY, STORAGE CLOSET 3L - DAY

Raymond opens a box and begins weighing the cans inside using the small kitchen scale he found inside the desk, keeping track of their weights on his clipboard.

After weighing the entire box, Raymond returns to his notes to find that all the cans weigh the exact same amount. He rubs his temples in frustration before throwing the clipboard and kitchen scale to the ground.

INT. FAMILY HOME, KITCHEN - NIGHT

Raymond opens the cupboard and is greeted by shelves of unlabeled cans. He grabs one and uses a can opener to pry the lid off.

Raymond is stunned to find that the can appears to be empty.

RAYMOND
What the hell...

Raymond looks across the room at his great-uncle Felix, who is sitting by the window. Felix stares back at Raymond with vacant gaze.

RAYMOND (CONT'D)
You aren't pulling some kind of
prank on me, are ya Uncle Felix?

Felix remains silent but continues to look at Raymond as if to say "you know better than to assume that" before turning back to look out of the window.

INT. GROCERY STORE - DAY

Raymond walks down the aisle of a grocery store similar to the one from the Preble's Own commercial he recently watched with one key difference: the cans lining these shelves are unlabeled like the ones he has been tasked with identifying.

LITTLE CHEF (O.S.)
All you have to do is look for my
face on the can!

Raymond picks up one of the cans, prompting Little Chef to waddle out onto the shelf and point at Raymond.

LITTLE CHEF (CONT'D)
All you have to do is look for my
face on the can!

Raymond frantically turns the can around, unable to find any trace of the Little Chef's face on the can. The Little Chef continues to taunt Raymond, repeating himself:

LITTLE CHEF (CONT'D)
All you have to do is look for my
face on the can! All you have to do
is look for my face on the can!

The panic on Raymond's face grows as he turns the can over and over in his hands.

RAYMOND
I'm trying, I'm trying!!

Little Chef starts screaming angrily.

LITTLE CHEF
All you have to do is look for my
face on the-

Raymond slams the can on top of Little Chef, silencing his demands.

INT. FAMILY HOME, BEDROOM - NIGHT

Raymond wakes up from his nightmare, sitting straight up in bed and covered in a cold sweat. He can hear his heart beating loudly and tries to taking several deep breaths to calm himself down.

INT. CANNERY, STORAGE CLOSET 3L - DAY

Raymond sits at his desk, eyeing an unlabeled can with resignation. He picks up the can and sighs.

Raymond holds the can up to his ear, turns it over and suddenly-

FLASH CUT TO:

INT. CAN - DAY

Corn fills the screen, accompanied by the sound of rushing water.

CUT BACK TO:

INT. CANNERY, STORAGE CLOSET 3L - DAY

Raymond almost jumps out of his seat, startled by the vision he just saw. He apprehensively raises the the can back up to his ear and turns it over again.

The vision of corn appears to him again.

A huge smile slowly stretches across Raymond's face. He sets the corn down onto the desk and just looks at it for a moment.

Raymond reaches underneath his desk and pulls out a trombone. He stands up and begins to play a forlorn melody.

The trombone-playing continues underneath a montage of Raymond going through the boxes in the storage closet, shaking the cans by his ears and sorting them into piles.

INT. CANNERY, STORAGE CLOSET 3L - DAY

The foreman stands in the doorway of the storage closet looking confused as Raymond stands proudly in front his organized piles of cans, pointing to each of them.

RAYMOND

...these are actually all corn. I wasn't sure if I should separate the different types of beans but I just went ahead and did that anyway just in case.

The foreman scratches his head as he takes all of the info in.

FOREMAN

Wow... well I got no idea how you did it, but you seem pretty confident that you got this all sorted out for us. If you wanna make a list of how many you got of each type, you can run it down to the boys who handle the label printing. I think they're in Room 5A.

Raymond nods enthusiastically and starts to make a list on his clipboard. The foreman starts to walk down the hallway.

FOREMAN (CONT'D)

We'll have you get started on the next storage closet when you get in tomorrow.

Raymond looks up from the clipboard.

RAYMOND
Wait... the NEXT storage closet?

He looks out the doorway and finds the hallways empty.

INT. CANNERY, HALLWAY - DAY

Raymond wanders the hallways, each looking more similar than the last.

RAYMOND (V.O.)
I thought if I walked around long enough I'd find the room or the foreman... hell, anything that could've pointed me in the right direction. I just kept walking... and walking... and walking...

Raymond passes by a room labeled "Storage Closet 1C". The door is cracked open, prompting Raymond to look around before entering the room himself

RAYMOND
Hello?... Anyone here?

RAYMOND (V.O.)
...until I stumbled into that room and found... it.

INT. CANNERY, STORAGE CLOSET 1C - DAY

The room is dimly lit, most of the room is shrouded with darkness with the exception of an otherworldly spotlight. The light is directed at a giant, unlabeled can that sits in the middle of the room with a ladder leaned up against it and a tarp across the top.

The can makes Raymond look downright puny in comparison and he is transfixed by it.

RAYMOND (V.O.)
I'd never seen anything like it...

Raymond slowly approaches the giant can, mouth agape in awe.

He grabs the ladder and begins to ascend.

RAYMOND (V.O.) (CONT'D)
...and yet it still felt familiar.

Raymond reaches the top of the can and rips the tarp off of it. A look of disbelief strikes his face as he looks inside of it.

RAYMOND (V.O.) (CONT'D)
Strange...

Raymond lifts one foot over the edge of the can before looking back at the door, the light pouring in from the hallway looks powerful and heavenly.

As he turns his back on the door, it slowly closes.


Raymond lowers himself into the can, fully submerging his body.

RAYMOND (V.O.) (CONT'D)
...but familiar.

The ladder falls from the side of the can as Raymond disappears inside of it. The spotlight illuminating the can begins to flicker before finally giving way to total darkness.

FADE OUT.

Appendix B: Filmmaker's Code of Responsibility

	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.uno.edu

Student: Dalton "Grant" Lambert Jr.	Email: [REDACTED] Phone: [REDACTED]
Course#: FTA 6950	Professor: Katie Gragdon
Project Title: Can Man	Date: 3/19/21

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Dalton "Grant" Lambert

PRINT NAME

Dalton Grant Lambert Jr.

SIGNATURE

3/19/21

DATE

Appendix C: Pre-production Calendar

Five weeks out (February 16-February 20)...

- Secure the last of my locations
- Purchase materials for the giant can
- Finish storyboards
- Meet with producer
- Equipment assessment

Four weeks out (February 21-February 27)...

- Meet with art department regarding set decoration and can construction.
- Read-through with actors
- Pay any outstanding location fees
- Permits!!
- Meet with producer

Three weeks out (February 28-March 6)...

- Meet with lead actor
- Final budget adjustments
- Finish production binder
- Meet with producer

Two weeks out (March 7-March 13)...

- Finish assembling giant can
- Rehearsals
- Arrange catering/crafty
- Arrange transportation
- Meet with producer

One week out (March 14-March 19)...

- Purchase crafty
- Full production meeting
- Final rehearsal
- Decorating any set we have access to in the week leading up the shoot.
- Meet with producer

Appendix D: Crew List

CAN MAN Crew

PRODUCER – Danny Lamplugh

DIRECTOR – Dalton “Grant” Lambert

WRITER – Dalton “Grant” Lambert

1ST AD – Prinsey Walker

DP – Barry Cunningham

1st AC – Ky McKechnie

GAFFER – Gerard Lee Lewis

KEY GRIP – Noah Clifton

SOUND MIXER – Clark Lambert

BOOM OPERATOR – Ian Glotfelty

SET DECORATOR – Justin Faxon

COSTUME DESIGNER – Emelie Morrison

CRAFT SERVICES – Rachel Lambert

Appendix E: Crew Agreements



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: Dalton G. Lambert	Email: [REDACTED] Phone: [REDACTED]
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Can Man	Date:

STUDENT PROJECT CREW AGREEMENT

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

NAME: Barry Cunningham
ADDRESS: [REDACTED]
CITY: [REDACTED]
CELL PH: [REDACTED]
EMAIL: [REDACTED]
IS CREW: [REDACTED]
EMERG: [REDACTED]

CREW POSITION: Cinematographer
SCHEDULED WORK DATES: 3/19/21 TO 3/28/21
ADDT'L TERMS: —

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

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

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

[Signature]

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/19/21

DATE

3/19/21

DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
2. **MEALS:** The Production will provide meal breaks and/or food at (6) hour intervals.
3. **SCREEN CREDIT:** Screen credit is not guaranteed and is solely at the Student Filmmaker's discretion.
4. **RIGHTS:** Student Filmmaker named above shall be the owner of all of the results and proceeds of Crew Member's services for the above named Student Project, including any copyright, trademark and any other intellectual property rights in any work or property created by Crew Member, or anyone under their direction.
5. **INSURANCE:** Crew members are responsible for liability and collision insurance and deductibles on her/his personal vehicle used in conjunction with this production. Insurance coverage on items borrowed or rented from Crew Member is the responsibility of the Crew Member unless set out otherwise in a formal written agreement. Crew Member warrants that any tools which Crew Member shall supply are in safe working condition and that Crew Member possesses knowledge as to their safe manner of operation.
6. **CREW MEMBER CONDUCT:** Crew Member acknowledges that UNO Department of Film & Theatre has a strict policy prohibiting the use of alcohol or controlled substances, and weapons (other than props approved by Faculty Supervisor) and the use or possession of same while working on this student project shall be cause for immediate dismissal from the project and may result in a failing grade for the Student Filmmaker. Crew Member agrees to sign and abide by the UNO FTA Filmmakers' Code of Responsibility.
7. **ASSIGNMENT:** Student Filmmaker and/or UNO Department of Film & Theatre may assign, transfer, license, delegate, and/or grant all or any part of its rights, privileges, and property hereunder to any person or entity. This Agreement shall be binding upon and shall inure to the benefit of the parties hereto and their respective heirs, executors, administrators, successors and assigns. Crew Member may not assign this Agreement or any of Crew Member's rights or obligations.
8. **NO WAIVER:** The terms and conditions of this deal memo are binding on the Student Filmmaker and Crew Member and shall not be waived or altered by any method. Any added conditions on the front of this deal memo inconsistent with these conditions of this agreement shall be null and void.
9. **PUBLICITY:** Student Filmmaker and/or UNO Department of Film & Theatre shall have the right to use Crew Member's name, voice, picture and likeness in connection with the Project, the advertising and publicizing thereof, and any promotional films or clips respecting the Project.



Student: <u>Dalton "Grrt" Lambert</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>FTA 6950</u>	Professor: <u>Katie Gangola</u>
Project Title: <u>Can Man</u>	Date: <u>3/19/21</u>

STUDENT PROJECT CREW AGREEMENT

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

NAME: Blaise Bonura

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PHONE: [REDACTED]

EMAIL: [REDACTED]

IS CREW MEMBER: [REDACTED]

EMERGENCY CONTACT: [REDACTED]

CREW POSITION: Script Supervisor

SCHEDULED WORK DATES: 19 TO 28

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:

<u>Blaise Bonura</u>	<u>3-19-21</u>
SIGNATURE	DATE
<u>Dalton "Grrt" Lambert</u>	<u>3/19/21</u>
STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE	DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student: <u>Dalton "Grant" Lambert</u>	Email: [REDACTED]
Course#: <u>FTA 6950</u>	Phone: [REDACTED]
Project Title: <u>Can Man</u>	Professor: <u>Katie Garagola</u>
	Date: <u>3/14/21</u>

STUDENT PROJECT CREW AGREEMENT

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

NAME: Clark Lambert

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL: [REDACTED]

EMAIL: [REDACTED]

IS CREW MEMBER: [REDACTED]

EMERGENCY CONTACT: [REDACTED]

CREW POSITION: Sound Mixer

SCHEDULED WORK DATES: 3/19 TO 3/28

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Clark Lambert

SIGNATURE

Dalton Grant Lambert Jr.

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/19/21

DATE

3/14/21

DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student: <u>Emelie Dalton "Grant" Lambert Morrison</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>FTA 6450</u>	Professor: <u>Katie Garagiola</u>
Project Title: <u>Can Man</u>	Date: <u>3/14/21</u>

STUDENT PROJECT CREW AGREEMENT

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

NAME: Emelie Morrison

ADDR: [REDACTED]

CITY: [REDACTED]

CELL: [REDACTED]

EMAIL: [REDACTED]

IS CREW MEMBER: [REDACTED]

EMERGENCY CONTACT: [REDACTED]

CREW POSITION: Costumer

SCHEDULED WORK DATES: 03/19-03/21 to 03/26-03/28

ADDTL TERMS: /

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

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

AGREED TO AND ACCEPTED:

Emelie Morrison

SIGNATURE

03/19

DATE

Dalton Grant Lambert Jr.

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/14/21

DATE

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

UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

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Student: <u>Dalton "Grimt" Lambert</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>FTA 6496</u>	Professor: <u>Katie Garagola</u>
Project Title: <u>Can Man</u>	Date: <u>3/14/21</u>

STUDENT PROJECT CREW AGREEMENT

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

NAME: Ian Glotfelty

ADDR

CITY:

CELL

EMAIL

IS CRE

EMER

CREW POSITION: Boom Operator

SCHEDULED WORK DATES: 3/19/21 TO 3/28/21

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Ian Glotfelty

SIGNATURE

3/19/21

DATE

Dalton Grimt Lambert Jr.

3/14/21

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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UNO STUDENT PROJECT CREW MEMBER TERMS AND CONDITIONS

1. **COMPENSATION:** The UNO film program relies on students exchanging services for their productions. Therefore no UNO student may be paid to work on a UNO Department of Film & Theatre Student Production.
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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: Dalton G. Lambert	Email: [REDACTED] Phone: [REDACTED]
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: Can Man	Date: 3/18/21

STUDENT PROJECT CREW AGREEMENT

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

NAME: Gerard Lee Lewis

ADDR: [REDACTED]

CITY: [REDACTED]

CELL: [REDACTED]

EMAIL: [REDACTED]

IS CREW MEMBER: [REDACTED]

EMERGENCY CONTACT: [REDACTED]

CREW POSITION: Gaffer

SCHEDULED WORK DATES: 3/19 TO 3/28

ADDT'L TERMS: _____

SCREEN CREDIT (Print name as you wish it to appear. Credit given at sole discretion of Student Filmmaker): Gerard "Jerry" Lewis Jr

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

AGREED TO AND ACCEPTED:

[Signature] 3-18-21

SIGNATURE Dalton Gant Latt Jr. DATE 3/18/21

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

DATE

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Student: Dalton "Grant" Lambert	Email: [REDACTED] Phone: [REDACTED]
Course#: FTA 6950	Professor: Katie Garagiola
Project Title: CAN MAN	Date: 3/19/21

STUDENT PROJECT CREW AGREEMENT

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

NAME: Justin Faxon

ADDRESS: [REDACTED]

CITY: CO

CELL PH: [REDACTED]

EMAIL A: [REDACTED]

IS CREW

EMERGE

CREW POSITION: Set Decorator

SCHEDULED WORK DATES: 3/19/21 TO 3/28/21

ADDT'L TERMS: _____

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

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

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE

3/19/21
DATE

[Signature: Dalton Grant Lambert]
STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/19/21
DATE

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Student: <u>Dalton "Grant" Lambert</u>	Email: <u>[REDACTED]</u>
Course#: <u>FTA 6450</u>	Phone: <u>[REDACTED]</u>
Professor: <u>Katie Garayola</u>	
Project Title: <u>Can Man</u>	Date: <u>3/19/21</u>

STUDENT PROJECT CREW AGREEMENT

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

NAME: Kyla McKechnie

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL: [REDACTED]

EMAIL: [REDACTED]

IS CREW MEMBER: [REDACTED]

EMERGENCY CONTACT: [REDACTED]

CREW POSITION: 1st AC

SCHEDULED WORK DATES: 3/19/21 TO 3/20/21

ADDT'L TERMS:

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

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

AGREED TO AND ACCEPTED:

[Signature]

SIGNATURE

3/19/21

DATE

Dalton Grant Lambert Jr

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/14/21

DATE

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Student: <u>Rachel Lambert Dalton Grant Lambert</u>	Email: <u>[REDACTED]</u>
Course#: <u>FTA 6950</u>	Phone: <u>[REDACTED]</u>
Project Title: <u>Can Man</u>	Professor: <u>Katie Garagosa</u>
	Date: <u>3/14/21</u>

STUDENT PROJECT CREW AGREEMENT

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

NAME: Rachel Lambert

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PHO: [REDACTED]

EMAIL A: [REDACTED]

IS CREW: [REDACTED]

EMERGEN: [REDACTED]

CREW POSITION: Food

SCHEDULED WORK DATES: _____ TO _____

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Rachel Lambert

SIGNATURE

Dalton Grant Lambert Jr.

STUDEN FILMMAKER OR AUTHORIZED REPRESENTATIVE

Mar 19, 2021

DATE

3/19/21

DATE

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

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Student: <u>Dalton "Grant" Lambert</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>FTA 6490</u>	Professor: <u>Katie Gungor</u>
Project Title: <u>Can Man</u>	Date: <u>3/18/21</u>

STUDENT PROJECT CREW AGREEMENT

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

NAME: NATH CLIFTON

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PHONE: [REDACTED]

EMAIL: [REDACTED]

IS CREW MEMBER: [REDACTED]

EMERGENCY CONTACT: 22

CREW POSITION: Grip

SCHEDULED WORK DATES: 3/10 TO 3/20/21

ADDTL TERMS: yes

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

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

AGREED TO AND ACCEPTED:

[Signature]
SIGNATURE
Dalton "Grant" Lambert Jr.

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE

3/18/21
DATE
3/18/21

DATE

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Student: <u>Dalton Grant Lambert</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>FTA 6950</u>	Professor: <u>Katrina Garagola</u>
Project Title: <u>Can Men</u>	Date: <u>3/18/21</u>

STUDENT PROJECT CREW AGREEMENT

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

NAME: Prinsley Walker

ADDRESS: [REDACTED]

CITY: [REDACTED]

CELL PHONE: [REDACTED]

EMAIL: [REDACTED]

IS CREW MEMBER: [REDACTED]

EMERGENCY CONTACT: [REDACTED]

CREW POSITION: 1st AD

SCHEDULED WORK DATES: 3/18/21 TO 3/28/18

ADDTL TERMS: _____

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

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

AGREED TO AND ACCEPTED:

Prinsley Walker

SIGNATURE

3/18/21

DATE

Dalton Grant Lambert Jr

STUDENT FILMMAKER OR AUTHORIZED REPRESENTATIVE


3/18/21

DATE

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	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: Dalton "Grant" Lambert Jr.	Email: [REDACTED] Phone: [REDACTED]
Course#: FTA 6950	Professor: Katie Graydon
Project Title: Can Man	Date: 3/19/21

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Barry Cunningham
PRINT NAME
B. f. G.
SIGNATURE

3/19/21
DATE



Student: Dalton "Grant" Lambert Jr.	Email: [REDACTED] Phone: [REDACTED]
Course#: PTA 6950	Professor: Katie Grangola
Project Title: Can Man	Date: 3/19/21

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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 - c. Be considerate to the businesses and neighbors
 - d. Create no excessive noise.
 - e. Make notification to all those who will be impacted by the filming.
3. Absolutely no alcohol or drugs may be consumed on set or on location or during work hours.
4. No smoking on set or within 25 feet of an exterior location. This includes so-called "vaping" or "eCigarettes".
 - a. All cigarette butts must be collected – provide a can or other receptacle for this.
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(SIGNATURES ON PAGE 2)

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ACKNOWLEDGED & AGREED BY:

Blaise Bonara

PRINT NAME

Blaise Bonara

SIGNATURE

3-19-21

DATE



Student: Dalton "Grant" Lambert Jr.	Email: [REDACTED] Phone: [REDACTED]
Course#: PTA 6950	Professor: Katie Grangola
Project Title: Can Man	Date: 3/19/21

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ACKNOWLEDGED & AGREED BY:

Clark Lambert

PRINT NAME

Clark Lambert

SIGNATURE

3/19/21

DATE



Student: Dalton "Grant" Lambert Jr.	Enrollment #: [REDACTED] Phone: [REDACTED]
Course#: PTA 6950	Professor: Katie Grayson
Project Title: Can Man	Date: 3/19/21

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ACKNOWLEDGED & AGREED BY:

Emelie Morrison

PRINT NAME

Emelie Morrison

SIGNATURE

03/19/2021

DATE



Student: Dalton "Grant" Lambert Jr.	Email: [REDACTED] Phone: [REDACTED]
Course#: PTA 6950	Professor: Katie Grangola
Project Title: Can Man	Date: 3/19/21

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ACKNOWLEDGED & AGREED BY:

Ian Glotfelty

PRINT NAME

Ian Glotfelty

SIGNATURE

3/19/21

DATE



Student: Dalton "Grant" Lambert Jr.	Email: [REDACTED] Phone: [REDACTED]
Course#: PTA 6950	Professor: Katie Grangola
Project Title: Can Man	Date: 3/19/21

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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ACKNOWLEDGED & AGREED BY:

Gerard Lee Lewis JR

PRINT NAME

es

SIGNATURE

3-18-21

DATE



Student: Dalton "Grant" Lambert Jr.	Email: [REDACTED] Phone: [REDACTED]
Course#: PTA 6950	Professor: Katie Grangola
Project Title: Can Man	Date: 3/19/21

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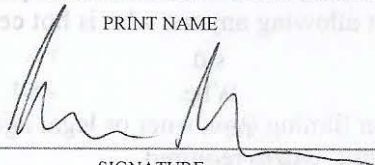
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ACKNOWLEDGED & AGREED BY:

Justin Faxon

PRINT NAME



SIGNATURE

3/19/21

DATE



Student: Dalton "Gunt" Lambert Jr.	Email: [REDACTED] Phone: [REDACTED]
Course#: FTA 6950	Professor: Katie Gragich
Project Title: Can Man	Date: 3/19/21

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ACKNOWLEDGED & AGREED BY:

Ky McKechnie
PRINT NAME

[Signature]
SIGNATURE

3/19/21
DATE



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Course#: PTA 6950	Professor: Katie Grangola
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ACKNOWLEDGED & AGREED BY:

Rachel Lambert

PRINT NAME

Rachel Lambert

SIGNATURE

3/19/21

DATE



Student: Dalton "Grant" Lambert Jr.	Email: [REDACTED] Phone: [REDACTED]
Course#: PTA 6950	Professor: Katie Grangola
Project Title: Can Man	Date: 3/19/21

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4. No smoking on set or within 25 feet of an exterior location. This includes so-called "vaping" or "eCigarettes".
 - a. All cigarette butts must be collected – provide a can or other receptacle for this.
5. Collect and properly dispose of all trash generated by the production.
6. Crew members must wear appropriate work clothing and proper footwear (no open-toed footwear). Clothing that does not display common sense or good taste shall not be worn to work.
7. If the script includes stunts, a Stunt Coordinator who is approved by the course Instructor must be engaged to supervise stunts (someone who has professional film credits as a Stunt Coordinator). Student must secure a "Stunt Coordinator Information" form.
8. No guns are allowed on set.
9. When using Prop weapons (which must be non-firing replicas), one crew member must be designated to manage and hold all weapons whenever the camera is not rolling. Generally, this will be the Prop Master.
10. Students must follow all General Rules for Safety:
 - a. Limit work hours to 12 hours (not including lunch). Exhaustion can lead to accidents both on and off set (driving home).
 - b. Always designate the crew member who is in charge of safety. In general, this will be the 1st AD. When a Stunt Coordinator is employed, he/she shall be equally responsible for safety of all crew.
 - c. Wear any necessary protective gear when the situation requires (masks, ear protectors, etc.)

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Noah Clifton

PRINT NAME

SIGNATURE

DATE
DATE



Student: <u>Dalton "Grant" Lambert Jr.</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>FTA 6950</u>	Professor: <u>Katie Grogan</u>
Project Title: <u>Can Man</u>	Date: <u>3/19/21</u>

STUDENT FILMMAKERS' CODE OF RESPONSIBILITIES

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

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

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

(SIGNATURES ON PAGE 2)

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

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

ACKNOWLEDGED & AGREED BY:

Prinsy Walker

PRINT NAME

Prinsy Walker

SIGNATURE

3/18/21

DATE

Appendix G: Cast List

CAN MAN Cast

Raymond Jumbo – Graves “Ford” Lambert

Mr. Perfect – Gerard Lee Lewis

Uncle Felix – Richard Hastings

Shopper #1 – Clark Lambert

Shopper #2 – Lee Lambert

Appendix H: Cast Release Forms



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>Dalton "Grant" Lambert</u>	Email: [REDACTED]
Course#: <u>FIA 6950</u>	Phone: [REDACTED]
Project Title: <u>Can Man</u>	Professor: <u>Katie Gangola</u>
	Date: <u>3/19/21</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Dalton "Grant" Lambert ("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 CAN MAN (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>Clark Lambert</u>	Email: [REDACTED]
Character: <u>Shopper</u>	Phone: [REDACTED]
	Address: [REDACTED]

Clark Lambert

ACTOR SIGNATURE

3-19-21

DATE

Dalton Grant Lambert Jr.

STUDENT SIGNATURE

3/19/21

DATE



Student: Dalton "Grant" Lambert	Email: [REDACTED] Phone: [REDACTED]
Course#: FTA 6950	Professor: Katie Garagiola
Project Title:	Date: 3/19/21

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Dalton "Grant" Lambert ("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 CAN MAN (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.

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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: "Ford" Graves Lambert	Email: [REDACTED] Phone: [REDACTED]
Character: Raymond Jumbo	Address: [REDACTED]

[Signature]

ACTOR SIGNATURE

3-19-2021

DATE

Dalton Grant Lambert Jr.

STUDENT SIGNATURE

3/19/21

DATE



Student: <u>Dalton "Grant" Lambert</u>	Email: [REDACTED]
	Phone: [REDACTED]
Course#: <u>FTA 6940</u>	Professor: <u>Katie Garagizola</u>
Project Title: <u>CAN MAN</u>	Date: <u>3/19/21</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Dalton "Grant" Lambert ("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 CAN MAN (the "Picture").

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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.

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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>Gerard Lee Lewis</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Mr. Perfect</u>	Address: [REDACTED]

ACTOR SIGNATURE

DATE

STUDENT SIGNATURE

3/18/21

DATE



Student: <u>Dalton "Grant" Lambert</u>	Email: [REDACTED] Phone: [REDACTED]
Course#: <u>FTA 6950</u>	Professor: <u>Katze Garagiola</u>
Project Title: <u>CAN MAN</u>	Date: <u>3/19/21</u>

CAST RELEASE

I, the undersigned, hereby grant to UNO Student Dalton "Grant" Lambert ("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 CAN MAN (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.

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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>Lee Lambert</u>	Email: [REDACTED] Phone: [REDACTED]
Character: <u>Shopper</u>	Address: [REDACTED]

Lee Lambert

ACTOR SIGNATURE

3/19/21

DATE

Dalton Grant Lambert

STUDENT SIGNATURE

3/19/21

DATE



Student: Dalton "Grant" Lambert	Email: [REDACTED] Phone: [REDACTED]
Course#: PTA 6450	Professor: Katie Grugolin
Project Title: CAN MAN	Date: 3/14/21

CAST RELEASE

I, the undersigned, hereby grant to UNO Student _____ ("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 CAN MAN (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: Richard Hastings	Email: [REDACTED] Phone: [REDACTED]
Character: Uncle Felix	Address: [REDACTED]

Richard Hastings
ACTOR SIGNATURE

3/19/21
DATE

Dalton Grant Lambert Jr.
STUDENT SIGNATURE

3/14/21
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>Dalton "Grant" Lambert Jr.</u>	Phone & Email: [REDACTED]
Course #: <u>FTA 6450</u>	Professor: <u>Katie Gramola</u>
Project Title: <u>Can Man</u>	Date: <u>3/18/21</u>

LOCATION CONTRACT

Permission is hereby granted to Grant Lambert Jr. (student filmmaker) by Jeff Sims (Owner/Agent) to use [REDACTED] the property and adjacent area, located at [REDACTED] 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 3/18/21 (Day and Date) and ending on 3/18/21 (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.

Dalton "Grant" Lambert Jr.
STUDENT FILMMAKER

3/18/21
DATE

Jeff Sims, Pastor
OWNER/AGENT

3/18/21
DATE

ADDRESS: [REDACTED]



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: Dalton G. Lambert	Phone & Email: [REDACTED]
Course #: FTA 6950	Professor: Katie Garagiola
Project Title: Can Man	Date: 2/18/2021

LOCATION CONTRACT

Permission is hereby granted to Dalton Lambert (student filmmaker) by Karen Logan (Owner/Agent) to use [REDACTED] the property and adjacent area, located at [REDACTED] 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 Saturday, 3/27/2021 (Day and Date) and ending on Saturday, 3/27/2021 (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.

Dalton G. Lambert Jr.
STUDENT FILMMAKER

3/10/21
DATE

Karen Logan
OWNER/AGENT

3/10/2021
DATE

[REDACTED]
PHONE

ADDRESS: 4 [REDACTED]



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>Dalton Grant Lambert</u>	Phone & Email: [REDACTED]
Course #: <u>FTA 6490</u>	Professor: <u>Katie Garayda</u>
Project Title: <u>Can Man</u>	Date: <u>3/18/21</u>

LOCATION CONTRACT

Permission is hereby granted to _____ (student filmmaker) by

RICHARD G. HASTINGS, III (Owner/Agent) to use _____ the

property and adjacent area, located at _____ 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 3 ☒ Days ☐ Weeks, beginning on

3/18/21 (Day and Date) and ending on 3/20/21 (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.

Dalton Grant Lambert Jr.
STUDENT FILMMAKER

3/18/21
DATE

R. Hastings III
OWNER/ AGENT

3/18/21
DATE

[REDACTED]
PHONE

ADDRESS: [REDACTED]



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>Dalton "Grant" Lambert Jr.</u>	Phone & Email: [REDACTED]
Course #: <u>ITA 6950</u>	Professor: <u>Katie Garagola</u>
Project Title: <u>Can Man</u>	Date: <u>3/20/21</u>

LOCATION CONTRACT

Permission is hereby granted to Grant Lambert (student filmmaker) by Warren Artigue (Owner/Agent) to use [REDACTED] the property and adjacent area, located at [REDACTED] 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 3/20/21 (Day and Date) and ending on 3/20/21 (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.

Dalton Grant Lambert Jr.
STUDENT FILMMAKER


3/20/21
DATE

Warren Artigue
OWNER/ AGENT

3/20/21
DATE

[REDACTED]
PHONE

ADDRESS: [REDACTED]

	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>Dalton "Grant" Lambert</u>	Phone & Email: [REDACTED]
Course#: <u>F4A 6450</u>	Professor: <u>Katie Grady</u>
Project Title: <u>Can Man</u>	Date: <u>3/18/21</u>

LOCATION WRAP RELEASE

Location: Covington Presbyterian Church

Property Owner/Agent: Jeff Sims, Pastor

Address: [REDACTED]

Phone: [REDACTED]

Owner of the property described above hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- 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
- Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relation to the use of the Property by the Student Filmmaker.

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

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

Dalton Grant Lambert Jr.
STUDENT FILMMAKER

3/18/21
DATE

Jeffery L. Sims, Pastor
OWNER/AGENT

3/18/21
DATE

[REDACTED]



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>Dalton Grant Lambert</u>	Phone & Email: [REDACTED]
Course#: <u>FTA 6950</u>	Professor: <u>Katie Grangola</u>
Project Title: <u>Can Man</u>	Date: <u>3/28/21</u>

LOCATION WRAP RELEASE

Location: Second Line Brewing
Property Owner/Agent: Karen Logan
Address: [REDACTED]
Phone: [REDACTED]

Owner of the property described above hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- 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
- Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relation to the use of the Property by the Student Filmmaker.

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

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

<u>Dalton Grant Lambert</u> STUDENT FILMMAKER	<u>3/28/21</u> DATE
<u>Karen Logan</u> OWNER/ AGENT	<u>3/28/21</u> DATE

[REDACTED]



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>Dalton "Grant" Lambert</u>	Phone & Email:
Course#: <u>FTA 6450</u>	Professor: <u>Katie Garagisla</u>
Project Title: <u>Can Man</u>	Date: [REDACTED]

LOCATION WRAP RELEASE

Location: HOUSE & GUEST HOUSE AT 71614 SAINT MARY ST.,
ABITASPRINGS, LA 70420

Property Owner/Agent: RICHARD G. HASTINGS, III

Address: [REDACTED]

Phone: [REDACTED]

Owner of the property described above hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

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

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

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

Dalton Grant Lambert Jr.
STUDENT FILMMAKER

3/18/21
DATE

RICHARD G. HASTINGS, III RGHastings
OWNER/ AGENT

3/18/21
DATE

[REDACTED]



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>Dalton "Grand" Lambert</u>	Phone & Email: [REDACTED]
Course#: <u>FTA 6980</u>	Professor: <u>Katie Garagola</u>
Project Title: <u>Cam Man</u>	Date: <u>3/20/21</u>

LOCATION WRAP RELEASE

Location: Artigue's Abita Market
 Property Owner/Agent: Warren Artigue
 Address: [REDACTED]
 Phone: [REDACTED]

Owner of the property described above hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

- 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
- Neither Owner nor any individual who entered the Property at the invitation or on behalf of the Owner suffered any loss or damage arising from or relation to the use of the Property by the Student Filmmaker.

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

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

[Signature]
STUDENT FILMMAKER

3/20/21
DATE

[Signature]
OWNER/ AGENT

3/20/21
DATE

[REDACTED]
PHONE

UNO FTA STUDENT PROJECT: Can Man CALL SHEET # 1							
Director: <u>Grant Lambert</u> Producer: <u>Daniel Lamplugh</u> 1st AD: <u>Prinsey Walker</u> SET CELLPHONE: [REDACTED]		GENERAL CREW CALL 7: 00 a.m. Shooting Call: 7 AM			<div style="text-align: right; color: blue;">3/18/2021</div> DAY: <u>1</u> OF <u>6</u> Lunch: <u> </u> AM/PM Sunrise: <u>7:05 a.m.</u> Sunset: <u>7:11 p.m.</u> Weather: 60°F°C Precipitation: 10% Humidity: 57% Wind: 12 mph		
<div style="background-color: black; height: 20px; width: 100%;"></div> <p style="text-align: center;">If anyone gets a message from me about canned meat, don't open it ... It's Spam.</p>							
SC.#	SET & SCENE DESCRIPTION	CAST/BG	D/N	PGS	LOCATION ADDRESS		
21	Giant Can	1	D	1			
3	FAMILY HOME		N	6/8			
9	FAMILY HOME		N	1			
					CREW PARKING		
					NEAREST HOSPITAL		
TOTAL PGS:							
ID#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS	
1	Ford Lambert	Ray					
Total #	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO	
NOTES:							
DEPARTMENT NOTES							
MU/H:		CAMERA:					
WRDBE:		SOUND:					
ART:		PROPS:					
NOTES:		LOCATIONS:					
ADVANCE SCHEDULE - DAY OF - DAY DATE - Approx. Call Time:							
SC.#	SET DESCRIPTION	CAST/BG	CAST/B.G.	D/N	PGS	LOCATION NOTES	
						Location Address	
						Crew Parking	
					TOTAL PGS:		
DIRECTOR		PRODUCER			1ST A.D.		
Grant Lambert		Daniel Lamplugh			Prinsey Walker		

Call Sheet # 1

DAY: 1 of 6

TRANSPORTATION NOTES

UNO FTA STUDENT PROJECT: Can Man **CALL SHEET # 2**

Director: Grant Lambert	GENERAL CREW CALL 8:00 a.m. Shooting Call: 8 a.m.	3/20/21
Producer: Daniel Lamplugh		DAY: 2 OF 6
1st AD: Prinsey Walker		Lunch: AM/PM
SET CELLPHONE: [REDACTED]		Sunrise: 7:04 a.m. Sunset: 7:12 p.m. 52°F°C Precipitation: 1% Humidity: 68% Weather: [REDACTED]

I used to have a job crushing cans.
 It was soda pressing.

SC.#	SET & SCENE DESCRIPTION	CAST/BG	D/N	PGS	LOCATION ADDRESS
1	Ext. HIGHWAY	1	D	7/8	[REDACTED]
1.2	Ext. FRONT PORCH	1 & 2	D	1/8	
2	Int. FAMILY HOME, BEDROOM		N	7/8	
15	Int. FAMILY HOME, BEDROOM		N	1/8	
3	Int. FAMILY HOME, KITCHEN		N	6/8	CREW PARKING
9	Int. FAMILY HOME, KITCHEN		N	4/8	
				TOTAL PGS: 3 4/8	NEAREST HOSPITAL
					[REDACTED]

ID#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ford Lambert	Raymond				
2	Danny	Confused Man				
3	Grandpa Lambert	Uncle Felix				
Total #	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO

NOTES:

DEPARTMENT NOTES

MU/H: CAMERA:

WRDBE: SOUND:

ART: PROPS:

NOTES: LOCATIONS:

ADVANCE SCHEDULE - DAY		OF	- DAY	DATE	- Approx. Call Time:	
SC.#	SET DESCRIPTION	CAST/BG	CAST/B.G.	D/N	PGS	LOCATION NOTES
11	Int. FAMILY HOME, KITCHEN			N	2/8	Location Address
13	Int. FAMILY HOME, KITCHEN			N	2/8	[REDACTED]
						Crew Parking
				TOTAL PGS:	4/8	

DIRECTOR	PRODUCER	1ST A.D.
Grant Lambert	Daniel Lamplugh	Prinsey Walker
[REDACTED]		

UNO FTA STUDENT PROJECT:

Can Man

Call Sheet # 2

3/20/2021

DAY: 2 of 6

PRODUCTION		CALL	EDITORIAL		CALL
Director	Grant Lambert	8 a.m.	Editor		
Producer	Daniel Lamplugh		Asst Editor		
Prod Mgr					
1st AD	Prinsey Walker		SPECIAL EFFECTS		CALL
2nd AD			SPFX Coordinator		
Production Assistant			SPFX Asst		
Production Assistant			SPFX Asst		
			COSTUMES		CALL
Script Supervisor	Blaise Bonura		Costume Designer	Emelle Morrison	8 a.m.
			Set Costumer		
CAMERA		CALL			
Dir of Photography	Barry Cunningham	8 a.m.	MAKE-UP/ HAIR		CALL
A-Cam Operator			Key Makeup		
A-Cam 1st AC	Ky McKechnie	8 a.m.	Key Hair Stylist		
2nd AC			Asst. Makeup/Hair		
DIT					
B Cam Operator			LOCATIONS		CALL
B Cam 1st AC			Location Manager		
Steadicam			Loc Assistant		
Camera PA					
Still Photographer			Security		
SOUND		CALL	Fire Safety Officer		
Sound Mixer	Clark Lambert	8 a.m.	Medic/First Aid		
Boom Operator	Ian Glotfelty (98	8 a.m.	OTHER/ADD. CREW		CALL
Sound Utility			Stunt Coordinator		
ELECTRIC		CALL	Studio Teacher		
Gaffer	Gerald Lee Lewis	8 a.m.			
Best Boy Electric			Animal Wrangler		
Electrician			Visual FX Supervisor		
Electrician			CRAFT SERVICE & CATERING		CALL
Electrician			Key Craft Service		
			Asst Craft Service		
GRIP		CALL	CRAFT SERVICE FOR:	(Fill in #)	Ready @
Key Grip	Noah Clifton	8 a.m.	LUNCH FOR:	(Fill in #)	Ready @
Best Boy					
Dolly Grip			TRANSPORTATION		CALL
Company Grip			Transportation Coord.		
Company Grip			(List trucks here)	(Driver's name here)	
ART DEPARTMENT		CALL			
Production Designer	Justin Faxon (9	8 a.m.			
Art Director					
Set Dresser			PICTURE CARS		CALL
Art PA					
Art PA					
PROPERTY		CALL	SPECIAL EQUIPMENT		CALL
Property Master			Camera		
Property Assistant			Electric/Grip		
			Sound		
			Dolly/Track		
			Walkies (#)		
TRANSPORTATION NOTES					

UNO FTA STUDENT PROJECT: Can Man **CALL SHEET # 3**

Director: Grant Lambert	GENERAL CREW CALL 12. p.m. Shooting Call: 12 p.m.	3/21/21
Producer: Daniel Lamplugh		DAY: 3 OF 6
1st AD: Prinsey Walker		Lunch: AM/PM
SET CELLPHONE: [REDACTED]		Sunrise: 7:02 a.m. Sunset: 7:12 p.m. 68°F°C Precipitation: 0% Humidity: 38% Wind: 6 mph

How do you make soup rich?
 Add 24 carrots.

SC.#	SET & SCENE DESCRIPTION	CAST/BG	D/N	PGS	LOCATION ADDRESS
3	Int. FAMILY HOME, KITCHEN	1 & 2	N	1/8	[REDACTED]
11	Int. FAMILY HOME, KITCHEN	1 & 2	N	1/8	
14	GROCERY STORE		N	6/8	CREW PARKING
10	GROCERY STORE		N	1 4/8	[REDACTED]
				TOTAL PGS: 2 4/8	Covington, LA 70433

ID#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ford Lambert	Raymond				
2	Grandpa Lambert	Uncle Felix				
Total #	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO

NOTES:

DEPARTMENT NOTES

MU/H: CAMERA:

WRDBE: SOUND:

ART: PROPS:

NOTES: LOCATIONS:

ADVANCE SCHEDULE - DAY		OF	- DAY	DATE	- Approx. Call Time:	
SC.#	SET DESCRIPTION	CAST/BG	CAST/B.G.	D/N	PGS	LOCATION NOTES
						Location Address
						[REDACTED]
						Crew Parking
				TOTAL PGS:	4/8	

DIRECTOR	PRODUCER	1ST A.D.
Grant Lambert	Daniel Lamplugh	Prinsey Walker
[REDACTED]		
(985) 373-2764	(330) 240-3731	(504) 699-6297

UNO FTA STUDENT PROJECT:

Can Man

Call Sheet # 3

3/21/2021

DAY: 3 of 6

PRODUCTION		CALL	EDITORIAL		CALL
Director	Grant Lambert	12 p.m.	Editor		
Producer	Daniel Lamplugh	12 p.m.	Asst Editor		
Prod Mgr					
1st AD	Prinsey Walker	12 p.m.	SPECIAL EFFECTS		CALL
2nd AD			SPFX Coordinator		
Production Assistant			SPFX Asst		
Production Assistant			SPFX Asst		
			COSTUMES		CALL
Script Supervisor	Blaise Bonura		Costume Designer	Emelie Morrison	12 p.m.
			Set Costumer		
CAMERA		CALL			
Dir of Photography	Barry Cunningham	12 p.m.	MAKE-UP/ HAIR		CALL
A-Cam Operator			Key Makeup		
A-Cam 1st AC	Ky McKechnie	12 p.m.	Key Hair Stylist		
2nd AC			Asst. Makeup/Hair		
DIT					
B Cam Operator			LOCATIONS		CALL
B Cam 1st AC			Location Manager		
Steadicam			Loc Assistant		
Camera PA					
Still Photographer			Security		
SOUND		CALL	Fire Safety Officer		
Sound Mixer	Clark Lambert	12 p.m.	Medic/First Aid		
Boom Operator	Ian Glotfelty (9)	12 p.m.	OTHER/ADD. CREW		CALL
Sound Utility			Stunt Coordinator		
ELECTRIC		CALL	Studio Teacher		
Gaffer	Gerald Lee Lewis	12 p.m.			
Best Boy Electric			Animal Wrangler		
Electrician			Visual FX Supervisor		
Electrician			CRAFT SERVICE & CATERING		CALL
Electrician			Key Craft Service		
			Asst Craft Service		
GRIP		CALL	CRAFT SERVICE FOR:	(Fill in #)	Ready @
Key Grip	Noah Clifton	12 p.m.	LUNCH FOR:	(Fill in #)	Ready @
Best Boy					
Dolly Grip			TRANSPORTATION		CALL
Company Grip			Transportation Coord.		
Company Grip			(List trucks here)	(Driver's name here)	
ART DEPARTMENT		CALL			
Production Designer	Justin Faxon (6)	12 p.m.			
Art Director					
Set Dresser			PICTURE CARS		CALL
Art PA					
Art PA					
			SPECIAL EQUIPMENT		CALL
PROPERTY		CALL	Camera		
Property Master			Electric/Grip		
Property Assistant			Sound		
			Dolly/Track		
			Walkies (#)		
TRANSPORTATION NOTES					

UNO FTA STUDENT PROJECT:

Can Man

Call Sheet # 4

3/26/2021

DAY: 4 of 6

PRODUCTION		CALL	EDITORIAL		CALL
Director	Grant Lambert	8 a.m.	Editor		
Producer	Daniel Lamplugh	8 a.m.	Asst Editor		
Prod Mgr					
1st AD	Prinsey Walker	8 a.m.	SPECIAL EFFECTS		CALL
2nd AD			SPFX Coordinator		
Production Assistant			SPFX Asst		
Production Assistant			SPFX Asst		
			COSTUMES		CALL
Script Supervisor	Blaise Bonura		Costume Designer	Emelie Morrison	8 a.m.
			Set Costumer		
CAMERA		CALL			
Dir of Photography	Barry Cunningham	8 a.m.	MAKE-UP/ HAIR		CALL
A-Cam Operator			Key Makeup		
A-Cam 1st AC	Ky McKechnie	8 a.m.	Key Hair Stylist		
2nd AC			Asst. Makeup/Hair		
DIT					
B Cam Operator			LOCATIONS		CALL
B Cam 1st AC			Location Manager		
Steadicam			Loc Assistant		
Camera PA					
Still Photographer			Security		
SOUND		CALL	Fire Safety Officer		
Sound Mixer	Clark Lambert	8 a.m.	Medic/First Aid		
Boom Operator	Ian Glotfelty (98	8 a.m.	OTHER/ADD. CREW		CALL
Sound Utility			Stunt Coordinator		
ELECTRIC		CALL	Studio Teacher		
Gaffer	Gerald Lee Lewis	8 a.m.			
Best Boy Electric			Animal Wrangler		
Electrician			Visual FX Supervisor		
Electrician			CRAFT SERVICE & CATERING		CALL
Electrician			Key Craft Service		
			Asst Craft Service		
GRIP		CALL	CRAFT SERVICE FOR:	(Fill in #)	Ready @
Key Grip	Noah Clifton	8 a.m.	LUNCH FOR:	(Fill in #)	Ready @
Best Boy					
Dolly Grip			TRANSPORTATION		CALL
Company Grip			Transportation Coord.		
Company Grip			(List trucks here)	(Driver's name here)	
ART DEPARTMENT		CALL			
Production Designer	Justin Faxon (9	8 a.m.			
Art Director					
Set Dresser			PICTURE CARS		CALL
Art PA					
Art PA					
			SPECIAL EQUIPMENT		CALL
PROPERTY		CALL	Camera		
Property Master			Electric/Grip		
Property Assistant			Sound		
			Dolly/Track		
			Walkies (#)		
TRANSPORTATION NOTES					

UNO FTA STUDENT PROJECT: Can Man **CALL SHEET # 5**

Director: Grant Lambert
 Producer: Daniel Lamplugh
 1st AD: Prinsey Walker
 SET CELLPHONE: [REDACTED]

GENERAL CREW CALL

8 a.m.

3/27/21

DAY: 4 OF 6
 Lunch: 2 AM/PM
 Sunrise: 6:55 a.m. Sunset: 7:16 p.m.
 78°F
 Precipitation: 10% Humidity: 85%

Shooting Call: 8 a.m.

Did you hear the joke about the Fedex package?
 I didn't Get it.

SC.#	SET & SCENE DESCRIPTION	CAST/BG	D/N	PGS	LOCATION ADDRESS
4	Int. Factory Floor	1&2	D	1/8	[REDACTED]
6	Int. Cannery. Closet	1&2	D	1 2 /8	
12	Int. Cannery. Closet	1	D	1/8	
16	Int. Cannery. Closet	1	D	1/8	
18	Int. Cannery. Closet	1	D	6/8	Room 193A
19	Int. Cannery. Closet	1&2	D		CREW PARKING
				TOTAL PGS: 2 4/8	NEAREST HOSPITAL

ID#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ford Lambert	Raymond				
2	Foreman	Gerald Lewis				
3	Frantic Worker	Eric Arnoville				
Total #	STANDINS & BACKGROUND ATMOSPHERE		STATUS	H/MU/W	ON SET	REPORT TO

NOTES:

DEPARTMENT NOTES

MU/H:	CAMERA:
WRDBE:	SOUND:
ART:	PROPS:
NOTES:	LOCATIONS:

ADVANCE SCHEDULE - DAY OF - DAY				DATE	- Approx. Call Time:	
SC.#	SET DESCRIPTION	CAST/BG	CAST/B.G.	D/N	PGS	LOCATION NOTES
						Location Address
						[REDACTED]
						Crew Parking
				TOTAL PGS:	4/8	

DIRECTOR	PRODUCER	1ST A.D.
Grant Lambert	Daniel Lamplugh	Prinsey Walker

UNO FTA STUDENT PROJECT:

Can Man

Call Sheet # 5

3/27/2021

DAY: 5 of 6

PRODUCTION		CALL	EDITORIAL		CALL
Director	Grant Lambert	7:30 a.m.	Editor		
Producer	Daniel Lamplugh	7:30 a.m.	Asst Editor		
Prod Mgr					
1st AD	Prinsey Walker	8 a.m.	SPECIAL EFFECTS		CALL
2nd AD			SPFX Coordinator		
Production Assistant			SPFX Asst		
Production Assistant			SPFX Asst		
			COSTUMES		CALL
Script Supervisor	Blaise Bonura	8 a.m.	Costume Designer	Emelie Morrison	8 a.m.
			Set Costumer		
CAMERA		CALL			
Dir of Photography	Barry Cunningham	7:30 a.m.	MAKE-UP/ HAIR		CALL
A-Cam Operator			Key Makeup		
A-Cam 1st AC	Ky McKechnie	8 a.m.	Key Hair Stylist		
2nd AC			Asst. Makeup/Hair		
DIT					
B Cam Operator			LOCATIONS		CALL
B Cam 1st AC			Location Manager		
Steadicam			Loc Assistant		
Camera PA					
Still Photographer			Security		
SOUND		CALL	Fire Safety Officer		
Sound Mixer	Clark Lambert	8 a.m.	Medic/First Aid		
Boom Operator	Ian Giotfelty (98	8 a.m.	OTHER/ADD. CREW		CALL
Sound Utility			Stunt Coordinator		
ELECTRIC		CALL	Studio Teacher		
Gaffer	Gerald Lee Lewis	7:30 a.m.			
Best Boy Electric			Animal Wrangler		
Electrician			Visual FX Supervisor		
Electrician			CRAFT SERVICE & CATERING		CALL
Electrician			Key Craft Service		
			Asst Craft Service		
GRIP		CALL	CRAFT SERVICE FOR:	(Fill in #)	Ready @
Key Grip	Noah Clifton	8 a.m.	LUNCH FOR:	(Fill in #)	Ready @
Best Boy					
Dolly Grip			TRANSPORTATION		CALL
Company Grip			Transportation Coord.		
Company Grip			(List trucks here)	(Driver's name here)	
ART DEPARTMENT		CALL			
Production Designer	Justin Faxon (9	8 a.m.			
Art Director					
Set Dresser			PICTURE CARS		CALL
Art PA					
Art PA					
PROPERTY		CALL	SPECIAL EQUIPMENT		CALL
Property Master			Camera		
Property Assistant			Electric/Grip		
			Sound		
			Dolly/Track		
			Walkies (#)		
TRANSPORTATION NOTES					

UNO FTA STUDENT PROJECT: Can Man CALL SHEET # 6

Director: Grant Lambert	GENERAL CREW CALL 8 a.m.	3/28/21
Producer: Daniel Lamplugh		DAY: 6 OF 6
1st AD: Prinsey Walker		Lunch: AM/PM
SET CELLPHONE: [REDACTED]		Sunrise: 6:54 a.m. Sunset: 7:16 p.m. 79°F°C Precipitation: 20% Humidity: 83% Wind: 12 mph
Shooting Call: 8 a.m.		

They Told me "I'm Corny," I said "of corns not"
I can't be a comedian, you see.

SC.#	SET & SCENE DESCRIPTION	CAST/BG	D/N	PGS	LOCATION ADDRESS	
5	Int. Cannery- Hallway	1&2	D	1	[REDACTED]	
20	Int. Cannery- Hallway	1	D	4/8		
7	Int. Cannery- Hallway	1 & 2	D	1 6/8		
					CREW PARKING	
					NEAREST HOSPITAL	
TOTAL PGS: 4					12	
ID#	CAST	CHARACTER	STATUS	H/MU/W	ON SET	REMARKS
1	Ford Lambert	Raymond			8 a.m.	
2	Gerald Lewis	Foreman			8 a.m.	
3	Frantic Worker	Eric Arnoville			10 a.m.	
Total # STANDINS & BACKGROUND ATMOSPHERE STATUS H/MU/W ON SET REPORT TO						
NOTES:						
DEPARTMENT NOTES						
MU/H:			CAMERA:			
WRDBE:			SOUND:			
ART:			PROPS:			
NOTES:			LOCATIONS:			
ADVANCE SCHEDULE - DAY OF - DAY DATE - Approx. Call Time:						
SC.#	SET DESCRIPTION	CAST/BG	CAST/B.G.	D/N	PGS	LOCATION NOTES
						Location Address
						[REDACTED]
						Crew Parking
TOTAL PGS: 4/8						
DIRECTOR		PRODUCER		1ST A.D.		
Grant Lambert		Daniel Lamplugh		Prinsey Walker		

Call Sheet # 6

DAY: 6 of 6

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Appendix L: Production Reports

[illegible]

Can Man DAILY PRODUCTION REPORT														
DAY: 1 of 6					CREW CALL: 7 a.m.					DATE: 3/18/2021				
#	PRODUCTION	NAME	IN	OUT	MPV	#	HAIR & MAKEUP	NAME	IN	OUT	MPV	#	CATERING	TIME
	Director	Grant Lambert	7 a.m.	2 p.m.			Key Makeup						Breakfasts @	
	Producer	Daniel Lamblugh	7 a.m.	2 p.m.			Asst. Makeup						Lunches @	1 p.m.
	Prod Manager						Key Hair Stylist						Dinner @	
	1st AD	Prinsey Walker	7 a.m.	2 p.m.			Asst. Hair Stylist					#	CRAFT SERVICE	NAME
	2nd AD												Key Craft Service	IN
	Set PA												Ass Craft Service	OUT
	Set PA													
	Set PA					#	COSTUME	NAME	IN	OUT	MPV	#	PRODUCTION OFFICE	NAME
	Set PA						Costume Designer	Emelie Morison						IN
							Wardrobe Supervisor							OUT
	Script Supervisor	Blaise Bonura					Set Costumer							MPV
							Costume PA							
#	PROD OFFICE	NAME	IN	OUT	MPV									
	Prod Coordinator					#	ART DEPARTMENT	NAME	IN	OUT	MPV			
	APOC						Production Designer	Justin Faxxon						
	Office PA						Art Director							
	Office PA						Set Decorator					#	EDITORIAL	NAME
							Art PA						Editor	IN
#	CAMERA	NAME	IN	OUT	MPV								Asst. Editor	OUT
	Dir of Photography	Berry Cunningham	7 a.m.	2 p.m.		#	PROPERTY	NAME	IN	OUT	MPV			
	A Camera Op	Ky McKenzie	7 a.m.	2 p.m.			Prop Master							
	A 1st AC						Prop Assistant							
	A 2nd AC											#	TRANSPORTATION	NAME
	DIT					#	LOCATIONS	NAME	IN	OUT	MPV			IN
	B Cam Op						Location Manager							OUT
	B Cam 1st AC						Asst Location Mgr							MPV
	Steadicam						Location PA							
	Camera PA													
	Still Photographer													
#	GRIP	NAME	IN	OUT	MPV							#	EQUIPMENT	
	Key Grip	Noah Clifton	7 a.m.	2 p.m.										
	BB Grip													
	Dolly Grip													
	Grip													
	Grip													
#	ELECTRICAL	NAME	IN	OUT	MPV									
	Gaffer	Gerlad Lewis	7 a.m.	2 p.m.										
	BB Electric					#	SPECIAL EFFECTS	NAME	IN	OUT	MPV			
	Set Electrician													
	Set Electrician													
						#	ADDITIONAL CREW	NAME	IN	OUT	MPV			
#	SOUND	NAME	IN	OUT	MPV									
	Sound Mixer	Clark Lambert	7 a.m.	2 p.m.										
	Boom Operator	Ian GLotfelty	7 a.m.	2 p.m.										
	Sound Utility													

Can Man DAILY PRODUCTION REPORT

DAY: 2 of 6						CREW CALL: 8 a.m.					DATE: 3/19/2021						
#	PRODUCTION	NAME	IN	OUT	MPV	#	HAIR & MAKEUP	NAME	IN	OUT	MPV	#	CATERING		TIME		
	Director	Grant Lambert	8 a.m.	:30 p.m.			Key Makeup						Breakfasts @				
	Producer	Daniel Lambugh	8 a.m.	:30 p.m.			Asst. Makeup						Lunches @		2 p.m.		
	Prod Manager						Key Hair Stylist						Dinner @				
	1st AD	Prinsey Walker	8 a.m.	:30 p.m.			Asst. Hair Stylist					#	CRAFT SERVICE	NAME	IN	OUT	MPV
	2nd AD												Key Craft Service				
	Set PA												Ass Craft Service				
	Set PA																
	Set PA					#	COSTUME	NAME	IN	OUT	MPV	#	PRODUCTION OFFICE	NAME	IN	OUT	MPV
	Set PA						Costume Designer	Emelie Morison	8 a.m.	:30 p.m.							
							Wardrobe Supervisor										
	Script Supervisor	Blaise Bonura					Set Costumer										
							Costume PA										
#	PROD OFFICE	NAME	IN	OUT	MPV	#	ART DEPARTMENT	NAME	IN	OUT	MPV	#	EDITORIAL	NAME	IN	OUT	MPV
	Prod Coordiniator						Production Designer	Justin Faxon	8 a.m.	:30 p.m.			Editor				
	APOC						Art Director						Asst. Editor				
	Office PA						Set Decorator										
	Office PA						Art PA										
#	CAMERA	NAME	IN	OUT	MPV	#	PROPERTY	NAME	IN	OUT	MPV	#	TRANSPORTATION	NAME	IN	OUT	MPV
	Dir of Photography	Berry Cunningham	8 a.m.	:30 p.m.			Prop Master										
	A Camera Op	Ky McKenzie	8 a.m.	:30 p.m.			Prop Assistant										
	A 1st AC																
	A 2nd AC					#	LOCATIONS	NAME	IN	OUT	MPV						
	DIT						Location Manager										
	B Cam Op						Asst Location Mgr										
	B Cam 1st AC						Location PA										
	Steadicam																
	Camera PA																
	Still Photographer																
#	GRIP	NAME	IN	OUT	MPV	#	EQUIPMENT										
	Key Grip	Noah Clifton	8 a.m.	:30 p.m.													
	BB Grip																
	Dolly Grip																
	Grip																
	Grip																
#	ELECTRICAL	NAME	IN	OUT	MPV	#	SPECIAL EFFECTS	NAME	IN	OUT	MPV						
	Gaffer	Gerlad Lewis	8 a.m.	:30 p.m.													
	BB Electric																
	Set Electrician																
	Set Electrician																
#	SOUND	NAME	IN	OUT	MPV	#	ADDITIONAL CREW	NAME	IN	OUT	MPV						
	Sound Mixer	Clark Lambert	8 a.m.	:30 p.m.													

Notes:

- 1.) Safety Meeting held at: 8:15 a.m.
- 2.) Transportation Information:

Student Filmmaker: Grant Lambert

1st AD: Prinsev Walker

Can Man DAILY PRODUCTION REPORT														
DAY: 3 of 6					CREW CALL: 12 p.m.					DATE: 3/20/2021				
#	PRODUCTION	NAME	IN	OUT	MPV	#	HAIR & MAKEUP	NAME	IN	OUT	MPV	#	CATERING	TIME
	Director	Grant Lambert	2 p.m.	11 p.m.			Key Makeup						Breakfasts @	
	Producer	Daniel Lamblugh	2 p.m.	11 p.m.			Asst. Makeup						Lunches @	5 p.m.
	Prod Manager						Key Hair Stylist						Dinner @	
	1st AD	Prinsey Walker	2 p.m.	11 p.m.			Asst. Hair Stylist					#	CRAFT SERVICE	NAME
	2nd AD												Key Craft Service	IN
	Set PA												Ass Craft Service	OUT
	Set PA													MPV
	Set PA					#	COSTUME	NAME	IN	OUT	MPV	#	PRODUCTION OFFICE	NAME
	Set PA						Costume Designer	Emelie Morison	2 p.m.	11 p.m.				IN
							Wardrobe Supervisor							OUT
	Script Supervisor	Blaise Bonura					Set Costumer							MPV
							Costume PA							
#	PROD OFFICE	NAME	IN	OUT	MPV									
	Prod Coordinator					#	ART DEPARTMENT	NAME	IN	OUT	MPV			
	APOC						Production Designer	Justin Faxxon	2 p.m.	11 p.m.				
	Office PA						Art Director					#	EDITORIAL	NAME
	Office PA						Set Decorator						Editor	IN
							Art PA						Asst. Editor	OUT
#	CAMERA	NAME	IN	OUT	MPV									MPV
	Dir of Photography	Berry Cunningham	2 p.m.	11 p.m.		#	PROPERTY	NAME	IN	OUT	MPV			
	A Camera Op	Ky McKenzie	2 p.m.	11 p.m.			Prop Master							
	A 1st AC						Prop Assistant							
	A 2nd AC					#	LOCATIONS	NAME	IN	OUT	MPV	#	TRANSPORTATION	NAME
	DIT						Location Manager							IN
	B Cam Op						Asst Location Mgr							OUT
	B Cam 1st AC						Location PA							MPV
	Steadicam													
	Camera PA													
	Still Photographer													
#	GRIP	NAME	IN	OUT	MPV							#	EQUIPMENT	
	Key Grip	Noah Clifton	2 p.m.	11 p.m.										
	BB Grip													
	Dolly Grip													
	Grip													
	Grip													
#	ELECTRICAL	NAME	IN	OUT	MPV									
	Gaffer	Gerlad Lewis	2 p.m.	11 p.m.		#	SPECIAL EFFECTS	NAME	IN	OUT	MPV			
	BB Electric													
	Set Electrician													
	Set Electrician													
						#	ADDITIONAL CREW	NAME	IN	OUT	MPV			
#	SOUND	NAME	IN	OUT	MPV									
	Sound Mixer	Clark Lambert	2 p.m.	11 p.m.										
	Boom Operator	Ian GLOfelty	2 p.m.	11 p.m.										
	Sound Utility													

1). Safety Meeting held at: 10:15 a.m.
2.) Transportation Information:

1st AD: Prinsey Walker

Penny Weller

Can Man DAILY PRODUCTION REPORT

DAY: 4 of 6

CREW CALL: 8 a.m.

DATE: 3/19/2021

#	PRODUCTION	NAME	IN	OUT	MPV
	Director	Grant Lambert	8 a.m.	8 p.m.	
	Producer	Daniel Lambugh	8 a.m.	p.m.	
	Prod Manager				
	1st AD	Prinsey Walker	8 a.m.	p.m.	
	2nd AD				
	Set PA				
	Set PA				
	Set PA				
	Script Supervisor	Blaise Bonura			
#	PROD OFFICE	NAME	IN	OUT	MPV
	Prod Coordiniator				
	APOC				
	Office PA				
	Office PA				
#	CAMERA	NAME	IN	OUT	MPV
	Dir of Photography	Berry Cunninghammar	8 a.m.	p.m.	
	A Camera Op	Ky McKenzie	8 a.m.	p.m.	
	A 1st AC				
	A 2nd AC				
	DIT				
	B Cam Op				
	B Cam 1st AC				
	Steadicam				
	Camera PA				
	Still Photographer				
#	GRIP	NAME	IN	OUT	MPV
	Key Grip	Noah Clifton	8 a.m.	8 p.m.	
	BB Grip				
	Dolly Grip				
	Grip				
	Grip				
#	ELECTRICAL	NAME	IN	OUT	MPV
	Gaffer	Gerlad Lewis	8 a.m.	p.m.	
	BB Electric				
	Set Electrician				
	Set Electrician				
#	SOUND	NAME	IN	OUT	MPV
	Sound Mixer	Clark Lambert	8 a.m.	p.m.	
	Boom Operator	Ian GLotfely	8 a.m.	p.m.	
	Sound Utility				

Notes:

- 1.) Safety Meeting held at: 8:15 a.m.
- 2.) Transportation Information:

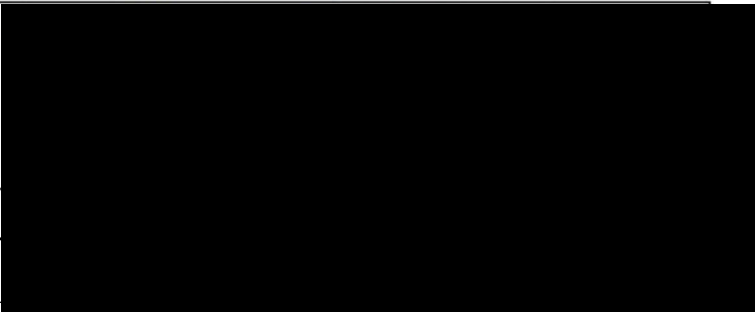
Student Filmmaker: Grant Lambert

1st AD: Prinsey Walker

Can Man DAILY PRODUCTION REPORT																		
DAY: 5 of 6					CREW CALL: 8 a.m.					DATE: 3/19/2021								
#	PRODUCTION	NAME	IN	OUT	MPV	#	HAIR & MAKEUP	NAME	IN	OUT	MPV	#	CATERING		TIME			
	Director	Grant Lambert	8 a.m.	8 p.m.			Key Makeup						Breakfasts @					
	Producer	Daniel Lambugh	8 a.m.	p.m.			Asst. Makeup						Lunches @		2 p.m.			
	Prod Manager						Key Hair Stylist						Dinner @					
	1st AD	Prinsey Walker	8 a.m.	p.m.			Asst. Hair Stylist					#	CRAFT SERVICE	NAME	IN	OUT	MPV	
	2nd AD												Key Craft Service					
	Set PA												Ass Craft Service					
	Set PA																	
	Set PA					#	COSTUME	NAME	IN	OUT	MPV	#	PRODUCTION OFFICE	NAME	IN	OUT	MPV	
	Set PA						Costume Designer	Emelie Morison	8 a.m.	30 p.m.								
							Wardrobe Supervisor											
	Script Supervisor	Blaise Bonura					Set Costumer											
							Costume PA											
#	PROD OFFICE	NAME	IN	OUT	MPV	#	ART DEPARTMENT	NAME	IN	OUT	MPV							
	Prod Coordiniator						Production Designer	Justin Faxon	8 a.m.	30 p.m.								
	APOC						Art Director					#	EDITORIAL	NAME	IN	OUT	MPV	
	Office PA						Set Decorator						Editor					
	Office PA						Art PA						Asst. Editor					
#	CAMERA	NAME	IN	OUT	MPV	#	PROPERTY	NAME	IN	OUT	MPV							
	Dir of Photography	Berry Cunningham	8 a.m.	p.m.			Prop Master											
	A Camera Op	Ky McKenzie	8 a.m.	p.m.			Prop Assistant											
	A 1st AC											#	TRANSPORTATION	NAME	IN	OUT	MPV	
	A 2nd AC																	
	DIT					#	LOCATIONS	NAME	IN	OUT	MPV							
	B Cam Op						Location Manager											
	B Cam 1st AC						Asst Location Mgr											
	Steadicam						Location PA											
	Camera PA																	
	Still Photographer																	
#	GRIP	NAME	IN	OUT	MPV							#	EQUIPMENT					
	Key Grip	Noah Clifton	8 a.m.	8 p.m.														
	BB Grip																	
	Dolly Grip																	
	Grip																	
	Grip																	
#	ELECTRICAL	NAME	IN	OUT	MPV													
	Gaffer	Gerlad Lewis	8 a.m.	p.m.		#	SPECIAL EFFECTS	NAME	IN	OUT	MPV							
	BB Electric																	
	Set Electrician																	
	Set Electrician																	

Can Man DAILY PRODUCTION REPORT																		
DAY: 6 of 6					CREW CALL: 8 a.m.					DATE: 3/28/2021								
#	PRODUCTION	NAME	IN	OUT	MPV	#	HAIR & MAKEUP	NAME	IN	OUT	MPV	#	CATERING	TIME				
	Director	Grant Lambert	8 a.m.	5 p.m.			Key Makeup						Breakfasts @					
	Producer	Daniel Lamblugh	8 a.m.	5 p.m.			Asst. Makeup						Lunches @	2 p.m.				
	Prod Manager						Key Hair Stylist						Dinner @					
	1st AD	Prinsey Walker	8 a.m.	5 p.m.			Asst. Hair Stylist					#	CRAFT SERVICE	NAME	IN	OUT	MPV	
	2nd AD												Key Craft Service					
	Set PA												Ass Craft Service					
	Set PA																	
	Set PA					#	COSTUME	NAME	IN	OUT	MPV	#	PRODUCTION OFFICE	NAME	IN	OUT	MPV	
	Set PA						Costume Designer	Emelie Morison	8 a.m.	5 p.m.								
							Wardrobe Supervisor											
	Script Supervisor	Blaise Bonura					Set Costumer											
							Costume PA											
#	PROD OFFICE	NAME	IN	OUT	MPV													
	Prod Coordinator					#	ART DEPARTMENT	NAME	IN	OUT	MPV							
	APOC						Production Designer	Justin Faxxon	8 a.m.	5 p.m.								
	Office PA						Art Director											
	Office PA						Set Decorator					#	EDITORIAL	NAME	IN	OUT	MPV	
							Art PA						Editor					
#	CAMERA	NAME	IN	OUT	MPV								Asst. Editor					
	Dir of Photography	Berry Cunningham	8 a.m.	5 p.m.		#	PROPERTY	NAME	IN	OUT	MPV							
	A Camera Op	Ky McKenzie	8 a.m.	5 p.m.			Prop Master											
	A 1st AC						Prop Assistant											
	A 2nd AC					#	LOCATIONS	NAME	IN	OUT	MPV	#	TRANSPORTATION	NAME	IN	OUT	MPV	
	DIT						Location Manager											
	B Cam Op						Asst Location Mgr											
	B Cam 1st AC						Location PA											
	Steadicam																	
	Camera PA																	
	Still Photographer																	
#	GRIP	NAME	IN	OUT	MPV							#	EQUIPMENT					
	Key Grip	Noah Clifton	8 a.m.	5 p.m.														
	BB Grip																	
	Dolly Grip																	
	Grip																	
	Grip																	
#	ELECTRICAL	NAME	IN	OUT	MPV													
	Gaffer	Gerlad Lewis	8 a.m.	5 p.m.														
	BB Electric					#	SPECIAL EFFECTS	NAME	IN	OUT	MPV							
	Set Electrician																	
	Set Electrician																	

SHOT LIST



Student: Grant Lambert Email: dglamber@uno.edu

Course #: FTA 6911 Course Professor: Katie Garagiola Project Title: Can Man

NOTES:

Scene	Shot Type	Characters	Description/Movement
1	WS	Ray	Car in distance, passes camera looking up
1	CU	Ray	In car; looking at Ray
1	WS	Ray	On-side, off-road; looking up
1	MS	Ray	Ray steps out of the car and lights a cigarette
1	CU	Ray	Ray smoking
1	CU	Ray	Cigarette on ground
2	WS	Ray	Ray places a box on his bed
3	WS	Ray	From behind; Ray opens cabinet and removes can
3	INSERT	Ray	Can label; PREBLE'S OWN CREAMY CHICKEN NOODLE

Scene	Shot Type	Characters	Description/Movement
3	INSERT	Ray	Can label; a tiny chef wearing sunglasses holding a can of soup
3	MS	Ray, Uncle Felix	Ray opens the can and looks over at Uncle Felix
3	OTS/WS	Ray, Uncle Felix	Ray opens the can and looks over at Uncle Felix
3	MS	Ray, Uncle Felix	From outside; Felix stares out into the distance
3	WS	Ray	Ray puts the bowl of soup in the microwave and reads through the newspaper
3	INSERT	Ray	Full page wanted ad for the Preble's Own cannery
3	XCU/INSERT	Ray	Little Chef at the bottom of ad in "I WANT YOU" pose
3	WIDE/CU	Ray	Ray stares at the ad until the microwave beeps
4	WS	Ray, Foreman	In front of Ray and Foreman; they walk through the factory floor
5	CU	Ray, Foreman	The foreman stops in front of a door that reads "STORAGE CLOSET 3L"
5	WS	Ray, Foreman	2 shot; Foreman flips through the keys and unlocks the door
5	CU	Ray, Foreman	2 shot; Foreman flips through the keys and unlocks the door
6	WS	Ray, Foreman	From corner of the room; the light turns on and reveals stacks of boxes in front of Ray
6	MS	Ray, Foreman	Looking up, rack from can to face; Ray opens a box and removes an empty can
6	CU	Ray, Foreman	Foreman gestures to a small desk in the room and makes a note as Ray looks at the can
6	CU	Ray, Foreman	Ray sits at the desk and looks at the can intently
6	OVERHEAD	Ray	Ray is alone in the office, surrounded by boxes
7	WS	Ray	Starts stationary but starts moving; Ray looks around the empty hallway for the foreman

Scene	Shot Type	Characters	Description/Movement
7	WS	Ray, Frantic Worker	The frantic worker runs towards Ray down the hallway, holding a large piece of paper
7	CU	Ray, Frantic Worker	The frantic worker runs towards Ray down the hallway, holding a large piece of paper
7	OTS	Ray, Frantic Worker	2 shot, Ray coverage; Frantic Worker talks at Ray while trying to find Storage Room 5A
7	OTS	Ray, Frantic Worker	2 shot, Frantic Worker coverage; Frantic Worker talks at Ray while trying to find Storage Room 5A
7	CU	Ray, Frantic Worker	Wide-angle; Frantic Worker digs a piece of paper out of his pocket
7	CU	Ray, Frantic Worker	Wide-angle; Ray looks disappointed and points at Storage Closet 3L
8	WS	Ray	Overhead; Ray looks through his desk and at the can before the factory closes for the day
8	INSERT	Ray	Ray looks at the contents of his desk: kitchen scale, product catalog, clipboard, pencils
8	CU	Ray	Ray looks at the can and then towards the intercom
9	WS	Ray	Low angle; Ray peels the labels off of cans
9	INSERT	Ray	Discarded labels pile up in the trashcan
9	MS	Ray	Ray looks at a countertop of unlabeled cans as the TV plays
9	OTS or CLEAN MS	Ray	On the TV, two men walk down the aisles of a grocery store
10	WS	Shoppers, Little Chef	Two men walk down the aisles of a grocery store before noticing a little animated chef on the shelf
10	MCU	Shoppers, Little Chef	Two men walk down the aisles of a grocery store before noticing a little animated chef on the shelf
10	CU	Shoppers, Little Chef	Little Chef walks in between two cans and talks to the two men.

Scene	Shot Type	Characters	Description/Movement
11	CU	Ray	Wide-angle; Ray watches the ad before looking at the can and sighing
11	INSERT	Ray	Ray pours soup into a bowl and puts it in the microwave
11	MS	Ray	The food spins in the microwave as Ray imagines a spinning can.
12	WS	Ray	Ray weighs can after can on the kitchen scale in his office
12	MS	Ray	Ray records the weights of the cans on a clipboard before throwing it
13	WS	Ray	Ray opens the cupboard to reveal shelves of unlabeled cans
13	INSERT	Ray	Ray uses a can opener to open a can, which is revealed to be empty
13	CU	Ray, Uncle Felix	Ray looks at the empty can and over at Uncle Felix
13	LONG CU	Ray, Uncle Felix	Uncle Felix looks disapprovingly at Ray before turning around
14	WS	Ray	Moving with action; Ray walks through the aisles from the commercial
14	WS	Ray, Little Chef	From shelf; Ray picks up one of the cans and Little Chef walks out
14	WS	Ray, Little Chef	Little Chef yells at Ray
14	MCU	Ray, Little Chef	Ray frantically turns the unlabeled can around in his hands
14	CU	Ray, Little Chef	Little Chef continues to chastise Ray
14	CU	Ray, Little Chef	Panic on Ray's face as he turns the can around to no avail
14	XCU	Ray, Little Chef	Little Chef screams at the top of his lungs
14	WS	Ray, Little Chef	Ray slams the can on top of Little Chef

Scene	Shot Type	Characters	Description/Movement
15	WS	Ray	Ray wakes up from the dream and tries to calm himself down
15	CU	Ray	Ray wakes up from the dream and tries to calm himself down
16	WS	Ray	Ray sits at his desk and tilts the can while holding it by his ear
17	INSERT		Corn fills the screen, accompanied by the sound of rushing water
18	MS	Ray	Ray jumps back in his seat before lifting the can and tilting it again
18	INSERT		Corn fills the screen again
18	CU	Ray	Wide-angle; Ray smiles as he sets the can down on his desk. He pulls out a trombone and plays it
19	MS	Ray, Foreman	The foreman stands in the doorway as Ray explains how he has sorted the cans
19	MS	Ray, Foreman	Ray points to each box and explains what food is inside
19	CU	Ray, Foreman	The foreman scratches his head as Ray talks to him
19	CU	Ray, Foreman	Ray nods enthusiastically as the foreman gives him his instructions
19	WS	Ray, Foreman	In hallway; the foreman walks off as he tells Ray what to do next
19	WS	Ray	Ray enters the hallway and finds it to be empty yet again
20	WS	Ray	Following Ray as he walks down the hallways, looking down
20	WS	Ray	Ray passes by a door labeled "Storage Closet 1C" before coming back and walking inside

Student: Grant Lambert**SHOT LIST**Project Title: Can Man

Scene	Shot Type	Characters	Description/Movement
21	WS	Ray	From inside, looking at door; Ray enters the dark room and walks to the center
21	WS	Ray	Ray stands, transfixed by the giant can; looking at can, slow dolly in?
21	CU	Ray	On hands, turn to face; Ray climbs the ladder
21	WS	Ray	Looking up; Ray reaches the top of the ladder and removes the tarp from can
21	WS	Ray	The door to the hallway slowly closes, light pouring in from the hallway
21	WS	Ray	Looking up, from inside can?; Ray lowers himself into the can
21	WS	Ray	The giant can sits in the middle of the room before the light begins to flicker and goes out

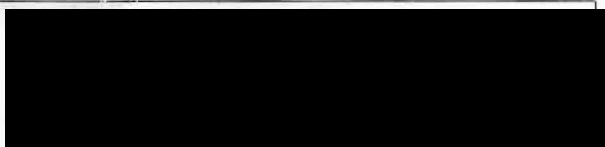
Date: _____ Page _____ of _____

Scene	Shot Type	Characters	Description/Movement
1.2	MS	Ray, Confused Man	Ray knocks on the door with box in hand, Confused Man answers
1.2	MCU	Ray, Confused Man	Confused Man eats a sandwich and points to the backyard
1.2	CU	Ray, Confused Man	Food all over the Confused Man's face
1.2	WS	Ray, Confused Man	Ray crosses across the porch and looks at the cabana in the backyard

Appendix N: Script Supervisor's Daily Reports



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS



Student: <u>Grant Lambert</u>	Project Title: <u>Can Man</u>

SCRIPT SUPERVISOR DAILY REPORT

DATE 3-19-21 SHOOT DAY # 1 LOCATION Giant Can / Family Home
 CREW CALL 7AM SAFETY MEETING 7:28 SHOOTING CALL _____
 1ST SHOT 9:43 LUNCH 12:55 1ST SHOT AFTER LUNCH _____
 2ND MEAL _____ 1ST SHOT AFTER 2ND MEAL _____
 LAST SHOT _____ CAMERA WRAP _____
 WILD TRACKS _____ RESHOOTS _____
 CAMERA ROLLS _____ SOUND ROLLS _____ DATA AMOUNT: _____
 SET DESCRIPTION Giant Can SCENES COMPLETED 21

	SCENE NUMBERS	PAGE COUNT	# OF SETUPS	SCRIPT MINUTES
SCRIPT TOTAL		<u>13 4/8</u>		<u>13:30</u>
SHOT TODAY		<u>1</u>	<u>6</u>	<u>1:00</u>
SHOT PREVIOUSLY				
TOTAL TO DATE		<u>1</u>	<u>6</u>	<u>1:00</u>
TOTAL REMAINING		<u>12 4/8</u>		<u>12:30</u>

NOTES: _____

SCRIPT SUPERVISOR (Print Name: Blaise Bonura) SIGNATURE: Blaise Bonura



Student: <u>Grant Lambert</u>	Project Title: <u>Can Man</u>

SCRIPT SUPERVISOR DAILY REPORT

DATE 3-21-21 SHOOT DAY # 3 LOCATION Home/store
CREW CALL 12:00 PM SAFETY MEETING _____ SHOOTING CALL _____
1ST SHOT 12:47 PM LUNCH 6:05 PM 1ST SHOT AFTER LUNCH 7:53 PM
2ND MEAL _____ 1ST SHOT AFTER 2ND MEAL _____
LAST SHOT 10:40 PM CAMERA WRAP 10:45 PM
WILD TRACKS _____ RESHOOTS _____
CAMERA ROLLS 2 SOUND ROLLS 1 DATA AMOUNT: _____

SET DESCRIPTION

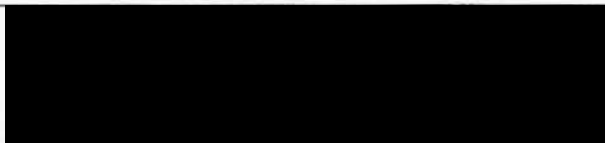
SCENES COMPLETED

Family Home
Grocery Store
10, 14

	SCENE NUMBERS	PAGE COUNT	# OF SETUPS	SCRIPT MINUTES
SCRIPT TOTAL				
SHOT TODAY				
SHOT PREVIOUSLY				
TOTAL TO DATE				
TOTAL REMAINING				

NOTES: _____

SCRIPT SUPERVISOR (Print Name: Blaise Bonura) SIGNATURE: Blaise Bonura



Student:	Project Title:
Email:	Phone:
Course Name & #:	Instructor:

SCRIPT SUPERVISOR DAILY REPORT

DATE 3-26-21 SHOOT DAY # 4 LOCATION Lib Art Bldg
CREW CALL 8 AM SAFETY MEETING _____ SHOOTING CALL _____
1ST SHOT 11:02 AM LUNCH 2 PM 1ST SHOT AFTER LUNCH 3:15 PM
2ND MEAL _____ 1ST SHOT AFTER 2ND MEAL _____
LAST SHOT 7:46 CAMERA WRAP 7:48
WILD TRACKS _____ RESHOOTS _____
CAMERA ROLLS _____ SOUND ROLLS _____ DATA AMOUNT: _____

SET DESCRIPTION

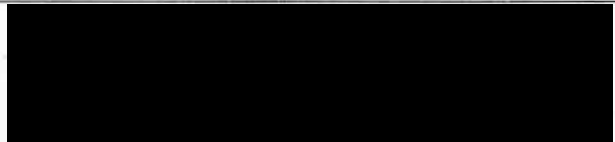
SCENES COMPLETED

Storage Closet 3L

	SCENE NUMBERS	PAGE COUNT	# OF SETUPS	SCRIPT MINUTES
SCRIPT TOTAL				
SHOT TODAY				
SHOT PREVIOUSLY				
TOTAL TO DATE				
TOTAL REMAINING				

NOTES: _____

SCRIPT SUPERVISOR (Print Name: Blaise Bonner SIGNATURE: Blaise Bonner)



Student:	Project Title:
Email:	Phone:
Course Name & #:	Instructor:

SCRIPT SUPERVISOR DAILY REPORT

DATE 3-27-21 SHOOT DAY # 5 LOCATION Brewery / Lib Arts
CREW CALL 8 AM SAFETY MEETING _____ SHOOTING CALL _____
1ST SHOT 10:26 LUNCH _____ 1ST SHOT AFTER LUNCH 2:52
2ND MEAL _____ 1ST SHOT AFTER 2ND MEAL _____
LAST SHOT 7:50 PM CAMERA WRAP 8 PM
WILD TRACKS _____ RESHOOTS _____
CAMERA ROLLS 2 SOUND ROLLS 2 DATA AMOUNT: _____
SET DESCRIPTION SCENES COMPLETED

	SCENE NUMBERS	PAGE COUNT	# OF SETUPS	SCRIPT MINUTES
SCRIPT TOTAL				
SHOT TODAY				
SHOT PREVIOUSLY				
TOTAL TO DATE				
TOTAL REMAINING				

NOTES: _____

SCRIPT SUPERVISOR (Print Name: Blaise Bonum) SIGNATURE: Blaise Bonum

Grant Lambert

SCRIPT SUPERVISOR LOG

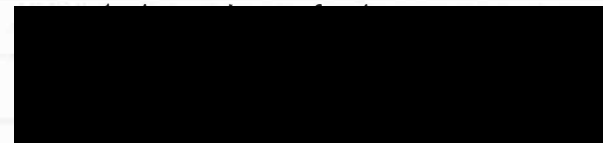
Project Title: Can Man

Appendix O: Script Supervisor's Continuity Log

Script Supervisor
Continuity Log



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS



Student: Grant Lambert

Course #:

Course Professor:

Project Title: Can Man

Date: 3-19-21

Script Supervisor: Blaise Bonura

Cell #: [Redacted]

Shoot Day #: 1

Crew Call: 7AM

Shooting Call: 7AM

First Shot: 9:43

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
21	1	12	:57	1	1	Ray climbs; forgets look back; fog
	2		1:05			fog covers feet; looks too high
	3		1:01			ladder jostled
	4		:55			good
21A	1	21	:38			right on 2nd from top
	2		:42			looks then steps
	3		:47			no camera
	4		:45			
	5		:50			
21B	1	50	:11			

Date: 3-19-21

Page 1 of

Student: _____

SCRIPT SUPERVISOR LOG

Project Title: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
3	1		:	1003	2	Right hand door, Right hand can
3	2		:			" " turn of wheel
3A	1 1		:			Right hand drawer, opener, left hand on
3A	2		:			" " can on table
3A	3		:			hand movement
3A	4		:			Fingered up opening can
3A	5		:			Fingered up opening can again, reset
3A	6		:			can opener left hand, Reset, same
3B	1	Zoom	:			False Start cut
3B	2		:			Left hand door, right hand can for ^{more} left hand
3B	3		:			No can open
3B	4		:			
3C	srs		:			Label ECU
3D	srs		:			Newspaper ECU
3D	1 ^{mos}		:			Zoom on Ford
3D	2 ^{mos}		:			
4	1		:			Lowest track ECU
			:			

Date: _____

Page _____ of _____

Student: _____ Date: _____ **SCRIPT SUPERVISOR LOG** Project Title: _____

Script Supervisor Continuity Log



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS



Student: _____ Email: _____ Cell #: _____

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

Date: 3-21-21 Script Supervisor: Blaise Bonura Cell #:

Shoot Day #: 3 Crew Call: 12:00 PM Shooting Call: _____ First Shot: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
11A	1		:	A004	3	orange bowl
11B	1		:			
	2		:			
	3		:			
11C	1		:			
11D	1		:			
11E	1		:			
13A	1		:			was he wearing a blazer
	2		:			
	3		:			

Date: 3-21-21 Page _____ of _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
13A	4		:			
13B	1 ^{10s}		:			blazer?
	2		:			
	3		:			
	4		:			
	5		:			
	6		:			
9D	1		:			reshoot w/ blazer, "really good"
	2		:			
	3		:			
3F	1		:			
13C	1		:			
	2		:			
	3		:			
15	1		:			
	2		:			
	3		:			
14	1		:	A005		

Student: _____

SCRIPT SUPERVISOR LOG

Project Title: _____

Script Supervisor
Continuity Log
 DEPARTMENT OF
Film & Theatre Arts
 THE UNIVERSITY of NEW ORLEANS


Student: _____ Email: _____ Cell #: _____

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

Date: _____ Script Supervisor: _____ Cell #: _____

Shoot Day #: _____ Crew Call: _____ Shooting Call: _____ First Shot: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
14	2		:			
	3		: 50			slam moved can
	4		: 49			boom in shot; quicker slam
	5		: 49			boom again
	6		: 41			boom; speed walk added; new camera movement
	7		: 43			
14A	1		1 : 41			2 resets
14B	1		:			cans close up
14C	1		:			
	2		: 29			

Date: 3-21-21 Page 3 of _____

Student: _____

SCRIPT SUPERVISOR LOG

Project Title: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
14C	3		: 39			
14D	1		1 : 04			small can, some dents
14E	1		: 41			big can
	2		: 34			
10	1		: 40			C rubs chin, skips line
	2		: 18			"feeling soupy"
	3		: 41			L puts soup back
	4		: 41			
	5		: 45			"particularly soupy"
	6		: 46			C starts counting? blooper reel
	7		: 43			
	8		: 53			C looks at cam; zoom Fuck-up
	9		: 37			
10A	1 st		:			Cans
10B	1 st		:			punch-in
10C	1 st		:			money shot
			:			
			:			

Date: _____

Page 4 of _____

Student: _____

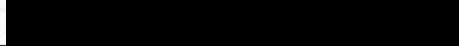
SCRIPT SUPERVISOR LOG

Project Title: _____

Script Supervisor
Continuity Log
 DEPARTMENT OF
Film & Theatre Arts
 THE UNIVERSITY of NEW ORLEANS


Student: _____ Email: _____ Cell #: _____

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

 Date: 3-26-21 Script Supervisor: Blaise Bonura Cell #: 

 Shoot Day #: 4 Crew Call: 8 AM Shooting Call: _____ First Shot: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
8	1		1 : 33	AP06		
	2		1 : 36			opens drawer, angled right, flips ^{page} back
	3		1 : 35			not angled
12	1		1 : 12			4 cans
	2		1 : 10			checks book more
	3		1 : 46			sits at end
16	1		: 42			
	2		: 53			
	3		: 55			boom
	4		1 : 08			"happy w/ that"

Date: _____ Page _____ of _____

Student: _____

SCRIPT SUPERVISOR LOG

Project Title: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
16A	1		3 : 19			
	2		3 : 28			
	3		3 : 25			airpod
16B	1		2 : 18			airpod t/o ; hair not messy
	2		: 54			crew in reflection
	3		2 : 05			phone in reflection
	4		2 : 16	AW 7		
	5		2 : 21			
8A	1		1 : 40			less business
	2		1 : 44			Flipped too far
	3		1 : 48			
	4		2 : 00			"really good"
8B	1		2 : 20			"awesome"
	2		2 : 25			
	3		2 : 33			
8C	1		:			
	2		:			series
6	1		: 40			blooper

Date: _____ Page _____ of _____

Student: _____

SCRIPT SUPERVISOR LOG

Project Title: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
6A	3		: 48			
	4		: 49			
	5		: 48			
	6		:			
	7		:			
	8		:			
	9		:			
	10		:			
	11		:			
	12		:			
	13		:			
	14		:			
	15		:			
	16		:			
	17		:			
	18		:			
	19		:			
	20		:			
	21		:			
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	99		:			
	100		:			

Student: _____

Date: _____

Page _____ of _____

Student: _____ Date: _____ **SCRIPT SUPERVISOR LOG** Project Title: _____

Script Supervisor Continuity Log



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS



Student: _____ Email: _____ Cell #: _____

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

Date: _____ Script Supervisor: _____ Cell #: _____

Shoot Day #: _____ Crew Call: _____ Shooting Call: _____ First Shot: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
4B	1		1 : 25	A008		
	2		1 : 36			on-set noise
	3		1 : 44			
	4		1 : 48			
	5		1 : 43			tool box closed
4C	1		: 40			lens change
	2		1 : 38			possible crew reflection
	3		1 : 03			started from ramp
	4		: 54			mom in shot
	5		1 : 04			

Date: 3-27-21 Page 1 of 1

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
4D	1		1 : 02			
	2		: 55			shenanigans
	3		1 : 02			
	4		1 : 04			
4E	1		: 31			
	2		: 35			
4F	1		: 30			
4G	1		: 23			
	2 ^{mos}		: 31			
6B	1		: 48	A009		accidental 6K
	2		: 43			
	3		: 46			cam follows Jerry
	4		: 46			Jerry doesn't leave
	5 ^{pu}		: 10			
6C	1 ^{mos}		:			can position off
	2 ^{mos}		: 53			
12A	1		1 : 15			cans w/ paper
	2		—			sound crapped out

Student: _____

SCRIPT SUPERVISOR LOG

Project Title: _____

Script Supervisor
Continuity Log
 DEPARTMENT OF
Film & Theatre Arts
 THE UNIVERSITY of NEW ORLEANS


Student: _____ Email: _____ Cell #: _____

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

Date: _____ Script Supervisor: _____ Cell #: _____

Shoot Day #: _____ Crew Call: _____ Shooting Call: _____ First Shot: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
12A	3		—			sound crapped again
	4		1 : 17			
	5		1 : 44			
12B	1 MOS		: 57			
	2 MOS		1 : 02			
	3 MOS		: 59			walks off at end
	4 MOS PV		1 : 41			1 st take out of focus
12C	1 MOS		:			
	2 MOS		:			
16D	1 MOS		: 45			

Date: 3-27-21 Page 3 of _____

Student: _____

Date: _____

SCRIPT SUPERVISOR LOG

Project Title: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
16D	2 mos		: 46			
	3 mos		: 55			
	4 mos		: 56			"that was it"
	5 mos		1 : 02			"awesome"
16E	1 mos		:			montage
	2 mos		4 : 07			montage
19	1		: 45			light in window; no clipboard
	2		: 39			doesn't look at door
	3		: 40			"really good"
	4		: 38			
	5		: 36			"awe some"
19A	1		: 26			no exit
	2		: 35			
	3		: 36			
19B	1		: 38			
19C	1		: 38			
	2		: 35			
	3		: 37			

Date: _____

Page

4

of

Student: _____

SCRIPT SUPERVISOR LOG

Project Title: _____

**Script Supervisor
Continuity Log**
 DEPARTMENT OF
Film & Theatre Arts
 THE UNIVERSITY of NEW ORLEANS


Student: _____ Email: _____ Cell #: _____

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

Date: _____ Script Supervisor: _____ Cell #: _____

Shoot Day #: _____ Crew Call: _____ Shooting Call: _____ First Shot: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
19C	4 ^{PO}		: 27			"that was it"
21F	1		:			
	2		: 30			
	3		: 29			
	4		: 28			
	5		: 29			
	6		: 29			
			:			
			:			
			:			

Student: _____

SCRIPT SUPERVISOR LOG

Project Title: _____

Script Supervisor
Continuity Log
 DEPARTMENT OF
Film & Theatre Arts
 THE UNIVERSITY of NEW ORLEANS


Student: _____ Email: _____ Cell #: _____

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

Date: _____ Script Supervisor: _____ Cell #: _____

Shoot Day #: _____ Crew Call: _____ Shooting Call: _____ First Shot: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
7	1		: 50			blooper
	2		1 : 37			screwdriver, hat
	3		1 : 33			hat; boom
	4		2 : 32			
	5		1 : 47			screwdriver; turn to Ford
7A	1		: 16			fall too soon
	2		1 : 29			three tools
	3 PU		1 : 20			completed lib
	4 PU		1 : 20			
	5 PU		1 : 23			

Date: _____ Page _____ of _____

Student: _____

SCRIPT SUPERVISOR LOG

Project Title: _____

Scene	Take	Lens	Timing	Cam. Roll	Sound Roll	Shot Description
7B	1		1:03			weak shove
	2		1:04			
	3		1:10			
	4		1:04			
7C	1		1:53			
7D	1 ^{mo}		:			
5	1		:			
	2		:			
	3		:			
	4		1:03			
	5		:40			
5A	1		:46			
	2		:44			
	3		:41			
5B	1		:42			
	2		:44			
20	1 ^{mo}		:			
20A	1 ^{mo}		:			

Student: _____

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

Appendix P: Camera Reports

CAMERA
REPORT

Scene 1



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307

New Orleans, LA 70148

(504) 280-6317 | Fax (504) 280-6318

www.uno.edu

Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
1	1	12mm	2-8.4	23.98	ND 0.6, BLM 1/4	A002	
1	2					A002	
1	3	12mm	2.1	23.98		A002	w/ Boxes in Car
1A	1	21mm	5.6	23.98		A002	
1A	2	21mm	5.6	23.98		A002	
1B	1	50mm	2.8		ND 0.2 BLM 1/4		
1C	1	50mm	2.8				Lil Eec-2 in shot
1D	1	50mm	2.8				
1D	2	50mm	2.				

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

**CAMERA
REPORT**

Scene 1



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307

New Orleans, LA 70148

(504) 280-6317 | Fax (504) 280-6318

www.uno.edu

Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
1.2	1	12mm	4-5.6				1 reset
1.2	2	12mm	4-5.6				
1.2A	1	50mm	4				1 reset
1.2A	2						
1.2A	3						Better Eye line
1.2B	1	50mm	2.8-4 4-5.6				
1.2B	2	50mm	2.8-4				
1.2B	3	50mm	2.8-4				
1.2B	4						
1.2C	1	40mm-100mm	5.6				

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

**CAMERA
REPORT**

Scene 1 : 2



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New Orleans, LA 70148

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www.uno.edu

Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
1.2C	2	40mm-100mm	5.6	NA 12 HB 4		A002	
1.2C	2					A002	
2	1	12mm	2.1	HB 4			
2	2						
2	3						

Date: _____ Page _____ of _____

Student/Filmmaker: _____

CAMERA REPORT

Project Title: _____

CAMERA
REPORT

Scene 3

DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
(504) 280-6317 | Fax (504) 280-6318
www.uno.edu

Student: _____ Email: _____ Cell #: _____

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

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

1st AC: ISO 500 - 10 800 Final 2nd AC: _____ Camera: _____

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
3	1	21mm	4	23.98		A003	
3	2					A003	
3A	1	50mm	2.8				
3A	2						
3A	3						
3A	4						Smile from Ford
3A	5						Can issues
3A	6						1 reset
3B	1	100-40mm	4	23.98			No real action - early cut
3B	2						1 reset, increase in bowl

Date: _____ Page _____ of _____

Student/Filmmaker: _____

CAMERA REPORT

Project Title: _____

CAMERA
REPORT

Scene 3

DEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS

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New Orleans, LA 70148

(504) 280-6317 | Fax (504) 280-6318

www.uno.edu

Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
3B	R	100-40	4	23.98	BLK MG-4		
3C	1 ^{mos}	100ms-40mm	4/5.6	23.98	BLK MG-4		Tail slate / 5 resets
3D	1 ^{mos}	100mm	4/5.6	23.98	BLK MG-4		
3E	1 ^{mos}		4/5.6				
3F	1		4/5.6				
3F	1		4/5.6				

Date: _____ Page _____ of _____

Student/Filmmaker: _____

CAMERA REPORT

Project Title: _____

CAMERA
REPORTDEPARTMENT OF
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THE UNIVERSITY of NEW ORLEANS2000 Lakeshore Drive, Performing Arts Center 307
New Orleans, LA 70148
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www.uno.edu

Scene 4

Student: _____ Email: _____ Cell #: _____

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

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

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

Aspect Ratio: ~~1.78~~ 1.78:1 Compress: 6K Resolution: ISO: 1000 3840x2160 Color: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
4	1	21mm	4			1000 HubMLI	Inserts
4A	1						Inserts
4B	1	21mm	2.9				ISO: 1280
4B	2						
4B	3						
4B	4						
4B	5						
4C	1						Jerry's coverage / Not full take
4C	2	50mm	2.1				Full take
4C	3						Start at top of the ramp

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
4c	4						
4c	5						
4D	6		2.8			A007	Ford's Coverage
4D	2	50mm	2.8				reset we early at
4D	3						
4D	4						
4E	1	50mm	2.8				Feet
4E	2						
4F	3						Reset Ford's Feet
4G	1						the Jerry's Feet
4G	2 nd						

Date: _____ Page _____ of _____

Student: _____mmaker: _____

CAMERA REPORT

Project Title: _____

CAMERA
REPORT

Scene 5


 DEPARTMENT OF
Film & Theatre Arts
 THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307

New Orleans, LA 70148

(504) 280-6317 | Fax (504) 280-6318

www.uno.edu

Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
5	1	21mm	2.9			Roll	4K
5	2	21mm					6K
5	3						+
5	4						fill on Ford's Face
5	5						+
5A	1					Roll	Ben Jerry's shelf
5A	2						
5A	3						
5B	1						
5B	2						

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

CAMERA
REPORT

Scene 6

DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307

New Orleans, LA 70148

(504) 280-6317 | Fax (504) 280-6318

www.uno.edu

Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
6	1	12mm	1.2		HB M4	Acc 7	
6	2						
6	3						
6	4						
6	5						
6	6						
6	7						
6	8						1. reset
6	9						
6A	1						

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

CAMERA
REPORT



DEPARTMENT OF
Film & Theatre Arts
THE UNIVERSITY of NEW ORLEANS

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New Orleans, LA 70148
(504) 280-6317 | Fax (504) 280-6318
www.uno.edu

Scene 6

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

Date: _____ Director of Photography: _____ Camera Op: _____
1st AC: _____ 2nd AC: _____ Camera: _____
Aspect Ratio: _____ Compress: ISO: 800 Resolution: _____ Color: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
4k GB	2	50mm	2.8				All shots are 4k
GB	3						
GB	4						
GB	5						Pick up on Jerry's line
GC	1 st						
GC	2 nd						

Student: _____

CAMERA REPORT

Project Title: _____

CAMERA
REPORT

Scene 8

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Student: _____ Email: _____ Cell #: _____

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

Date: 3/26/21 Director of Photography: _____ Camera Op: _____

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

Aspect Ratio: 800iso Compress: _____ Resolution: _____ Color: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
8	1	12mm	2.8	23.98	HWB N1/4	A006	
8	2					A006	
8	3					A006	
8A	1	50mm	2.1		HWB N1/4	A007	Binder set in wrong way
8A	2	50mm	2.1			A007	Weird Binder Issue
8A	3						
8A	4						
8B	1	50mm	2.8/4			A007	Awsome!!
8B	2	50mm	4/5.6			A007	Ford forget to check ms eyes
8B	3	50mm	4/5.6			A007	

Date: _____ Page _____ of _____

Student/Filmmaker: _____

CAMERA REPORT

Project Title: _____

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Scene 9


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Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
9	1	50mm	2.8	23.98	HBMI4	A003	
9A	1	12mm 200mm	2.3	135 23.98		A003	2 resets
9A	2	zoom	3				
9A	3	zoom	3	135		A003	1 reset / Issue w/ recording TV
9A	4	zoom	3	135		A003	
9A	5	zoom	3	135		A003	
9A	6	zoom	3	135		A003	
9A	7	zoom	3				1 reset
9B	1 ^{mes}						
9B	2 ^{mes}						

Date: _____ Page _____ of _____

Student/Filmmaker: _____

CAMERA REPORT

Project Title: _____

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Scene 9


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Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
9C	1	12mm	2.1/2.8				
9D	1						
9D	2						
9D	3						

Date: _____ Page _____ of _____

Student: _____

CAMERA REPORT

Project Title: _____

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Scene 10

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Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
10	1	zoom	3/4			A004	Line mess up
10	2						Line mess up
10	3						
10	4						
10	5	zoom/cut in					
10	6						Atot going on
10	7						
10	8						
10	9						
10a	1 ^{ms}		5.6				Tail slate

Date: _____ Page _____ of _____

Project Title: _____

Scene 11



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

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

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

[illegible]

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Student/Filmmaker: _____

CAMERA REPORT

Project Title: _____

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Scene 12


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Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
12	1	12mm	2.8	23.98	HWBm 4	A006	
12	2						
12	3						1 reset
12A	1	50mm	2.1		HWBm 4	A007	clipboard fell on the ground
12A	2						
12A	3						Technical Issues
12A	4						
12A	5						Clipboard fell on floor (1) reset
12B	1 ^{mos}				A009		
12B	2 ^{mos}						

Date: 3/26/21 / 3/27/21 Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

[illegible]

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

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Scene 13


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Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
13B	4					A004	
13B	5					A004	Cut because of jacket
13B	6						
13C	1	water lense	3				
13C	2	75/100	3				
13C	3						

Date: _____ Page _____ of _____

Student/filmmaker: _____

CAMERA REPORT

Project Title: _____

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Scene 14

Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
14	1	12mm	2/4.8		hard pro rest	A005	
14	2						
14	3						
14	4						
14	5						Boon
14	6						Boon
14	7						
14a	1 ser	12mm	2.1/2.8				3 resets
14b	1 mos	12mm	2.1				
14c	1	12mm	2.8/4				

Date: _____ Page _____ of _____

Project Title: _____

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Student Filmmaker: _____

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Project Title: _____

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Scene 15


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Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
15	1	12mm	2.8/14	23.98	ALB	A004	tail slate
15	2						
15	3						

Date: _____ Page _____ of _____

Student/Filmmaker: _____

CAMERA REPORT

Project Title: _____

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Scene 16 dnd


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Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
16	1	12mm	2.8		HUBM4	Acop	
16	2						
16	3						Boom in shot (bottom left corner)
16	4						
16A	1	12mm	2.1		HUBM4		
16A	2						
16A	3						XLR in shot
16B	1	zoom	2.1		HUBM4		
16B	2						see Ian in reflection
16B	3						

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
16B	4					A007	
16C	1	50mm		23.98	HwBM4	A007	
16D	1 ^{mos}	50mm	2.0/2.8		HwBM4		
16D	2 ^{mos}					A009	
16D	3 ^{mos}					A009	
16D	4 ^{mos}					A009	
16D	5 ^{mos}					A009	
16E	1 ^{mos}	12mm	2.1			A009	Listening to cns
16E	2 ^{mos}						

Date: _____

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Student Filmmaker: _____

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Scene 19



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Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
19	1	12mm 12mm	2.1 2.1		Hwbmg	A009	
19	2						
19	3						
19	4						
19	5						
19A	1						rolling rehearsal
19A	2						
19A	3						
19B	1	50mm	2.1		Hwbmg	A009	
19C	1						

Date: _____

Page _____ of _____

Project Title: _____

Date: _____ Page _____ of _____

Student Filmmaker: _____

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Project Title: _____

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Scene 20



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Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
20A	1 st	50mm	2.8			A011	4K
20A	1 st						6k
20A	2 nd						Focus Dried / Not a real take
20A	3 rd						
20A	4 th						
20B	1						

Date: _____ Page _____ of _____

Student/Filmmaker: Grant Lambert

CAMERA REPORT

Project Title: Can ManCAMERA
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www.uno.edu

Student: Grant Lambert Email: dglambel@uno.edu Cell #: (504) 245-4930
 Course #: _____ Course Professor: Katre Gangola Project Title: Can Man

Date: _____ Director of Photography: Barry Cunningham Camera Op: Barry Cunningham
 1st AC: Ky mchenzie 2nd AC: _____ Camera: Panasonic
 Aspect Ratio: 8:1 Compress: _____ Resolution: 4K Color: RG-B

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
21	1	12mm	800 ISO 2 1/2 F-STOP	23.98	ND.9 Birmagic 1/4	A001	
21	2						
21	3						Lights later
21	4						Sound - Fall behind car
21A	1	21mm	4-5.6 4-5.6	23.98	ND.3 Birmagic 1/4		
21A	2						
21A	3						
21A	4						Great
21A	5						
21B	1	50mm	4-5.6	23.98	ND.3 Birmagic 1/4		* Found moved finger on Ladder

Date: 3/19/21Page 1 of _____

Student/Filmmaker: _____

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Project Title: _____

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Student: _____ Email: _____ Cell #: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
21B	2	50 mm	4-5.6	23.98	ND.3 BLK MC 1/4		4 resets
21B	3	50mm	4-5.6	23.98	ND.3 BLK MC 1/4		
21C	1	50 mm	2.8 2.8	23.98	ND.9 BLK MC 1/4		Ford kicked cam
21C	2	50 mm	2.8	23.98	ND.9 BLK MC 1/4		
21C	3	"	"	"	"		
21D	1	50mm	2.1	23.98	ND.9 BLK MC 1/4		4 resets
21D	2						
21D	3						
21E	1 ^{mes}	20-40	3	"			
21E	2 ^{mes}	20 -40					

Date: _____

Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

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

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

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

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

Scene	Take	Lens	Stop	FPS	Filter	Roll	Comments
21E	3 ^{MOS}	18-40	3	23.98	Holynat B/L		
21E	4 ^{MOS}	18-55	3	23.98	B/L magic Hol		
21E	5 ^{MOS}	18-75	3	23.98	B/L magic		
21E	6 ^{MOS}	18- 75 ⁵⁰	3	23.98	B/L magic		Don't walk off at the End

Date: _____ Page _____ of _____

Student Filmmaker: _____

CAMERA REPORT

Project Title: _____

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

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

[illegible]

Date: _____

Page of

Student: _____

SOUND REPORT

Project Title: _____

Appendix Q: Sound Reports

SOUND REPORT



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Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
1	1	A002	reference audio
1	2	A002	"
1	3	A002	
1A	1	A002	
1A	2	A002	
1B	1	A002	
1C	1	A002	
1D	1	A002	
1D	2		

Date: _____ Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

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Scene 1 (CS)

Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
1.2	1	Audio	
1.2	2		
1.2A	1		
1.2A	2		
1.2A	3		
1.2B	1		
1.2B	2		
1.2B	3		Highway end
1.2B	4		
1.2C	1		

Date: _____ Page _____ of _____

Student: _____

SOUND . PORT

Project Title: _____

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Scene 2 (s)

Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
1.2c	2	Roll 2	
3	3	Roll 2	
2	1	Roll 2	Fridge
2	2	Roll 2	Shirt noise

Date: _____ Page _____ of _____

Student: _____

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Project Title: _____

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3cs)

Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
3	1	A002	
3	2	A003	
3A	1	A003	
3A	2		
3A	3		
3A	4		
3A	5		
3A	6		
3B	1		
3B	2		

Date: _____ Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

Scene	Take	Roll	Comments
3B	3		
3B	3		
3F	1		
3F			
	1	1002	
	2	1003	
	3	1004	
	4	1005	
	312		

Date: _____ Page _____ of _____

Student: _____

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Project Title: _____

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Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
4A	1		Room tone
4B	1		
4B	2		
4B	3		
4B	4		
4B	5		
4c	1		
4c	2		
4c	3		
4c	4		

Date: _____ Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

Scene	Take	Roll	Comments
4c	5		
4D	1		
4D	2		
4D	3		
4D	4		
4E	1		Feet
4E	2		
4F	1		
4G	1		

Date: _____ Page _____ of _____

Student: _____

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Scene 5 (s)

Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
5	1		
5	2		
5	3		
5	4		
5	5		
5A	1		
5A	2		
5A	3		
5B	1		
5B	2		

Date: _____ Page _____ of _____

Student: _____

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Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
6	1	A007	Sand wasn't ready
6	2		
6	3		
6	4		
6	5		
6	6		
6	7		
6	8		
6	9		
6A	1		

6A 2
6A 3
6A 4

6A5

Date: _____ Page _____ of _____

Student: _____

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Project Title: _____

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

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

Scene	Take	Roll	Comments
GB	1		
GB	2		
GB	3		
GB	4		

Date: _____ Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

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Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
7	1		
7	1		Walking through Wild (2) resets
7	2		Room Tone
7	3		Light buzzing

Date: _____ Page _____ of _____

Student: _____

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Project Title: _____

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Scene 8 cs)

Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
8	1	A006	
8	2	A006	
8	3	A006	
8A	1	A007	
8A	2	A007	
8B	1		
8B	2		Door Outside hallway opened
8B	3		

Date: _____ Page _____ of _____

Student: _____

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Project Title: _____

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Scene 8 cs)

Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
8	1	A006	
8	2	A006	
8	3	A006	
8A	1	A007	
8A	2	A007	
8B	1		
8B	2		Door Outside hallway opened
8B	3		

Date: _____ Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

SOUND REPORT



DEPARTMENT OF
Film & Theatre Arts
 THE UNIVERSITY of NEW ORLEANS

2000 Lakeshore Drive, Performing Arts Center 307

New Orleans, LA 70148

(504) 280-6317 | Fax (504) 280-6318

www.uno.edu

Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
9	1	A003	
9A	1	A003	
9A	2	A003	
9A	3	A003	Horn outside
9A	4	A003	
9A	5	A003	
9A	6	A	
9A	7		
9A 9C	7 1		
9D	1		

Date: _____ Page _____ of _____

Student: _____

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Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
10	1	A0001	
10	2		
10	3		
10	4		
10	5		
10	6		
10	7		
10	8		
10	9		
10	10		room tone

Date: _____ Page _____ of _____

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[illegible]

Student: _____

SOUND REPORT

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www.uno.edu

Scene 12csj

Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
12	1	A004	
12	2		
12	3		
12A	1		
12A	2		Reel change from scene 12
12A	3		Technical Issues
12A	4		

Date: _____ Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

Scene	Take	Roll	Comments
13B	1		
13B	2		
13B	3		
13B	4		
13B	5		
13B	6		
13c	1		
13c	2		
13c	3		

Date: _____

Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

Scene	Take	Roll	Comments
14	1	A005	Too many issues
14	2		
14	3		
14	4		
14	5		
14	6		
14	7		
14a	1		
14c	1		
14c	2		
14c	3		
14D	1		
14E	1		
14e	1		cut before slate
14e	2		

Date: _____

Page _____ of _____

Student _____

SOUND REPORT

Project Title: _____

[illegible]

Date: _____

Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

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Scene 166)

Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
16	1	1000	
16	2		
16	3		
16A	1		
16A	2		
16A	3		
16B	1		
16B	2		
16B	3		
16B	4		

Date: _____ Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

[illegible]

Date: _____ Page _____ of _____

Student: _____

SOUND REPORT

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
19	1		mic pack may not be on
19	2		
19	3		
19	4		
19	5		
19A	1		
19A	2		
19A	3		
19B	1		
19c	1		

Date: _____ Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

[illegible]

Date: _____ Page _____ of _____

Student: _____

SOUND REPORT

Project Title: _____

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Student: _____ Email: _____ Cell #: _____

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

Date: _____ Sound Mixer: _____ Boom Op: _____

Sampling Frequency: _____ Head Tone: _____ DBM: _____ Mixing Device: _____

Scene	Take	Roll	Comments
21	1		
21	2		
21	3		
21	4		Something Fell Behind the con
21A	1		
21A	2		
21A	3		
21A	4		
21A	5		Load Thump from ICE machine
21B	1		

Date: _____ Page _____ of _____

Appendix R: Post-production Calendar

Mar 2021 (Central Time - Chicago)

Sun	Mon	Tue	Wed	Thu	Fri	Sat
28	1	2	3	4	5	6
	First Day of					
7	8	9	10	11	12	13
14	15	16	17	18	19	20
Daylight Saving			St. Patrick's Day		FIRST WEEKEND OF SHOOTING	
21	22	23	24	25	26	27
FIRST WEEKEND	Start cutting first weekend scenes together					
	Sync first weekend of footage					
	Try out music cues/make note of anything needing to be re-shot					
					SECOND WEEKEND OF SHOOTING	
28	29	30	31	1	2	3
SECOND	Determine if re-shoots are necessary					
	Start cutting second weekend scenes together					
	Sync second weekend of footage					
	Check-in with Matthew regarding 3D models					

Sun	Mon	Tue	Wed	Thu	Fri	Sat
28	29	30	31	1	2	3
SECOND	Determine if re-shoots are necessary Start cutting second weekend scenes together Sync second weekend of footage Check-in with Matthew regarding 3D models					
4	5	6	7	8	9	10
Easter Sunday	Begin composing new pieces for score Finalize 3D models and animation					Finish Rough Cut
	Easter Monday					
11	12	13	14	15	16	17
	Tweak rough cut/begin finalizing Finish scoring film/begin working on sound design					Finish Picture Lock
				Tax Day		
18	19	20	21	22	23	24
	Color-correction/colorgrade Finish Sound Design					Meet with Danny regarding festival
25	26	27	28	29	30	1
Meet with Danny Finish Final Cut						

Appendix S: Budget**UNO FTCA
STUDENT FILM BUDGET**

Class: 6911
 Project Title: CAN MAN
 Producer: Daniel Lamplugh
 Director: Dalton "Grant" Lambert
 Script Date: 12/10/2020

Budget Prepared by:
 Budget Date: 12/10/2020
 Shoot Dates: 3/18/2021 - 3/28/2021
 Delivery Date:

Acct#	Category Description	Page	Total
11-00	STORY / RIGHTS & WRITING	1	0
13-00	PRODUCER AND STAFF	1	0
14-00	DIRECTOR AND STAFF	1	0
16-00	CAST	1	0
TOTAL ABOVE-THE-LINE			0
20-00	EXTRAS & STAND-INS	3	0
21-00	PRODUCTION STAFF	3	0
22-00	PRODUCTION DESIGN	3	0
23-00	SET CONSTRUCTION	4	300
24-00	SET DECORATION	4	0
25-00	PROPS	5	60
26-00	SET OPERATIONS	5	0
27-00	LIGHTING	6	0
28-00	CAMERA & VIDEO	6	0
30-00	PRODUCTION SOUND	7	40
31-00	WARDROBE	8	170
32-00	MAKEUP & HAIR	8	0
33-00	SPECIAL EFFECTS	9	0
34-00	VISUAL EFFECTS	9	0
35-00	TRANSPORTATION	9	50
36-00	LOCATIONS & FACILITIES	10	900
TOTAL PRODUCTION			1,520
45-00	EDITORIAL	11	0
46-00	MUSIC & POST PRODUCTION SOUND	11	0
53-00	STOCK FOOTAGE	11	0
TOTAL POST PRODUCTION			0
67-00	PRODUCTION INSURANCE	12	0
70-00	GENERAL EXPENSES	12	0
TOTAL OTHER			0
Total Above-The-Line			0
Total Below-The-Line			1,520
Total Above and Below-The-Line			1,520
Grand Total			1,520

Appendix T: Test Screening Questionnaires

CAN MAN AUDIENCE QUESTIONNAIRE

Thank you for your participation! Your feedback is incredibly valuable.

- 1) Do you feel that the title works? Does it fit the movie? Does it grab you?
Yep, title is great and just vague enough that you don't know what to expect.
- 2) Is the plot clear to you? Are you able to summarize the plot in a sentence or two?
Young man moves in with uncle (possibly to take care of him?), finds a job in local factory that apparently feeds most of the town, and his life starts to revolve around the cans. However, even small successes don't hold his attention for long in the face of more cans.
- 3) Please summarize briefly what you think/feel at the end of the film? Did you have any kind of emotional reaction to this film?
The endless cans are the only future he can see and he commits suicide to end the monotony. He becomes what he thinks he understands but actually despises....the contents of the can. It's a sad ending.
- 4) Did you have a favorite part of the film?
I like the visualization of what he thinks he can hear in the cans, and then he equates that with the beauty of music.
- 5) Did you have a least favorite part of the film? Or was there any specific part of the film you felt needs more work?
No bad parts!
- 6) Did you feel that the music enhanced the film?
Yes, particularly the trombone solo sequence
- 7) What is the central problem or obstacle that the character faces in the film?
Living with the fact that jobs, like life, are full of mundane repetition with occasional bursts of brilliance.
- 8) From a *story* standpoint, is this a compelling short film? Is the content interesting, relevant, etc.
I really liked the story. I thought it was equally funny, disturbing, and poignant, and a great example of familiarity breeding contempt.
- 9) From a *technical* standpoint, are there things that need improvement?
I couldn't understand what the cartoon can man was saying in the dream.
- 10) Were the clips of animated characters effective or did they take you out of the movie?

I enjoyed the clips of the animated character as it offered a little levity to the otherwise dark, moody tone of the film.

11) Did any scene or sequence feel too long or unnecessary?

Nope

12) Would you climb into a giant can if you knew it would bring you happiness?

Definitely not. I don't think the giant can would bring happiness although it could possibly evoke a false sense of comfort. One can't escape life by becoming sheltered from it.

CAN MAN AUDIENCE QUESTIONNAIRE

Thank you for your participation! Your feedback is incredibly valuable.

- 1) Do you feel that the title works? Does it fit the movie? Does it grab you?
 - a. The title is great but the tag line with the word “trust” kinda through me off. The boy in the movie may have more trust in the soup man vs. felix??
- 2) Is the plot clear to you? Are you able to summarize the plot in a sentence or two?
 - a. My view is that the boy was tired of making soup for crazy uncle felix and decided to better himself – get a job so he could hire a hot nurse to take care of felix.
- 3) Please summarize briefly what you think/feel at the end of the film? Did you have any kind of emotional reaction to this film?
 - a. I felt emotional about the boy running away from the reality of the real world – a job that at times can be mind numbing. He tapped out instead of sticking with it.
- 4) Did you have a favorite part of the film?
 - a. Yes, it is on the cutting room floor. I loved the truck and smoking scene.
 - b. So, my favorite scene is when he discovers how to identify the soup. Pretty cool transition from weighing vs. ‘listening to the flow”
- 5) Did you have a least favorite part of the film? Or was there any specific part of the film you felt needs more work?
 - a. I thought it was excellent...kept me thinking the whole time.
- 6) Did you feel that the music enhanced the film?
 - a. Absolutely...especially the part were the boy is singing the blues about his work/life circumstances.
- 7) What is the central problem or obstacle that the character faces in the film?
 - a. The realization that he is having to care for a crazy man the rest of his life.
- 8) From a *story* standpoint, is this a compelling short film? Is the content interesting, relevant, etc.
 - a. No doubt, compelling from the perspective of real life and the internal struggles we face to set ourselves free from circumstances we may night like.
- 9) From a *technical* standpoint, are there things that need improvement?
 - a. Over my head, looked great to me. Great sounds in all the scenes, especially the microwave.
- 10) Were the clips of animated characters effective or did they take you out of the movie?
 - a. Nice touch and very creative.

11) Did any scene or sequence feel too long or unnecessary?

Nope. I think you consolidate well...

12) Would you climb into a giant can if you knew it would bring you happiness?

Yes, but I felt like he climbed into the can to get away from a difficult circumstance opposed to seeking happiness.

CAN MAN AUDIENCE QUESTIONNAIRE

Thank you for your participation! Your feedback is incredibly valuable.

- 1) Do you feel that the title works? Does it fit the movie? Does it grab you?
 - The title is perfect, and it did grab my attention.
- 2) Is the plot clear to you? Are you able to summarize the plot in a sentence or two?
 - I watched it twice and I could summarize in a sentence or two. Its about a person in a dead-end life looking for a career and he answers an ad at a canning factory. The job ends up not being what he expected.
- 3) Please summarize briefly what you think/feel at the end of the film? Did you have any kind of emotional reaction to this film?
 - In the end Ford becomes one with the cans and joins what may be inside to find happiness or dull his pain.
- 4) Did you have a favorite part of the film?
 - I loved Lee and Clarks scene. It brought some levity. I also like Little Chef.
- 5) Did you have a least favorite part of the film? Or was there any specific part of the film you felt needs more work?
 - I never understood Dick's character, uncle Felix. Was he just the creepy uncle that Ford was taking care of?
- 6) Did you feel that the music enhanced the film?
 - The music was perfect. It helped set the mood for each scene.
- 7) What is the central problem or obstacle that the character faces in the film?
 - Maybe trying to figure out the ambiguity of life and find happiness.
 - Ford seems depressed with his life.
- 8) From a *story* standpoint, is this a compelling short film? Is the content interesting, relevant, etc.
 - It's very compelling. I am sure that I am missing the main point.
- 9) From a *technical* standpoint, are there things that need improvement?
 - I loved all the camera angles. Technically it's very sound.
- 10) Were the clips of animated characters effective or did they take you out of the movie?

- I loved Little Chef. The animation was great.

11) Did any scene or sequence feel too long or unnecessary?

- I don't think so.

12) Would you climb into a giant can if you knew it would bring you happiness?

- Tough question. Was Ford happy that he could label all the cans or was he trying to escape that life?

CAN MAN AUDIENCE QUESTIONNAIRE

Thank you for your participation! Your feedback is incredibly valuable.

- 1) Do you feel that the title works? Does it fit the movie? Does it grab you?
Yes, the title has a double meaning Can Man - Can do Man very clever
- 2) Is the plot clear to you? Are you able to summarize the plot in a sentence or two?
Man is looking for something more in life, and is forced to look beyond the surface to find his way. In the process he learns that he had the ability all along, Just needed to trust his instincts.
- 3) Please summarize briefly what you think/feel at the end of the film? Did you have any kind of emotional reaction to this film?
I wanted to know if it worked out for him. Perhaps some hint at the end of his progress – through his uncle perhaps.

Also, I will never look at a can of soup the same way.
- 4) Did you have a favorite part of the film?
The commercial in the middle. Nice funny juxtaposition.
- 5) Did you have a least favorite part of the film? Or was there any specific part of the film you felt needs more work?
The Main characters relationship with his uncle could be fleshed out more. Would provide more dynamics. Or was the Uncle actually a Raymond's longing for something better, restricted and unable to move.
- 6) Did you feel that the music enhanced the film?
Yes, music was well done and helped reinforce the mood.
- 7) What is the central problem or obstacle that the character faces in the film?
Looking beyond the obvious, to try and find a deeper meaning
- 8) From a *story* standpoint, is this a compelling short film? Is the content interesting, relevant, etc.
Yes, society is too superficial. We reject things that we can't easily label/put in a box. Have to look deeper to find the real meaning.
- 9) From a *technical* standpoint, are there things that need improvement?
Film was done well technically. I like the use of different perspectives.
- 10) Were the clips of animated characters effective or did they take you out of the movie?
Very effective. Gave a surreal impact and also a character to test the main character's assumptions even though they are on screen only briefly together.

11) Did any scene or sequence feel too long or unnecessary?

The trombone section, though well done, seemed less connected to the story than other parts.

12) Would you climb into a giant can if you knew it would bring you happiness?

Wouldn't we all.....

Sometimes a can is more than just a can.

Appendix U: Distribution Plan

CAN MAN Distribution Plan

As of right now, I plan to focus my submissions on local festivals that I have a higher possibility of being able to attend. Some of these festivals include the Downtown Covington Film Festival, the Southern Screen Film Fest in Lafayette and, of course, the UNO Film Fest. As far as out-of-state options go, I'm looking at things like the Portland Film Festival and Phoenix Film Festival primarily because I have friends who live there and I'm praying that they'll let me just crash on their couches if I get accepted by either. I've also attached confirmation that I have begun the process of submitting my film to the Yale Student Film Festival, which was pretty much the only film festival I could find on FilmFreeway whose eligibility requirements I met AND had no fee for submitting.



Grant L. <thekwanzaajacket@gmail.com>

Checkout success

1 message

FilmFreeway <noreply@filmfreeway.com>

Fri, Nov 5, 2021 at 4:56 AM

To: thekwanzaajacket@gmail.com

Thank You!

Your transaction was completed successfully.

Order #12609543

**Yale Student Film Festival**

Project	Category	Deadline	Amount
CAN MAN	Narrative	Jan 1, 2022	Standard Fee: \$0.00

Tracking Number:
YSFF7645

Total: **\$0.00****Submission Instructions**

Visit the [My Projects](#) page and upload the project file for **CAN MAN**.

Appendix V: Marketing & Festival Package







Synopsis: A man responds to a mysterious job listing & ends up with a confusing task: identifying unlabeled cans without opening them.

WHO'S THAT MAN INSIDE THE CAN?...



...AND CAN WE TRUST HIM?

CAN MAN

DALTON “GRANT” LAMBERT



Objective

Excited about being an integral part and future leader of a post-production team.

Professional Summary

Creative, detail-oriented artist with a passion for the post-production process while specializing in digital technology. Trusted advisor and creator of DIT and syncing of numerous UNO student films. Delivered a significant impact to UNO’s IT Department as a dedicated and reliable student associate, proficient in a wide array of hardware and software programs. Additionally, adept in music performance/production and understands the importance of collaboration.

Education

Master of Fine Arts in Film Production

August 2018 - December 2021

University of New Orleans – New Orleans, Louisiana

Bachelor of Arts in Film and Theatre - Film Arts

August 2016 - May 2018

University of New Orleans – New Orleans, Louisiana

GPA – 3.4

Undergraduate, Film Arts

University of Louisiana – Lafayette, Louisiana

August 2014 - May 2016

ACT

31 Composite (34 English, 34 Reading, 26 Math, Science 30)

Experience

Digital History Lab – Student Associate

2019-2020

University of New Orleans

- Supervised a computer lab designed primarily for students majoring in history.
- Assisted and instructed students on using Adobe programs such as Premiere and Photoshop.
- Managed inventory of equipment and responsible for checking in/out to students and teachers.
- Digitized older physical media such as VHS tapes, MiniDV tapes, cassettes and microfilm along with updating the department's website - used by professors and scholars.

Information Technology – Student Associate

2017-2019

University of New Orleans

- Created scheduling of three different media classrooms on campus, in addition to helping teachers in every building across campus with a myriad of A/V issues.
- Facilitated the filming and livestreaming of a variety of school events, from the weekly Jazz at the Sandbar concert series to lectures by a number of guest speakers at the university.
- Trained and managed several younger student workers who were hired following my employment.

Cashier

Summer 2016

Hollywood Theaters Stadium 14, Covington

- Cleaned theaters between showtimes and assisted in running the concession stand.
- Worked with others as a part of a larger team while also learning the importance of remaining calm and polite to customers during stressful situations.

Intern

Summer 2015

Storyville Post, New Orleans

- Trained on Adobe Premiere, Final Cut Pro and Avid.
- Cutting commercials with stock footage and assets from companies like Zatarain's.
- Collaborated with several freelance editors, developing creative skills.

Skills

- | | | |
|-------------------|--------------------|-----------|
| • Avid | Adobe Premiere Pro | Ableton |
| • DaVinci Resolve | Adobe Photoshop | Pro Tools |

Projects

- *Can Man* [**in-production**] (2021) Directed by Grant Lambert
 - Director, editor, composer
- *Yelena* (2021) Directed by Milena Matrinovic
 - DIT, assistant editor
- *Please Hold/Scary Phone* (2020) Directed by Grant Lambert
 - Director, DP, editor, composer
- *Golden Beads* (2020) Directed by Milena Martinovic
 - Sound mixer, boom operator
- *Dance Class* (2020) Directed by Emelie Morrison
 - DIT, assistant editor
- *It's Me, Sarah* (2020) Directed by Fabiola Andrade
 - DIT, assistant editor
- *Surprise* (2020) Directed by William Inderkummen
 - DIT, assistant editor
- *A Boys Waits Alone by the Door* (2020) Directed by Dustin Foret
 - DIT, assistant editor
- *Room with a View* (2019) Directed by Grant Lambert
 - Director, DP, editor, composer
- *2710* (2019) Directed by Grant Lambert
 - Director, DP, editor, composer
- *The Piñata* (2019) Directed by Stevie Cavalier
 - DIT, assistant editor
- *Knuckle Up* (2019) Directed by Daniel Lamplugh
 - DIT, assistant editor
- *The Dreams Within* (2018) Directed by Fabiola Andrade
 - Grip, production assistant
- *LATE* (2017) Directed by Grant Lambert
 - Director, DP, editor, composer

Dalton “Grant” Lambert has been creatively expressing himself for over two decades now, both visually and aurally. Grant grew up in Abita Springs, Louisiana where he learned to play multiple instruments at a young age. After he picked up a video camera and began shooting short videos in his free time with friends, Grant decided to study filmmaking in college and received his bachelor’s degree in Film and Theatre Arts from UNO in 2018. His desire to gain more experience as a director and build his portfolio led to him becoming an MFA candidate at the University of New Orleans in Film Production in 2018.

Grant credits his editing style to his musical upbringing and has routinely composed all of the music heard in his filmography. He finds himself to drawn to stories that feature ridiculous and abstract concepts yet are still told with utmost sincerity. He is currently living in Jefferson, Louisiana where he is a member of several musical groups as well as the co-founder of the Louisiana-based streaming service OGUS. As Grant wraps up his latest project, he is looking forward to devoting more of his time to creating content for OGUS and growing its platform.