

5-20-2011

## Fingers

Jon Gunnar Gylfason  
*University of New Orleans*

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

---

### Recommended Citation

Gylfason, Jon Gunnar, "Fingers" (2011). *University of New Orleans Theses and Dissertations*. 122.  
<https://scholarworks.uno.edu/td/122>

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

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



Fingers

A Thesis

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

Master of Fine Arts  
in  
Film, Theatre, and Communication Arts  
Film Production

By

Jón Gunnar Gylfason

B.S. Bemidji State University, 2008

May, 2011

## **Dedication**

I would like to dedicate this paper, the film *Fingers*, and the preceding years spent studying to my mother, Þorgerði Sigurðardóttir. All her life, she dreamt that I would become a filmmaker. This journey that I have been pursuing began with money from her inheritance. Her memory and the will to fulfill her dream have kept me going when I wanted to give up.

## **Acknowledgements**

*Fingers* would not have become the film it is today had it not been for the strict guidance of Robert Racine and the members of the Killer Sheep Film Collective. As my major professor, Rob mentored me and navigated me through the holes I was digging for myself. His pushing and prodding during the writing stages provided invaluable help. He spent countless hours with me in the editing suite, bringing in suggestions and encouraging me to try new things. But his greatest help has been in keeping me on track for graduation by setting deadlines and making sure that I met them.

My crew, mostly members of the Killer Sheep Film Collective, provided me with hour upon hour of work. Without the help of my First Assistant Director, Trent Davis; Cinematographer, Chris Patureau; Producers, KD Amond and Lulu Marcil, *Fingers* would not have become the film that I am proud to put my name on and send out to the world. I look forward to repaying them all for their service because I feel that they went above and beyond what was expected. I am also grateful to Zachary J. George whose help in editing both *Fingers* and this paper has extended my knowledge of the English language.

I must give special thanks to all my mentors at the University Of New Orleans, especially to Erik Hansen for having faith in my screenwriting abilities and John McGowan-Hartmann for his guidance and encouragement in his classes. I am a product of their combined efforts, and even though they have not been directly involved in the project, they have passed on their knowledge to me. I was not taught what to do, but how to do it, and for that I am grateful.

## Table of Contents

Abstract .....	VII
Chapter 1 .....	1
Introduction .....	1
Chapter 2 .....	6
Writing .....	6
Story and Development .....	6
Themes.....	9
Structure.....	10
Changes During Production.....	12
Dialogue.....	13
Directing.....	15
Approach .....	15
Casting .....	18
Locations .....	22
Production.....	28
Production Design .....	36
Cinematography .....	38
Editing .....	41
Technology and Workflow.....	44
Chapter 3 .....	47
Analysis.....	47
Test Screening Feedback.....	50
Chapter 4 .....	51
Conclusion.....	51
References .....	53
Appendices .....	55

Appendix A: Screenplay .....	55
Appendix B: Budget.....	79
Appendix C: Talent Release forms .....	96
Appendix D: Schedule .....	106
Appendix E: Casting Call.....	119
Appendix F: Film Commission Offices .....	121
Appendix H: Film.....	125
Appendix H: Location Releases .....	126
Appendix I: Crew List.....	128
Appendix K: Catering .....	129
Vita.....	132

## **Abstract**

*Fingers* should demonstrate my filmmaking ability and encourage future employers to hire me to direct a project. This paper will explore in details what methods were used during the production with focus on working within the means of the budget. In the following chapters, I will discuss *Fingers*, including the writing, preproduction, directing, cinematography, editing, and the final product.

Keywords: Fingers, JonGunnar Gylfason, Thesis Film, UNO, Ian Hoch, Ashton Leigh, New Orleans, redemption, budget, production, Iceland, Sony EX3, filmmaking

## Chapter 1

### Introduction

I love creating a film, seeing it come to life, and then watching the entertainment it provides the viewers. It is this creative process that has inspired me, and I have spent the last three years furthering my knowledge of filmmaking as much as possible. Once I leave UNO, I will have to depend on investors to create my films. In my homeland of Iceland, there is a strong tradition of making movies regardless of whether or not they return a profit. However, I realize that if I want to make movies with others' money in a market such as the U.S., I will need to be able to return the investment, preferably with a nice profit.

I wanted to make the most of the resources available to me at UNO, knowing they may not be available in the near future. So, in the preproduction and writing process I did not limit myself to the equipment available to me at UNO or through friends. This meant that I was going to set up problems to be solved. Making movies is about solving problems.

*Fingers* will be my calling card for potential employers who want value for their money. My goal is that I will be able to support my fledgling family with my work as a filmmaker and at the same time have enough time to take part in their lives. This will call for more discipline and proper use of my time and the time of others.

I made it a point to treat my crew as family. There were younger undergraduate crewmembers who were inexperienced in their jobs, and I made sure they were given enough guidance by the senior members of the crew so they could grow toward their own potential.

Staying on schedule and feeding them properly was important to me. With no pay for their work, food and education was their only reward. As head of production, I realized the benefit of having a happy crew. Their comfort increased both productivity and interaction between crewmembers. I have learned this from being on as many student crews as possible and taking mental notes of the mistakes and successes my fellow students were making. This was confirmed by a crew member on *Imagination Movers* who told me about how lucky they had been to have had to shut down production during Hurricane Gustav. That had enabled them to get rid of what he called “the assholes”. It created a happier work environment. I can understand that. When working in a studio on a season’s worth of episodes, in the same building with long hours, good morale becomes important, especially on something such as a high energy Disney production.

Overall, I had a happy crew, but I could understand why it had been so important for the *Imagination Movers* to get rid of any source of negative energy. There were one or two crew members working on *Fingers* who outed themselves as assholes. One did so by not doing his job, blaming everyone else, and later bragging about never reading the script. The other one did so by becoming a cancer of negative energy. I had to make the decision to either fire the second one or deal with it for the last weekend of four. The last weekend started with a 17 hour day, as scheduled, and everyone had to put in his or her best effort and help out where needed in order to get the job done. When the cancer of negativity said, “That’s not my job,” after being asked to help out, I learned that I had made a mistake by not letting him go. I had lacked the discipline to throw out the bad apple to save the basket, and in the end it hurt the production.



It is important to be able to perform an unpleasant task such as having to fire someone. Trying to depend on an irresponsible crew member becomes a liability. I need to be able to determine who is reliable enough to get the job done and make sure that when I show up with a crew, it is the best crew possible rather than just some of my best friends. If I do a good job with individual management, I will have made some good friends by the end of production.

The initial influences for *Fingers* came from David Lynch and Flannery O'Connor. I set out to create an unlikable protagonist who was his own antagonist. The goal was to have the audience turn against him. As the development of the script went on in preproduction, it became clear to me that it was not the best way to go about showing my potential as a filmmaker. Jimmy, the main character, was not likable enough for the audience to identify with, and the story was too shallow.

Most of my initial thoughts and ideas for the characters were complicated and vague. This impeded my story. I could not present my abilities in their best light if the message was blurred and what was happening was unclear. Eventually, I overshot the mark and was pushing the information towards the audience instead of going for the subtle message of what I wanted to say. This resulted in shooting scenes that could have been cut from the script. Again, I had not been hard enough on myself and was unwilling to kill my darlings.

The influence of David Lynch comes through in my work in high contrast images that I try to maintain throughout the film. As an auteur, David Lynch creates complex stories and I have yet to understand all of the hidden meanings and messages he puts in his more complicated films like *Lost Highway* (1997). Influences from films by Jim Jarmusch and Wim Wenders can be seen in the visual style of the film. Robby Muller was the cinematographer on films like

Wender's *Paris, Texas* (1984) and Jarmusch's *Mystery Train* (1989), and my goal was to combine the look and style of his films in *Fingers*. He subscribes to the method of simplicity in lighting and his compositions are, in my opinion, pure mastery.

I chose to do most of the cinematography myself, but did have assistance from Chris Patureau, who was also the camera operator. I believe that the cinematographer should be extending the vision of the director and helping him create the look he is trying to achieve. Too many times I have seen my fellow students fail in giving the cinematographers a clear vision. That breeds cinematographers who are more than willing to bring their visions to a project. It can create artistic clashes when the director has a vision and the cinematographer has his own that he wants to push forward. I learned this from being the cinematographer on over 15 shorts at UNO. Most of the time I have had free range on cinematography, but I enjoy it the most when the director gives me a vision of where he is trying to go. I have worked with other cinematographers on my previous films. I have given them a clear vision of how I want the film to look, and too many occasions have ended in a debate with them about the look. I wanted to avoid this, and knowing that Chris Patureau and I work well together, I felt we would be able to accomplish the vision I had in mind. And we did. Still, we ended up with one day where the gaffer had his own vision of lazy lighting, and he was not in the mood for going by the director's or the cinematographer's vision.

During the production of *Fingers*, I learned more than I have in my previous four films combined. Those films however, made it possible for me to make *Fingers* and learn as much as I did from it. It is this knowledge that I want to keep building on and pass on to other filmmakers, students, and friends. It was a true joy to see crew members grow and become confident in what

they were doing as the shooting weekends ended. It is my goal to go on to produce and direct films, and in order to do that, I need to learn from my mistakes as well as my successes.

## **Chapter 2**

### **Writing**

#### **Story and Development**

The story for *Fingers* was born on the overpass where Wisner Boulevard crosses I-610 by City Park, in the fall of 2009. Originally, it was going to be a story about an unlovable character who cuts off his own fingers. It was a seven page script, and its main goal was to get the audience to dislike the protagonist so much that they wanted him to do the deed, even after they knew that he would not get any insurance money. It was work-shopped in Erik Hansen's class, and it was suggested that I should use it for my thesis film. I had another script that I was thinking about for a thesis film, but knowing how dense it would have to be in order to be presentable, I opted to go with *Fingers*.

Originally, *Fingers* started out as a script that can be likened to having a wet rag thrown in one's face. When I presented it to my thesis committee, it was pointed out to me that it was a shallow story and did not show my skills as a complete filmmaker. They were right. I had been thinking too much about production value and cinematography and had failed to look at the value of the story that I had in my hands. The first task at hand was to give Jimmy, the protagonist, a soul and an arc. I took him from a one-dimensional, cardboard figure to someone who has the possibility of growing and changing.

To complement and drive his conflicts and struggles forward, I gave him a four-year-old daughter, along with the child's mother, with whom he has nothing to do. I also included his mother who he hustles money from every time he sees her, a stepfather with whom he does not

get along, a boss who wants him to show up on time, and a coworker who gets the promotion Jimmy has been waiting for. This enabled Jimmy to have a great arc in which he goes from being a useless, good-for-nothing space to someone who is open for change.

My writing style tends to be dark. Most of the scripts I have written so far are reminders of the bad things that we as human beings are capable of. I do this for the same reason Johnny Cash was the Man in Black.

Ah, I'd love to wear a rainbow every day,  
And tell the world that everything's OK,  
But I'll try to carry off a little darkness on my back,  
'Till things are brighter, I'm the Man In Black.  
(J. Cash)

For a showcase piece that will demonstrate my filmmaking skills I saw how that could dissuade my potential viewer. And I liked the idea of challenging myself to go full out for the happy ending. It was a struggle in the beginning, as I was trying to come up with the situations that would be plausible for Jimmy. It was suggested to me by fellow director Russell Blanchard that I should write what I know. Once I put myself in Jimmy's shoes, things started to fall in place. I know from my own experience what it is like to be the useless young man who feels that the world and everyone around him are doing him wrong. Drawing from that pool of feelings made it easy to bring in conflicts with everyone and drive the stakes high enough for him that it could make sense to do some unthinkable things.

In his transformation from the dark side into the brighter side of life, I took it over the top in the beginning. As I am a member of a fellowship that has helped me restructure my life and

keep me on the brighter side of life, I felt it necessary to have Jimmy do something of that sort. The final scene took him to a church where he asks his parents if he can join them. Professor Robert Racine felt it was a bit heavy handed and suggested something more subtle. I ended with a scene at his parents' house where his actions demonstrate that he is a changed man. This takes place in a stable, suburban neighborhood.

## **Themes**

When I brought my first draft to Erik Hansen, we talked about the importance of having fingers shown in as many situations as possible. The theme of the importance of fingers is prominent. The first shot has Jimmy light a cigarette. From there on, it's fingers on glasses, doing cocaine in the bathroom, fixing a car and playing with his daughter, his mother playing the piano, him picking up the torn checks, tearing up checks, signing in at work, playing with his food at the coffee break, the moment where he ponders putting his fingers in the machine, again playing with his daughter where fingers are essential, handing over things to Monica, and finally playing the piano. I wrote as much activity with fingers into the script as I thought would be appropriate.

Another theme I wanted to play with was the rebirth of Jimmy. He starts out as the dark rider and through baptism on the beach, he becomes a new man. It is the sunrise of a new life for Jimmy. At the beginning of the beach scene, the viewer may suspect that it is a suicide scene. In a way, he is killing the old Jimmy and washing him away. I wish I could give credit to the production design for the two poles in the water that Jimmy looks out at, but it was a total fluke. One of them has some resemblance to a cross, and I think it is enough to sneak into the subconscious mind. Two members of my test audience have asked me if that was on purpose. After the beach scene, Jimmy is reborn, he has shed his dark clothes, put on a white shirt, and combed his hair. He then rides on a bicycle to illustrate his separation from the machine power to his own power.

## Structure

Setup, Confrontation, and Resolution: The three-act structure is hard to pull off in a short film due to the simple fact that there is not much time to develop characters or situations. In the classical Hollywood screenplay, there are 30 pages devoted to the setup, 60 pages to the confrontation, and 30 pages in the resolution.

In Robert McKee's *Story*, he talks about the short film script and how it should be written.

...my advice to most writers is to design relatively simple but complex stories....It means beautifully turned and told stories restrained by these two principles: Do not proliferate characters; do not multiply locations. Rather than hopscotching through time, space, and people, discipline yourself to a reasonably contained cast and world, while you concentrate on creating a rich complexity.  
(Robert McKee, *Story*, pg. 216)

Setup: the bar scene is the setup. It establishes the world that Jimmy is in and where he is comfortable in his own skin. It is there that he meets Hank, who tells him the story of how he lost his fingers. Jimmy is not aware of two things: the first is that the rules have changed regarding losing fingers in machines and the second is that Hank is not telling the whole truth about how much money he got and how a settlement was reached. At this point, I wanted the audience to know that Jimmy might sacrifice his fingers.

Confrontation: Jimmy meets the struggles in his life. The mother of his child despises him and demands he take care of their daughter. He meets his mother who wants him to be the boy she was hoping to raise, but he picks a fight with her in order to get money. He meets his landlord who is throwing him out for not paying rent for three months. Work is another day in



hell for him. He is tired, his boss is a jerk, and he is bypassed for a promotion. The factory, itself, even works against him by breaking down, but the breakdown opens up the possibility for him to put his hand in the machine. Hank saves Jimmy from the machine, but Jimmy turns that into another conflict and blames Hank. Jimmy leaves the factory and heads to the garage, his safe place, and starts working on his mistress, the car Mallory. This is where we get to see the inner conflict. In the drive over to the garage and in the garage, Jimmy is faced with his inner conflict. Is he going to keep on being a lowlife, or is the love of his daughter going to make him a decent father?

Resolution: Jimmy has a moment of clarity. He pours out the beers that he has in the garage and his mission of redemption has started. That, along with his baptism on the beach, selling his tools, albums, and his junker car, is the first step in recovery for him. He shows up at Monica's house, asks for her forgiveness, and gives her some money for child support. The bigger moment for him is giving her the car he has been working on since before they met. Monica is not buying any of his antics. She just thinks he has gone nuts. While the old Jimmy might have been insulted by that, the new Jimmy is happy to tell her that he feels good. The last step he takes is showing up at his mother's house and waking up his daughter to play the piano with her. He has returned to the safety of his mother in the bright suburb.

## **Changes During Production**

There were not many changes in the script as I was locking down locations or rehearsing with actors. I was confident that what I had on the page would tell the story, and even though there were some ideas thrown my way to make things more complex, I did not want to go with that since I thought it was complex enough already.

On the fourth weekend of shooting, the manager of the factory offered to give me access to an even better machine than I had planned to use. It meant that I had to move Jimmy from one place to another and justify that the hopper was not on that machine.

On the spot, I write a short scene where the boss asks Jimmy to manually feed the grinder. That set up the possibility to use the bean grinder which is the perfect tool for losing a finger or two. I put in with it my favorite bad joke to emphasize how lame the boss is and used it to hide the exposition of the grinder.

**Jimmy**  
You for real?

**Brent**  
Real like a cereal.

## Dialogue

How much can I say without saying much? My first goal for the dialogue was to give each character his or her separate voice. My second goal was to make it as short as possible.

I gave Jimmy the simple, short voice. He is only concerned about himself and never has time to talk much.

Hank has a wordier voice. He is a man who has lived and been around the block in his adventures. He is a con man and a storyteller who does not open his mouth unless he is planning to use someone. Hank would say, “Look at you, you degenerate dickmouth,” whereas Jimmy, in the same situation, might say the expected “Fuck you”.

Even though I ended up cutting Polly’s dialogue, it needs to be mentioned. Polly works at a bar where the nostalgia of the 50’s and 60’s rockabilly is in full swing. She does not know how people talked back then, so she is making up her own words and sayings in an effort to sound like one from that era. “Has that girl been bumping you on the upside again?” does not sound like anything anyone would say today, but she hopes that it passes for something of the past. The same goes for her other dialogue like, “What’s the matter, loverboy? Why the sour balls?”

For all the characters, I tried to keep the dialogue to a minimum, but found out in editing that I could cut it down even more. Much of Hank’s dialogue ended up on the cutting room floor, along with all of Polly’s.

I wanted to try to tell as much of this story as possible through images. That resulted in a comment that parts of the film were a bit like a music video. And that is true. From Hank leaving

Jimmy at the factory up to Jimmy meeting Monica at her house, there is no dialogue. That is eight minutes of storytelling through images. That is as long as my short film *End Of Sweet* (2009) where the entire story was told through dialogue and took place in one location. There I had been challenging myself to create a strong dialogue and draw the audience in through the dialogue. I believe that the eight minute period of no dialogue in *Fingers* is strong enough to deliver the emotional impact of Jimmy's life crushing down on him and his resurrection from its ruins. As confirmation of this, my last test screening group did get teary-eyed during it.

## Directing

### Approach

When I wrote *Fingers*, I knew I wanted to cast Ian Hoch to play the lead, Ashton Leigh for the role of Monica, and possibly Tracy Miller for the role of Hank. But I was never just going to give it to them. Henry Griffin taught me in his directing class that we should always go for the best we can get and try to get something better. Having directed about five short films, I am aware of my limitations as a director, as well as the limitations that come with shooting a film that may not go any further than some local film festivals. Henry gave me many ideas on how to make the best of what we have to work with. For example: he advised that I should try to feed my crew well; shake hands with everyone after each day and thank them for their work (especially if they are working for free); cast actor's who have a character that can resemble the role they are cast for, and learn what the actors strong traits are and make the most of them.

One thing that I had not done before and was looking forward to doing was directing a child. I was fortunate enough to watch Erik Reuter work with a young actress on his film *Ice-scream*, and I had seen where his methods worked and failed. This was going to be something new for me, and I wanted to learn as much as possible during the filming of *Fingers*, so I did not hesitate about having a youngster in the script. I knew I could do it, and it turned out to be a really fun experience.

Hamp Overton taught me in his production class to make a folder with everything related to the film. This would become an invaluable reference tool on set. I put a great deal of effort into having everything available in the folder but fell short on making the storyboards. The

storyboards would have been a great help, but the time that should have been spent on them was used to take care of things that others were supposed to do. I had too much faith in people in positions that they had not been in before, and I was demanding too much of them. I accepted the storyboards not being there since I was doing the cinematography myself, and because Chris and I have a good working relationship. He was an invaluable member of the crew. I have worked with him on about ten films by now, so I know exactly how much I can expect from him and what his strong suits are. It is important for me as a filmmaker to be able to see where I was making unrealistic expectations of other crewmembers and where some people were not carrying their weight.

I tried as much as I could to get crew members that I had worked with before who I knew would do a great job. I believe that the organic process of filmmaking involves a great deal of teamwork. My method of getting the best people for the job and trusting them enables me to focus on other things. As part of this same process, I have never been afraid to ask for help if I cannot do things or if I am falling behind; I hope showing my vulnerability in certain situations allows others to learn that it is fine to ask for help when needed. If I do not ask for help, I will not learn how to solve the problems that arise.

One of the problems I was faced with was that the factory would only allow me in there for one day of shooting. It meant a long day, and I asked the crew if they were ok with a long day that weekend. They knew that I was going to feed them well, and even though no one jumped in the air in excitement, they agreed to do it.

The biggest challenge was to make sure I would have hands with missing fingers for Hank. Without that, the setup would never work and therefore the rest of the movie would fail. I

started looking for solutions as soon as I was set on shooting *Fingers*, and did not leave any stone unturned in my quest. Some of the suggestions that were brought up were to use the green screen, get an actor that was missing fingers, use a hand double, tape the fingers somehow to something and then put makeup on it, or use some sort of a glove.

I finally found someone who remembered a severed hand that had been used in a film about a killer alligator. I contacted the filmmakers. They directed me towards a Composite Effects (CFX) in Baton Rouge who had created the glove for them. CFX sent me pictures of the glove they had and gave me a price quote of \$494.95. I put in an order with them and put my markup department in charge of taking care of them. By the time I found out that the order did not go through, it was two weeks before the first weekend of shooting.

I finally got the order through to CFX, and they promised 4-6 weeks delivery time. The time it takes to make the hands, paint them and ship them to New Orleans was extended due to Halloween order rush at CFX. It all worked out in the end, since the hands were not needed until the last weekend of shooting; they arrived four weeks after the order was put in.

## **Casting**

Even though I had my ideas about who I wanted to play the main roles, I knew that I still needed to cast the other eight parts. I scheduled four days of auditions and auditioned for all the parts. We were auditioning from four to ten, and we saw a lot of actors, but none of them could outperform the ideas that I had for the main roles. I knew also that with the range of roles I was looking for, we would have a great database for future roles.

### ***Lisa and Vann (45-55)***

For the roles of Lisa and Vann, there were several options; but for the part of Lisa, one stood out. Veleka Gray brought so much to the part that she was leagues above anyone else who auditioned. I first saw her name on several resumes during my first audition in the fall of 2009. She has been teaching acting for a long time in New Orleans and acted in soap operas and sitcoms for a long time. I was looking for the mother whose hope for her son had not entirely faded, and that is precisely what she delivered in the auditions and in take after take on set.

For Vann, the process was more painstaking. Many of the actors delivered closely to what I was looking for, but not one of them in the first round was exactly what I was hoping for. I was looking for the disgruntled stepfather who knows what a loser Jimmy is and believes slapping him around would be the right thing to do. He might have done it when the kid was younger, but now Jimmy is a grown man and Vann is getting older so that is not an option anymore. I chose an actor who did not have the greatest range for acting but his mannerisms and



background were right for the job. He was an ex-marine and proud of it. I hoped I could bring that out in him and have him just be natural. It was up to me to get a performance out of him.

***Jimmy (Male 28-35) and Bob (Male - 28-35)***

I knew that anyone who auditioned for the role of Jimmy could easily play the part of his best friend Bob. I have worked with Ian Hoch on three films before *Fingers*, and I knew that he was my first pick unless I got someone better. Somehow there always seems to be a small pool of males in the age range of 25-35, and not many of them have been to our auditions. This was the same, and even though there were some good ones who showed up, none could top Ian. I was looking for was someone able to play the complete lowlife that Jimmy is in the beginning and be believable as a born again nice guy in the end. Sebastian Rossi was the closest to that, but I never could see him as a born again good guy, so I cast him as Bob and Ian as Jimmy.

***Hank (Male 35-45)***

In Hank, I was looking for the man who has seen it all, been everywhere, and still has gone nowhere. The ability to tell a yarn was going to be important since that yarn was going to be powerful enough to sell Jimmy the idea that putting his fingers in the machine was a great idea. Tracy Millar has traveled through Turkey and Eastern Europe in a bus and seen some interesting places. He had that going for him plus being a great actor. He had Hank coursing through his veins, and he was enjoying trying him on and seeing where he could take him. I told him that he did not need to come for the auditions, but he insisted that he should show up so at

least I could see if he was not the right fit. He knocked it out of the park, and anyone trying to follow him was going to face an uphill battle.

***Bill (Male - 28-35)***

Bill needed to be a bit clueless. I was going to pick him from the same group as Jimmy and Bob, but Garrett Allain was one of the few who came in to audition straight for the role of the clueless guy. I was happy to cast him for that role. I have seen him play both on stage and in two other films which I have been the cinematographer on and his professionalism and acting range are outstanding. He, like Ian Hoch, has done a great deal of improvisational acting, and even though I am personally not a big fan of such shows, it is clearly a great tool for actors to keep working on their art.

***Brent (Male 55-65)***

I had decided Brent's role as the boss in the factory was going to be a black man if I could find someone who fit the part. Terry McNeal was perfect. He could be the arrogant factory boss who enjoyed torturing Jimmy. Originally, I had planned to have a relationship between Brent and Vann which had led to Jimmy getting the job, but somewhere I cut it out.

***Clerk (Male 28-35)***

I cut the role of the clerk a week after the auditions. It was small, added information that was not needed, but did cost a company move.

***Will (Male 25-40)***

Will is the young, spunky kid who gets Jimmy's promotion and spends all his time trying to get Jimmy's approval. Of those who came, Gabe Begneaud seemed a little lost and did not quite know where he was going or where he had been. But he was enthusiastic about everything and wanted to impress. He was the perfect Will.

***Monika (Female 26-32)***

I had always had Ashton Leigh in mind for this part but with the abundance of great young actresses vying for every role available, it would have been silly not to try to get someone better. Although there were some who matched Ashton's talents, I went with her. I knew what I had to work with and that I could depend on her. Her dedication to acting is outstanding, and she delivers what she is asked for, which in this case, was the disgruntled mother who has not seen a penny in child support. She told me that it would not be a problem as she would just channel her current frustration towards her soon-to-be-ex-boyfriend. She was quite happy with the role, as she had been getting too many roles as the cute bimbo. I was asking her to be the overworked mother who does not see the end of her misery.

***Polly (Female 20-30)***

The pinup girl: there were not that many girls who were interested in this role. Of those who came in, it was down to two girls and it came down to making the choice between healthy cleavage and not so great acting or no cleavage and decent acting. Had I known that I would end up cutting her role down to a wink, I would have gone for the bigger bosom.

***Jimmy's daughter***

My producer Catherine "KD" Amond brought in Sophie, a four-year-old girl from Baton Rouge, who was as charming as anyone can wish for a four-year-old actress to be. She took directions well and knew what she needed to be doing on most of the takes.

## **Locations**

My approach to the locations was built around the fact that there was not much money to spend on art or set dressing. I wanted each location to look as close as possible to what I was looking for, and since I had a whole summer to look, I was confident that I could not find what I was looking for. For the parts of the script where Jimmy is in his old world, I wanted darkness and a hard environment. The closer to prime colors each location could have, the better. Then, for the part where he is out of his element, like at his mother's, I wanted beige and pastel colors to be dominant. It would give the "fish out of water" feel to the scene where he is going to ask his mother for money. It is an uncomfortable thing for him to do and I wanted to add this to that feeling.

## ***Factory***

The factory proved to be one of the hardest locations to find and lock. I was in contact with anyone listed as a location scout in New Orleans and I spoke to any film commission listed within four hours of driving from New Orleans. The first obstacle to shooting approval was the fact that it was about someone harming himself in the factory. Several factories said no to that. Some said no to a student crew. Others had been burned by other film crews that had been disrespectful to the location and its workers. The dream factory would have a conveyor belt and a packaging machine. But since it did not play a part in the story, it just needed to be plausible that a man could cut off his fingers in the machine if he wanted to.

The first factory to say yes was a PJ's roasting in the Marigny. It was not ideal for what I was looking for, so I kept looking, with them as Plan B. Another factory in Houma said yes. It was an oyster factory, but it was located an hour away from here. Both factories would have to

be in operation during shooting. I ended up going with the PJ's roasting factory. It was smaller and they were more positive towards the production. It had more wide open space that was going to give me more freedom in lighting and setups. They were willing to let me do it for only the cost of the employee that would have to be there after the factory closed.

### ***Jimmy's apartment building***

I wanted Jimmy to be living in a hole of an apartment, preferably a motel, to show that he was without any roots and could go living motel to motel. On Tulane Avenue in New Orleans, I found the perfect motel for this. They were willing to let us have a bedroom and use of parts of their building for a rental fee of one weekend, \$250 for the room. On the tech scout, the crew rebelled in fear of muggers and crack dealers and refused to shoot there. My solution to that problem was to go out and find another location. It would not make much sense to try to shoot there if the crew was going to panic every time someone walked around the corner.

I found a really nice location in Fat City of Metairie, LA. It had the balcony stairs that I was looking for and was really dated. The nice folks in the apartments there let us use the exteriors of their buildings and have the actors exit their doors. Another one provided us with a bathroom, and we only paid them \$40 each.

### ***The Dive***

For the dive bar, I knew it would not be hard to find a location with all the run down dives in New Orleans. I wanted something dark and preferably with red walls or red tones. I was directed towards a bar in the Marigny called Lost Love Lounge. It was perfect and even had a separate room for a staging area and crafty to set up. The owners agreed to let me use the bar

from 3a.m. until noon or even longer, depending on what football games were going to be on TV that day.

Four months later when I came to confirm with them for the last time, I stopped by there at least once a month to see if everything was still ok. The other owner I found out when we came to shoot had forgotten everything about the whole deal, but he was more than willing to work with us. I paid what appeared to be the going rate for our locations, the hourly pay for someone to stay with us and make sure we would not burn down the place. It came in handy, as I used the bartender to play the bartender.

### ***The Dive Bathroom***

In the bathroom scene with Jimmy and Bob, I needed two urinals or troughs for them to stand by next to one another as they are talking about fingers. Lost Love Lounge did not have such a bathroom, so I became the creepy guy going from bar to bar looking at the bathrooms and taking pictures of urinals. I ended up finding one that could do the trick at Wit's Inn. The owner was quite happy with helping out student filmmakers. I put my locations manager in charge of finishing the paperwork with him and working out the details. None of that happened, so the owner thought that it was not going to happen and the location ended up being unavailable. I found this out the day before we were scheduled to shoot there. In a good Friday scramble I was able to secure the bathrooms at the Howlin' Wolf on South Peters the following Saturday for three hours for a fee of \$175. The manager ended up letting us stay there for four hours as she was a supporter of independent filmmaking.

### ***The Garage***

A hot rod in a garage was all I wanted. Through a friend of mine, I was able to secure the perfect garage. It had rusted sidings, four Ford Mustangs outside and an almost street ready red Shelby '67. In the back were old carnival float decorations, and hubcaps decorated the ceiling. The owner was really great to work with, and all he wanted was a copy of the film.

### ***The Beach***

As simple as it may seem to walk into the ocean and get beyond knee deep water, I had a hard time finding a beach we could get to with lights and equipment and get knee deep water. I felt that Lake Ponchartrain was too filthy to have anyone walk into it. I went out to Pass Christian in Mississippi and found a beach that would suffice. The water there was not too deep, but deep enough to create the images I wanted. This location prevented us from taking the grip truck over there as it cannot leave the state due to insurance coverage. To me, this was just another fun thing to solve and find a solution to. I rented a 5k generator, and it created the moonlight effect that I wanted for the beach scene.

### ***Pawn Shop***

The pawn shop was going to be a part of the montage, and all I needed was Jimmy walking in with a box of tools. There were several options, but I went with one close to the bike shop. The bike shop was a deciding factor since there are more pawn shops than bike shops.

### ***Bike Shop***

A part of Jimmy's conversion from his old ways is leaving behind the machine world and getting a bicycle. Bicycle World on Jefferson Highway allowed me to shoot the front of their building for a copy of the film.

### ***Record Store***

I had wanted Jimmy to have his albums in his car after getting thrown out of his apartment, and as a part of establishing who he is and what is going on I wanted him to sell his albums. Originally, I had only been going with three locations for the montage, but one block down from the car dealership was a used records store and I jumped in and asked about shooting there. They were happy to do so, and one of the customers became the clerk.

### ***Car Dealer***

All I was looking for here was the typical used car dealership, flags and bright stickers on cars detailing the prices. Del Cid Auto Sales on Orleans was happy to provide their location and the owner even played himself, but he was not agreeable on the value of Jimmy's junker, car and felt that \$300 dollars was more like the real price.

### ***Parents' House***

This location was important to me. It needed to be in a well-established and grown neighborhood. I wanted to see neat yards with old trees, clean cars, and no trash. I wanted to have a living room where I could pull out of and move up in the air from the front yard to see over the neighborhood. I sent out a mass email to all my friends, and thankfully, I have friends that have put down roots and created cute homes in the suburbs. On Atoms Street in Metairie, I ended up with the perfect beige wall living room, a great view over the neighborhood from the front yard, and the possibility to move straight from the living room to the yard.

### ***Monica's House***

This house was one of the first locations secured months before shooting. One of the crew members had offered his house for the location of Monica's home. It was perfect, peeling



paint and not too well kept, just like I wanted it. On the day before shooting, it became unavailable for unknown reasons. I moved the shoot to my apartment, but it faces northwest, whereas I had planned for another apartment that faces southeast. With minor adjustments in lighting, the same effect was achieved. The art department had a fun day of trashing the outside of my house, so, in the end, it did not matter much that I lost the other location.

### ***Driving Montages***

“Let’s just go drive somewhere and shoot something,” was what someone said. I have heard this too many times about driving scenes. I did not want to fall into that trap. I planned to shoot on Bienville for the city driving, and I used the smooth beach road in Pass Christian. I wanted to shoot by the beach to establish that there was a beach somewhere before Jimmy showed up and walked into the ocean. Erik Hansen taught me about Chekhov’s gun: “If you introduce a gun, you have to use it,” and in the same way I am introducing the beach because I am going to use it.

## Production

I shot over four weekends. On the first weekend, I shot the closing scene and anything at the parents' house. For the closing shot of *Fingers*, I wanted to move out of the house and into the air above to show the comfort of a grown and stable suburban neighborhood. I planned to use a combination of a dolly move and a forty foot jib arm. I would dolly out of the house, and, at a mark, cut to the jib shot and move that up in the air. This was too ambitious and did not work out. It would have been too much work to pull off in the time given to do it.

I was able to get the same effect by zooming out of the house and then starting the move of the jib arm. This required a complicated setup and the only day possible to do it was on the first day of shooting. This presented the new problem of the crew still gelling together. The shot was supposed to take place at sunrise, as I wanted to utilize the color of the sky and the long shadows created by the rising sun. So I was facing two problems: the first one being a slow early morning start and the other one being the short amount of time available where the light inside the house would match the light outside.

We were late on the setup, and the first takes were not going well. By using the timed automation on the camera, I set up the zoom out with a change in the F-stop so it started at f2.8 and was at f4 once the zoom out was completed. Problem solved, and the first shot was completed. As I was directing and practicing this move, I failed to realize that the jib was reflecting in the window along with a crew member wearing a white t-shirt. Even after watching the clip over and over in the editing room, I had not noticed the jib in the window. A professional cinematographer that I brought in to look over the cut noticed it. I was concerned about the white

t-shirt, but I determined out that of the filmmakers who had watched that scene, only one of ten even noticed the t-shirt. I had learned the valuable lesson that jib shots take much more planning than I had anticipated, and even though I am watching the monitor on the take, I should watch playback before I decide to continue.

The experiment was completed. I learned from the first shot that it holds true, complicated shots should be done later, and the first days should be easier to get the crew gelled together. I learned how much time it takes to set up and get the moves of a 30ft jib in place. The shot works, but it could be better; it can always be better.

My creative process is about making a movie using what I have to work with, without compromising the rest of the production. I wanted to do more takes, but I had enough to cut with, and we had to move on; we were already two hours behind. I shot coverage from inside the house in case I would want to cut between takes. That did not turn out to be necessary. It is this discipline that I felt good about after the first day of shooting. I had not compromised the crew or the schedule. It was a great day of problem solving and filmmaking.

On the second weekend, I shot the montage with a skeleton crew on Friday. I had the full crew back on Saturday and Sunday. We shot the beach on Saturday and Jimmy's apartment building on Sunday. The montage went well, and it took us about four hours to shoot. Even though we were under the six hour mark, I took the crew out for dinner after the shoot. I felt that I had to because I was asking them to get up at 3 a.m. the next morning and drive to Mississippi.

When we got to Pass Christian, we managed to get the lights up to shoot before the night sky became too bright. The shot could have been better, but the early morning call time was

taking a toll on the crew, and we had taken a long time to set up. I have watched night shots from many different films, and I felt that most looked unreal. That was my biggest fear.

I just wanted to lift the brightness of the surrounding area enough to see what was going on and make the night sky take care of establishing the night. The test I had done did not include Ian Hoch's pale naked body. Once we were rolling, his figure walking into the ocean seemed ghostly and eerie and I could not have asked for it to look any better. He is the ghost of a man saying goodbye to the life he has been living, so it fit perfectly.

This was our third sunrise shoot and somehow it was catching us by surprise again. Here, the experience and great working relationship between Chris and myself proved invaluable as we knocked out shot after shot in record time as the sun was rising. The result is a stunning scene that continues to be applauded by those who watch it. Or, as producer Catherine "KD" Amond said during the editing process, "Whatever you cut, you are not cutting the beach scene."

On Sunday at the apartment, the wardrobe department lost Jimmy's wardrobe. It was a late call time since we were going to shoot a night scene, and by the time Jimmy's wardrobe was located, it was too late. I had Ian put on a t-shirt and we rolled. The t-shirt worked as Jimmy was meeting the landlord, who was wearing a Kid Rock t-shirt and Jimmy was wearing a Ramones shirt. It created another layer of conflict: the rock cowboy vs. the punk rocker.

This was a challenging scene as I was playing the landlord and it was the first time I had tried on the hat of actor/director. I had seen it done well when Lorne Boni directed his thesis project, but knowing that he is a trained actor, and I am not, I knew that this was going to be different. I did not have to cast myself as the landlord, but I wanted to do this experiment. I messed up the first two takes by fluffing my lines for the most part, but I was shooting this the

way I like to shoot when I am working with inexperienced actors. I start with the medium take on the actor who is better and has his lines and performance sorted out. That will give the inexperienced one, such as me in this case, time to relax and get into character. I think I managed to pull off the character of the “pissed-off-do-not-mess-with-me” landlord.

As the sun set, I shot the scene where Jimmy is confronted by the mother of his child as he is leaving for the dive with his drinking buddy Bob. I knew that we were having some audio problems during the scene but did not realize how serious they were. The sound mixer had placed himself right by eight air-conditioning units, and it was impossible for him to hear what the boom operator was doing. This scene was one of my darlings that I did not want to cut once I started editing. We had put a lot of effort into creating this scene, and it was not going to go without a fight. I liked the performances I was getting out of everyone, and I knew by the extended amount of coverage that I had something good in my hands.

This was the second time I had Sophie on set. With the four hour limitations her age required I had to shot all the shots where I needed her to be in the frame first. And then I gave Ashton a bottle to hold to simulate holding a little girl’s hand after Sophie was gone. It was a good 12-hour day on the directing front, and I learned how to direct myself.

The third weekend was a short one. On Saturday I had planned to shoot the bar bathroom at Wit’s Inn and found out on Friday that it was unavailable. At the same time, I found out that on Sunday the garage was going to be unavailable. There was not much I could do about that other than move the garage shoot to the last weekend.

At the Howlin’ Wolf, I was going to have to get finished in three hours what I had scheduled to take five. I wanted the bathroom walls to be covered in cheesy clipart, and

thankfully the art department had done a good job of preparation and did not take long to set up. Ian and Sebastian got one another in gear and practiced giving one another “key bumps” as the kids call it (the act of snorting drugs off a key). I wanted it to look like they had done this every time they had gone to the bathroom for the last several years.

The fourth and last weekend was going to be long and hard. I knew I would have to pull out all my tricks as a director if I was going to make it happen. The factory shoot was Friday, and it was going to be an 18-hour day. Then it was sacrificing the 12 hour turnaround time to show up at the Lost Love Lounge at 4 a.m. for Saturday, and ending in the garage on Sunday.

The first day in the factory was where I had Tracy Miller come. He had been unavailable on the other weekends, so this was the only weekend he could come shoot. I had sent him home with the gloves so that he could get accustomed to using them and he would not look like someone with a hunk of latex on his arms when he started acting. After trying to shoot around the machine compressors going on and off all morning, I figured that it would be a great exercise for me to do some ADR, so I just went with the sounds as they came.

Keeping the acting levels up was the easy part. The hard part, at this point, was keeping the crew motivated and going. There were some crew members complaining the entire time that this was going to be a long day. We all knew it was going to be, and I had ordered second dinner and made sure it was a crafty one. Had it not been for the push of some of the key members like Chris Patureau, Trent Davis, and Erik Reuter, we would not have finished on time, within the 18-hour time limit. I was even involved in keeping some of the actors from having a nervous breakdown from the drama in their personal life.

Several times during that long day I wanted to scream or cry or yell at the world or the walls. But I kept my cool, and it was for the best. Being the head of production my apparent calmness meant the world to those who were getting tired and cranky and could have gone into a mental spin.

Saturday morning was where I learned that shooting at bars on weekends is not the greatest idea in the world. The owner had gone home to take a catnap, so he showed up an hour late, and that was how it would go for the rest of that day. We have the 12-hour turnaround time for a reason, so the crew can rest up and be focused the next day. Lack of focus for both me and the crew kept us going more slowly than we should have.

I got what I wanted, and we were out of there in time for the kickoff of the LSU game. Trent Davis, who had been my 1<sup>st</sup> AD on all the other weekends, had to attend classes that weekend, so I brought in Russell Blanchard, a graduate of the film program of the University of Hawaii. He was in charge of directing the extras in the bar, and it was a true pleasure to see him take charge of them. He and a handful of other members of the crew were the only ones that had managed more than five hours sleep. By cutting shots and combining others, I got what I needed, and even had time for an improv session with Tracy in the end.

The last day of shooting was at the garage. I had promised Ashton that she would get out of there by 11:45 a.m., so that she could get to her Saints game. We got all her shots taken care of by 11:40, and I managed to get one extra shot of her walking in and out of the garage.

My 1<sup>st</sup> AD for that day was Megan Lindsey, a graduate of the Mass Communications program at the University of Louisiana at Lafayette. She seemed to be a natural-born 1<sup>st</sup> AD, and

I really appreciated her level of commitment to keeping me on time and knowing how much time I had.

Ian and Sophie did their scenes so well that all I had to do was get out of the way. Ian had built a relationship with the little girl and now they knew one another. I gave Chris a free range on rolling, and we just let Ian and Sophie play. He knew what it was that I needed, and as they bounced from one thing to another Chris rolled and I just had to give him some pointers about where to place the camera. Some of the greatest shots from the garage came from doing this.

The next to last shot of the production is a long steadicam shot where Jimmy is followed through his actions in the garage. Chris was getting so good at operating the steadicam at this point that I only needed two takes of the wide angle and two of the medium shot. The last one is Jimmy crying in the car. I had talked to Ian about this and he had told me that if I had anything that would help him tear up like Vapour Rub it would help him a great deal. I brought some of that and some glycerin to provide real tears. The combination of those two gave me a look that I was really happy with. He looks like he appears to really be suffering while he's crying.

After we wrapped, I brought out the beer and made sure I walked around and thanked everyone for their work. I might not have been in the mood for it and just wanted to go home and sleep or stare blankly into the abyss, but I had been taught by Professor Henry Griffin to do it, so I did it. And I do not regret it today, because I know that without all the great work that the crew put in that day and the other days of production, I would not have as great a film as I have today.



## **Production Design**

My production designer was Ryan Harris. I gave him early leads on what I wanted. We met several times and I monitored the progress of the design. For Jimmy, I was looking for a look of a young man who is against everything and thinks everything is against him. I had created a rockabilly character and gave Ryan those films to draw from: *The Wild One* (Laslo Benedek, 1953), *Rebel Without a Cause* (Nicholas Ray, 1955), *The Delinquents* (Chris Thomson, 1957), *Vanishing Point* (Richard C. Sarafian, 1971), *American Graffiti* (George Lucas, 1973), *Badlands* (Terrence Malick, 1973), *Grease* (Randal Kleiser, 1978), *The Wanderers* (Philip Kaufman, 1979), *The Loveless* (Kathryn Bigelow, 1982), *The Outsiders* (Francis Ford Coppola, 1983), *Rumble Fish* (Francis Ford Coppola, 1983), *Last Exit to Brooklyn* (Uli Edel, 1989), and *Cry-Baby* (John Waters, 1990). There are perhaps not much similarities between Marlon Brando in *The Wild One* to the *Last Exit to Brooklyn*, but the main characters in all of those movies have one thing in common: they are badasses. That was what I wanted Ryan to create. Ryan, himself, wants to be a badass, so it was an easy task for him. The result was a look and style that portrayed a man who had no intentions of being nice or good to anyone.

I believe that most badasses put on that look to scare away people who might otherwise get too close and see what is inside. The inside of Jimmy turns out to be a decent young man who has been barking up the wrong tree for a long time. Once he turns the page, he has a nice shirt and a pair of blue jeans to wear; he is showing his softer side.

I wanted Monica to look like she has not slept more than five hours a night in the last four years. I wanted to be clear that she has been working and taking care of a young child on her own. The opening scene with her has been cut out, so there is no explaining why she is a bit

dolled up when arriving at the garage. This is her big day: she is going for a job appointment, so she has really put some effort into looking nice.

With most of the locations looking like I wanted them to look there was just spicing up the Lost Love Lounge and the bathroom at the Howlin' Wolf. Ryan did a great job of making both places look like the badass joint I was looking for.

At Jimmy's parents' house, the piano is the centerpiece in the living room. It is his mother's shrine. That is where she spends most of her time playing the piano and she has it decorated with pictures of Jimmy and her grandchild. The piano was a dummy I found in the Lower 9<sup>th</sup> Ward Village when we were shooting *Tugboat* (2010). There was a piano shop there and the owner showed me his dummy piano that he had made for the movies. We brought that over to Metairie, and Ryan decorated it so it became a wonderful shrine.

The garage and the car were dilapidated, and that was what I was looking to show in Jimmy's world. The rundown world is what he leaves when he cleans up and heads for the suburb, where things are clean and maintained.

## Cinematography

I am really happy about how the cinematography in *Fingers* worked out in the final product. I wanted to create images with strong contrast in the beginning and soften them up in the end. I chose to shoot on my own Sony EX3 camera because I know what I can do with it, and its chip is bigger than the HVX 200 that was available to me at school.

In an effort to create a filmic look I chose to cook into the image settings from a picture profile. This is a mix and match from other profiles I have made and experimented with in the past. In post-production, I took the black and crushed it, and the result is that it is sharp and has strong contrast. I wanted this to stand out and not be just the standard image that had been colored in post. I have seen films that do not look natural because they have been processed too much. I am a firm believer that the color correcting process is meant to correct what went wrong in front of the glass. This is my naturalistic approach to filmmaking. I am a fan of natural light and am willing to go to lengths in manipulation of natural light in preference over using tungsten lights.

I wanted to experiment with tools that would be available to me to use again, so I had that in mind when I was writing some of the scenes. For the car montage, I wanted to use a hostess tray and a hood mount. I rented both from Available Lighting for less than \$60 a day. For the jib arm in the last shot I wanted something more than the five foot jib at school. I found a forty foot arm for \$400 a day with an operator. For the scene at the beach, I had wanted to go into the sea and have the camera partially submerged. I was unable to find housing for the camera, so that did not turn out. I wanted to use the steadicam for the apartment scene because I had never used one

on a shoot, and it turns out I needed an attitude adjustment about steadicams and their usefulness. I believe that the steadicam, like any other tool used for filmmaking, is just a tool. It will not make or break a movie if it is there or not. I have been opposed to using the steadicam after seeing it used just for the sake of using a steadicam, rather than a cinematic tool. I wanted to use it to help tell a story, and it worked out.

I do not think that those tools were necessary in most of the setups to tell the story, but they added something to all the scenes, especially the final frame where the forty foot jib hovers above the suburb in the morning sun. It was something extra, and I can now go out into the market knowing how to manipulate these tools to get what I need and how much time it takes to set them up and get the shots done.

Trying on the tools and seeing their usefulness, like with the steadicam, was a part of me preparing myself for spending investors' money. I do not want to be trying to figure out how to use a forty foot jib or a car mount on someone else's time and money. I want to be able to answer "Yes, not a problem" when a future client asks, "Can we do that?"

I knew that I needed the best gaffer I could get. I knew that Erik Reuter works quickly, and he understands my vision and how I want things lit. The speed and no nonsense attitude were factors in lighting for *Fingers*. I know that I can tweak every light all day to make it perfect and add more here and there. I did not have the luxury of such lighting setups, nor did I want them. It was not until I was in to the second part of the script that I used back lights.

I purposely made the world after Jimmy's rebirth on the beach a little prettier by giving the scenes backlight. With the praise that I have received for the look of *Fingers*, I feel that my method of lighting proved successful.

With Chris operating the camera, I hardly needed to watch the monitor for the framing. I could give him the frames I wanted, and he delivered. This gave me more time to work with the actors on performances. This trust is important between the director and the cinematographer, just as the relationship between the cinematographer and camera operator is important.

There is no wonder that pairs that work well together end up working shoulder to shoulder for most of their careers, like Wim Wenders and Robby Muller or Ingmar Bergman and Sven Nykvist. It has been the work of those two cinematographers that has colored my work as a cinematographer, as much as the work of Ingmar Bergman and Wim Wenders has influenced my work as a director.

## Editing

I decided to do my own editing to push me as an editor and learn more about how to use Avid. I was glad that I had shot as much coverage as I did when I started editing. On my previous projects, I have shot with editing in mind and known where I wanted to have a close up and where I wanted to have a wide shot. On *Fingers* I wanted to shoot good coverage to give myself more options and follow more of the structure that I have been taught in editing by Professors Danny Retz, Hamp Overton, and Robert Racine. This was one of the reasons I spent four weeks shooting: I wanted to have enough time to get coverage.

Even with Sophie, I managed to get good coverage. It is hard to get consistent performances from a four year old, but by allowing her to talk to her parents and do some coloring in between her takes, we rolled on. She would even play a little with “fake Daddy” and then get back into the scene. Because we had enough time to shoot the scene, this was possible. Even when she was playing with Ian, we rolled on their interactions. Those shots were invaluable in the montage scenes.

My first cut was 37 minutes. It included every scene in its longest form. I had the scenes, and by looking at them I could start seeing which scenes worked and which ones did not. I wanted to get below the 30 minute mark in my final cut, so I knew what I had to do: start cutting scenes, because simple trimming would not be enough. This was hard for me, since I had been involved every step of the way, and I knew how much work had been put into each scene.

My next cut was 32 minutes long. I still had too many darlings in there. This was the first cut shown to my committee, and I started getting feedback on from others. Scenes like One and

Two were suggested for the chopping block since everything that they bring comes into play later on in the film. Even though Scene 2 adds to the stakes for Jimmy and gives a better image of what is going on with him and Monika, I was willing to try to cut it.

The third cut was 25 minutes, it had become easier to kill my darlings. I was on track to make the best story possible and the darlings had to go. But there were still some scenes that I was not happy with. One was the performance of Charles Rooney in the role of the stepfather and another one was the Polly scene. As cute as it was, it just was not working with the line, “Are you going to stare at my boobs all night?” The story was getting really tight, but I was told that I could do better and I tried to cut out the stepfather in its entirety and Polly.

This worked out and the film starts with the inciting incident, Hank telling his story to Jimmy and the boys at the bar. My fiancé told me that she did not like the way Tracy was telling the story, and she was right, it was too slow. Since I had a decent coverage of that scene, I was able to go in and tighten it up and even cut more of his dialogue. This was important, because the film now begins with Hank’s speech. That gives it more weight than I had originally planned.

The last thing I had to rearrange was the montage. I was pushing it too much by the editing style, so the images were getting lost. In the last version of the driving montage, I worked in some of the footage from the scenes I had cut already and found a great shot of the parents where they look at Jimmy with such hopelessness.

The final cut without credits is 21 minutes. I am still in the final steps of editing and just have to finish with my sound editing. I found that sound editing for me was just too much and over my head. I could do the basic and get the scenes good enough to work, but I wanted to bring in someone else to do the final touches and hopefully lift it to a level that I was not able to reach.

I brought in Elaine Maltezos, a sound engineer and composer, but due to scheduling conflicts, I have decided to limit her role to composer.

I have been in contact with another sound mixer whose work I have seen and who comes highly recommended from Russel Blanchard, whose judgment I trust.



## **Technology and Workflow**

In the writing stage I was using Final Draft 8. I was introduced to the ease of using Final Draft at UNO, and at the time I was using some free product that was getting the job done, but Final Draft made the writing process and editing more streamlined. I think my favorite part about using Final Draft is how fast I can find information and get changes done. Its biggest advantage over anything free is that it is stable and does not crash every other day. Its tools, like the character report where I can pull up all the dialogue of a single character, helped me work on the individual voices.

AS I have mentioned earlier I chose to shoot on my own Sony EX3 digital video camera.

The following are the settings at which I shot:

Gain Setup: use -3/0/6 as defaults, preferably shooting with -3 where possible

Shutter: Speed: off

Flicker Reduce: off

Video Format: HQ 1080/24p

Fingers Picture Profile:

Matrix: On, Cinema, Level 0, Phase -5, R-G 75, R-B 0, G-R -18, G-B -23, B-R -27, B-G 13.

This gives a beautifully balanced color matrix.

White: on, Offset A +2, Offset B +2, Offset ATW +2. This I use for a warmer picture by elevating the reds.

Detail: On, Level 0, Frequency +65, Crispening 0, Black limiter +75, White limiter +50. Here I am looking for a sharper image.

Gamma: Cine-4 Black gamma: -2. This setting reduces noise in the blacks.

If the Canon 5D had been available to me I still would have stuck to the Sony EX3. I am quite happy with the images coming from the EX3 camera, and even though the images coming from the Canon 5D can be better, there are other problems that come with it that I wanted to

avoid, like how the extremely shallow focus takes more time to manipulate. I believe that it is not the camera that makes the movie, but a proper use of the camera can help tell the story.

A good example of this was on display at the 48 Hour Film Festival in New Orleans 2010. I participated on a team with fellow director Russel Blanchard, and we were competing against teams that were really excited about using the Canon 5D. Their images turned out horribly and subtracted from the story, rather than added to it. That team believed that the camera itself was going to make the story better.

During shooting I brought my laptop and external hard drive with me for onsite dumping. This was done to save time to watch dailies in the first week, but in the last weeks, I had changed my solid media cards and needed to dump the footage of the cards in order to keep shooting. What I used on the first weekend was a combination of an E-Films MxR ExpressCard SxS Replacement Adapter and low cost SDHC cards. The Proprietary SxS cards from Sony were expensive when I bought the camera and I found this solution that enabled me to get a 32gb card for less than \$100. After the first weekend of shooting I lost the data on one of the cards while shooting in Morgan City. The card fried. It was obvious to me that this could not happen during *Fingers* so I went and invested in four 8gb cards from EBay. I could afford to go reshoot the lost footage but not to lose the footage of *Fingers*. After the four weekends of shooting, I had accumulated 162gb of footage.

The easy access to the files enabled me to look at the dailies right after I came home every day. This would not have been possible if I had been shooting on film or tape. Although tape can be looked at immediately, finding a specific take requires time.

The footage was stored on two 1tb drives, one for work and the other for backup. I chose to work straight off a hard drive to have all the footage and material with me at all times. I was going to edit in at least four locations and this was going to make sure that everything was the same and all the files went with me wherever I went. The first location was one of the editing suites in the PAC building; the second, my home; the third, the finishing suite, and for quick access, the 320 lab in the PAC building.

I bought a copy of Avid Media Composer 5 for my home computer and upgraded my video card to NVIDIA Quadro FX 3800. It brought my HP Z400 workstation up to match the workstations at school. They have the advantage of up to eight processors but have smaller graphics cards. I did most of the editing in the editing suite and at home.

At the moment, I am putting the finishing touches on the sound editing in the sound suite at UNO in the PAC building. I am using Nuendo 5 for sound mixing and am waiting for score and sound effects. Within the next five days I should have a lock on the sound.

Building titles and graphics are being done in Adobe After Effects. I have used that tool for my previous projects and there is nothing in the Avis Media Composer 5 that comes close to the creativity and ease of use that After Effects offer. I am taking graphics from Photoshop and exporting them to After Effects, and the same graphics easily travel over to Adobe Encore where I will author my DVD.

Avid offers a decent DVD authoring program but it is nothing more than a decent program, to get some basic functions of DVD authoring done. Adobe Encore works seamlessly with all the other Adobe products, and when working with graphics like title menus in Photoshop it speeds up the process. For an example, when an image has been manipulated in Photoshop and

is saved, it updates in Encore if it has been imported there. Moving a menu item around becomes a breeze. From within Encore it is possible to send a navigation item or menu straight to Photoshop for editing.

## **Chapter 3**

### **Analysis**

Self-appraisal without rigorous honesty is easy. Rigorous honesty about my failures and shortcomings must be accompanied by successes and triumphs or it becomes a morbid reflection of my work. I would like to avoid the morbid part. It is necessary to see what worked and what did not to get any kind of a learning experience from *Fingers* and make me a better filmmaker. I have indulged in wordy arguments about the MFA Film and Production program at UNO where I have claimed that its goal is to graduate a complete filmmaker. There are those who say that it should be more technical; others want it to be more geared towards the arts part and creating; and still others want it to be more about the academic theory and history of film.

So what I have to ask myself is this: “Have I become the complete filmmaker?” I made *Fingers* to prove that I had become the complete filmmaker. The complete filmmaker should be able to step onto a movie set and have a working knowledge of everything on a set.

I believe my work with *fingers* and at UNO has prepared me to undertake such a challenge. This will enable me, as the filmmaker, to better understand the filmmaking process and create projects that will be profitable. It is important that the projects be profitable. In the near future I hope to show investors that I am a safer bet than going to the casino. Hamp Overton taught me that I should not go and take someone’s life savings to make a movie. I should go ask for their casino money since most films do not turn a profit and it is a considerable risk to invest.

Does *Finger* work? I would say the overall film works, but there are things that did not work and I need to look at. One of the biggest splinters in the eye was the performance of Chuck Rooney playing Vann. I was not able to get him to relax enough so that it would become natural for him to deliver his lines. It was a chance I took by taking in an inexperienced actor. I tried as best I could, but all to no avail, and the performance just was not there. It was a great relief for me to see that the story still held after I cut him out.

Another thing that in general was nipping on my heels as the production trudged on was my blind faith in others. Too many times I put high expectations on others without being mindful of their investment in this project as opposed to my own. I should have been more hands on with monitoring the progress being made by everyone. It created too many instances of me finding out the day before a shoot, that something was not ready, so I would have to step up and take care of the situation. Thankfully, this proves to be one of the points that I can point to as a testimony of me as a complete filmmaker: I could jump in and solve the wardrobe issue within 24 hours of shooting, and I could go out and get a new location within a day's notice.

The things that worked far outweigh the things that did not. The story works. The redemption of Jimmy and the hope of him going on and living a better life is not just based in the story. Ian Hoch's performance is outstanding. His main career is on stage playing comedy, and he is a good man to have around for his constantly light mood and joy. So it was harder for him to play the bad boy Jimmy than it was to play the born again Jimmy. Through rehearsals with him and talking about the character over a cup of coffee, he brought the bad boy to life. He was still able to let enough of his good side shine through for the audience to identify with him and hope for the better turn in his life.

One of my favorite moments in the film is where Ian is walking away from Monika's house and stops on the stoop and gives her a look and a smile. I feel that he is genuinely happy at that moment. Jimmy has finally done something right and Ian really brings that emotion home in a heartfelt way.

The same can be said for the beach scene and how great Ian's acting is there. That scene was relying on his performances without having any lines in there. When Jimmy looks at the sunrise he is thinking to himself how grateful he is for another day and the option to go and try to make things right. Ian made that happen.

The challenge I gave to myself was to create a drama with a happy ending. I remember about two years ago I was in Professor Robert Racine's office and he was talking about a student who had only made comedy skits and how he had been asked to make something different for his thesis film. I wanted this film to be this kind of a challenge. The end result is a tight story about a man reaching the dead end of his life and surrendering himself. In his surrender, he is born anew. This, I believe, makes *Fingers* a success.

## Test Screening Feedback

I have scheduled two test screenings to be conducted in the next two weeks. One will be a group of non-filmmakers and the other one will be for a group of filmmakers. This will provide me with a good sample of both the educated viewer like myself and the average viewer. That said, today's viewer knows the tricks of moviemaking, a good filmmaker needs to play on the knowledge that his viewers are far more seasoned in the art of movie watching then those back in the days of Hitchcock.

In *Funny Games US* (1997) Michael Haneke plays with this and breaks the fourth wall and his antagonist pauses, looks straight into the camera and asks the audience this question;

Do you think it's enough?  
I mean, you want a real ending. Right?  
With plausible plot development.  
Don't you?

These are the tricks that the modern filmmaker has to be able to play on the audience to keep them on their toes, and even though I have nothing as dramatic in *Fingers* I hope that scenes like Jimmy going to the beach encourage the audience towards thinking that he is going to drown himself. I really want the audience to give me feedback about the performances, cinematography, the story, and whether or not I managed to stay one step ahead of them or if they knew all along what was going to happen next and the end was predictable.

## Chapter 4

### Conclusion

When I look at the work I have done on *Fingers* I can say, “It works.” Professor Danny Retz gave me this tidbit in his editing class, “Just make it work”. I set out to make a film where my qualities as a filmmaker were on display and I believe that they are clearly presented in *Fingers*. The second goal was to make a film within its budget limitations. With most of the work donated and the equipment provided by UNO, the only real measurement of this being a success or a failure was whether I stayed on schedule or not. I did stay on schedule and never went over the time I had set for myself.

My original ideas about how to make movies have been transformed. I came in for the first year of my education at UNO with the mindset that most of the work is done on set but leave knowing that the hard work is in the preproduction and post production. By adhering to the rules of what I have learned over the last three years at UNO, I have made a film that engages the audience, takes them for a ride, and ends up softly delivering them back to their seat in the end.

I did make some mistakes, but I see more victories. I went against my own opinions about how to make a movie and did what I had been taught, and I took guidance from my committee because even though I did not agree with them at first, I knew they could not all be wrong while I was right. The result is a better movie and a change in my opinions.

I have reached the stage where I do not want to watch *Fingers* at all and that is understandable after being submerged in making it for almost a year. This is the last hurrah for the time being, but it proves that I am a filmmaker, that I can go out there and accomplish the tasks in front of me.



My next task is to create a DVD with the film on it with all the extra material that I have, such as stills from the production, audition tapes, behind the scenes footage and some of the moments that hit the cutting room floor. I have scheduled a public screening at the Prytania. I plan to hold a grand old party and show all the films I have made in one sitting and invite all who have been involved in them.

Filmmaking is an organic and collaborative effort. I have learned I need to collaborate with the right people, work on my garden, and keep the weeds away to harvest the fruits of my labor.

## References

The Wild One Dir. Laslo Benedek, 1953

Rebel Without a Cause Dir. Nicholas Ray, 1955

The Delinquents Dir. Chris Thomson, 1957

Vanishing Point Dir. Richard C. Sarafian, 1971

American Graffiti Dir. George Lucas, 1973

Badlands Dir. Terrence Malick, 1973

Grease Dir. Randal Kleiser, 1978

The Wanderers Dir. Philip Kaufman, 1979

The Loveless Dir. Kathryn Bigelow, 1982

The Outsiders Dir. Francis Ford Coppola, 1983

Rumble Fish Dir. Francis Ford Coppola, 1983

Last Exit to Brooklyn Dir. Uli Edel, 1989

Cry-Baby Dir. John Waters, 1990

## **Appendices**

### **Appendix A: Screenplay**

FINGERS

Written by

JonGunnar Gylfason

10-01-10

JonGunnar Gylfason  
224 S. Alexander  
504-444-7087

1 INT. FACTORY MACHINE HALL - DAY 1

On the factory wall the clock is 3:45. Its Friday.

JIMMY, 32, keeps looking at the clock.

Its 3:47 and he looks back at the machine, his boss, BRENT, 52, is standing there with a grin.

BRENT  
I need you to come in and work  
Saturday.

JIMMY  
I have made plans, can't make it.

BRENT  
I guess you better change them  
plans now boy.

Brent walks out of the factory room.

2 EXT. JIMMY'S APARTMENT BUILDING - NIGHT 2

MONIKA, 24, walks down the sidewalk holding MARIE, 4.

Jimmy and BOB, 31, walk out of the Apartment. They stop at the top of the stairs as Monika approaches.

JIMMY  
Oh, that time of the month?

MONIKA  
Yeah, its her weekend, not his.

She gives a evil look at Bob.

JIMMY  
Hey, chill. I am being called in to  
work tomorrow, can't help it.

MONIKA  
You are so full of shit. I know you  
guys are just going to the garage.

BOB  
And what if we are?

JIMMY  
Yeah, is that any of your business?

MONIKA

It is when you are supposed to have Marie.

JIMMY

Ok look here, I would like to take her but Brent was being a dick.

MONIKA

That is not my problem, we made plans.

JIMMY

So did I.

Bob finishes his beer and burps.

Jimmy plays around with a beer bottle. Monika notices that both of them have one in their hands.

MONIKA

You are not going to the garage, you are going to the Dive!

JIMMY

You my mom or something?

BOB

I thought you broke up a long time ago so what's up with all the girlfriend demands?

MONIKA

Bob, to break up with someone you first have to be in a relationship with them.

Jimmy walks half way down the stairs and stops. He grabs a firm hold of the railing and leans forward.

JIMMY

Yeah and sorry I can't babysit for you so you can go get hot and bothered in some back seat.

MONIKA

Its a job appointment you asshole, so I can take care of our daughter, you sure ain't doing any of it.

Jimmy walks all the way to the last step.

3.

JIMMY

So I guess you are taking care of  
her tonight then.

He and Bob walk past her.

MONIKA

I am bringing her tomorrow.

JIMMY

Whatever.

Jimmy and Bob plop into Bob's car and drive away.

3

INT. THE DIVE BAR - NIGHT

3

Jimmy and Bob walk into the bar. It's dark and moody, the clientele is a mixture of grease monkeys and pinup girls. Everyone knows them as they walk in.

Jimmy lights a cigarette.

They sit down at a table. The waitress, POLLY, 28, comes up to them. She is a poster girl for the pinup girl association.

POLLY

What's the matter loverboy, why the  
sour balls.

JIMMY

Polly, where do you want to start?

POLLY

By ordering your usual rumble?

JIMMY

You are too good to me.

POLLY

I know sugarloaf, and I will make  
it all hunky-dory again.

Polly rubs his head.

JIMMY

Yeah all you have to do is take  
Marie for me tomorrow.

BOB

Yeah or take his shift at the  
plant.

4.

POLLY  
Has that girl been bumping you on  
the upside again?

JIMMY  
She is not going to stop any time  
soon.

POLLY  
I told you and I will keep saying  
it. She shimshamed you into that  
rabbit hole.

JIMMY  
Yeah, I fell into that one.

POLLY  
That's why there are DNA test  
munchkin.

JIMMY  
I should take one.

POLLY  
Bob, are you going to order  
anything or are you just going to  
oogle my titts all night?

Bob is caught and he knows it.

BOB  
Uh yeah, sure.

POLLY  
It's all right my kindling, we all  
know they are worth looking at.

She pets him on the cheek and walks away.

BOB  
Eh, I mean, yeah, give me a boob,  
NO, I mean a beer.

Jimmy laughs his ass off.

4 INT. THE DIVE BAR - NIGHT 4  
Jimmy is sits at a table with two of his coworkers, Bill, 31,  
Bob, 35, and HANK, 46.  
Jimmy rings his hand around his empty glass.  
Hank continues his story and the boys are enamored by it



HANK

And there I was standing with my  
bloody fingers, screaming my head  
off.

BOB

Owww

HANK

Blood squirting in all directions  
and pain on levels I did not  
expect.

JIMMY

You are nuts.

HANK

I might be, but they paid out,  
\$250.000 pays for lots of research.

JIMMY

Ok, that's a lot of money.

HANK

17

Probably more than you make in a  
year. More like what you make in 5  
years.

17

JIMMY

Ten actually.

HANK

Here is what I found out. One  
finger is \$250.000, unless its the  
pinky or thumb. They are \$450.000  
Loose more than two and you get an  
extra \$350.000.

BILL

How much for the whole hand?

BOB

Or the head?

They all laugh.

JIMMY

And you did it again?

HANK

The first time I must admit, was  
not all that thought out.

6.

JIMMY  
Seriously?!

HANK  
\$950.000 My friend

Hank puts his hand into the air and its missing a thumb and two fingers.

5 INT. BAR BATHROOM - NIGHT

5

Bob pulls out a little bag with white powder in it.

JIMMY  
That dude is messed up.

BOB  
And how do you whack off with only six fingers.

JIMMY  
Dude, with that much money you don't have to think about jerkin' off. You pay girls to spank it for you.

BOB  
You think he does that?

JIMMY  
Or he's bought one of them fancy electric pumps.

BOB  
I wish I had a fancy one.

Jimmy gathers some of the powder with a key and snorts it.

JIMMY  
Would you do it?

BOB  
I don't know man. Those pumps are kind of impersonal. I would rather pay a girl to shake it.

JIMMY  
I am talking about putting your hand into the machine dumbass.

BOB  
God no! That's painful.

7.

Bob offers Jimmy some of the powder.

6 INT. THE DIVE BAR - NIGHT

6

Bill and Hank watch the backs of Jimmy and Bob stumble to the bathrooms in the distance.

BILL  
You can still go get some more,  
right? You have six left, right?

HANK  
Those fuckers outsmarted me. They  
changed the rules on the game. Now,  
all they have to do to cover their  
own ass is put a warning on the  
machine.

BILL  
Man, they can do that?

HANK  
They sure can.

BILL  
Those bastards would. They will do  
anything to cheat the working class  
out of its rights.

HANK  
It was all a part of the  
settlement.

BILL  
What?

HANK  
That I work for them doing that.  
You buying another round?

7 INT. BAR BATHROOM - NIGHT

7

Bob pisses in one urinal and Jimmy in the other. Jimmy rests  
his hand against the wall to support him self.

JIMMY  
Think about it dude. It's more than  
we will make in our lifetime,  
combined.

8.

BOB  
And think about all the pain meds  
dude. Truckloads of Oxy's,  
Morphine, Roxy's, Vikes and 10's,  
you name it man?

JIMMY  
Mmmmmmm, Morphine.

BOB  
Still takes balls to do it.

JIMMY  
Balls of steel!

BOB  
My balls ain't that big.

Jimmy looks over to the other urinal.

BOB (CONT'D)  
Homo.

Bob turns away without thinking and pees in the corner. Jimmy  
laughs.

8 INT. THE DIVE BAR - NIGHT

8

Jimmy and Bob exit the bathroom and walk back to join Hank  
and Bill.

Jimmy pulls out a number 14 wrench.

JIMMY  
Hank, we're heading out to the  
garage, you want to see Mallory?

HANK  
She any good? You buying?

BOB  
Its Jimmy's machine, we are going  
to put her on the street in the  
morning.

BILL  
Really?

BOB  
Bill, have you been paying any  
attention?

BILL  
Dick.

HANK  
Thanks fellers, I have work in the morning, and that Polly girl has been flashing the green light.

They all look over to Polly. She gives them a wink.

BILL  
Yeah, she would, she likes older men.

JIMMY  
I wish I was older.

BOB  
Can we go now? Or Y'all gonna sit here all night and fantasize about Polly?

Bill gets up and the three of them head for the door.

JIMMY  
Catch you later Hank.

9 EXT. GARAGE - MONTAGE FROM NIGHT TO DAY 9

Bill and Bob leave the garage as the sun is coming up.

10 INT. GARAGE - MORNING 10

Jimmy is working on a car in his garage. Monika walks up to the opening with her daughter, Marie, 3, Jimmy is under the car working.

JIMMY  
What you want?

MONIKA  
I told you I was bringing her, its your weekend Jimmy.

JIMMY  
Say's who?

MONIKA  
We said so.

JIMMY  
Well I am busy.

MONIKA  
You have been working on this car  
since before you met me so I don't  
think taking your daughter for a  
day will hurt your efforts much.

JIMMY  
Well, can't it be some other  
weekend? Mallory is so close to be  
ready.

Jimmy rolls back under the car.

JIMMY (CONT'D)  
Bring her to mom. She would love to  
have her.

Monika steps closer to the car and drops a bag with kids  
toys.

MONIKA  
Time to be daddy.

She grabs a toy from the bag and hands it to Marie.

MONIKA (CONT'D)  
Here love, daddy is going to play  
with you.

Monika pulls him from the car and puts Marie on top of him.

MONIKA (CONT'D)  
Give daddy a kiss.

Marie grabs his fingers.

JIMMY  
This is unfair.

Monika walks out and turns around in the door and smiles.

MONIKA  
Now don't you try to make her into  
a pinup girl or a mechanic, just  
play with her. OK?

11 EXT. JIMMY'S PARENTS HOUSE

11

A small brick house with a neatly kept garden. Jimmy's  
father, VANN, 55, works on the roof.

Jimmy pulls up to the house. He walks around the car and gets  
Marie out of her child seat.

11.

12 INT. JIMMY'S PARENTS HOUSE

12

Jimmy's mother, LISA 53, is playing the piano as Jimmy and Marie walk in.

LISA

Hello Marie, you gonna come play the piano with granny and let daddy work on the roof?

JIMMY

Ehh, well I cant stay for that.

LISA

Marie and me are going to play the piano. I wish you would start playing the piano again.

JIMMY

Mom, I stopped playing the piano when I was ten.

LISA

It's like riding the bike, you can pick it up.

JIMMY

I have to go now.

LISA

Stay a while, get something to eat and help your father with the roof.

JIMMY

Can't, have to go to the bank before work.

LISA

How bad is it?

JIMMY

Its pretty bad, the bank wants \$500 this week, phone is \$300 and I'm a bit behind on paying Monika.

LISA

A bit? I spoke to Monika.

JIMMY

I could really use some support from you guys now.

LISA  
Jimmy, you know that we want to  
help you take care of Marie. But  
your father put his foot down.

JIMMY  
He's not my father.

LISA  
Can we not go there?

She reaches into her purse and hands him three twenty dollar  
bills.

LISA (CONT'D)  
That's all I have.

Vann comes around the corner.

JIMMY  
Thanks mom.

VANN  
You here to help or mooch?

JIMMY  
Going to the bank to take care of  
some business.

VANN  
Lisa, go get me another beer from  
the cooler.

Lisa goes inside for his beer.

VANN (CONT'D)  
The bank called me.

JIMMY  
Yeah, I know, sorry.

VANN  
When are you going to get a grip?

Jimmy fidgets with his belt.

JIMMY  
I said I'm sorry.

VANN  
Its about time to have some action  
follow that, and show that you are  
a man.



JIMMY  
I am a man.

VANN  
A man takes care of his business.

Jimmy walks to the door and opens it up.

JIMMY  
Well if you weren't keeping me here  
I would be down at the bank doing  
right that.

VANN  
Get going then, schoo, I can fix  
this roof on my own, don't need  
your help with that.

13 EXT. JIMMY'S APARTMENT BUILDING - DAY 13

Jimmy pulls up to his building. Two men cross the parking lot  
and put some boxes and bags in a pile.

LANDLORD  
You have 30 minutes to pick up this  
pile of your shit before I call the  
cops on you for trespassing on a  
private property.

JIMMY  
Wait, I gave you a check.

The landlord tears up the three checks and throws them at  
Jimmy's feet.

LANDLORD  
It was worthless. Like your last  
three.

Jimmy tries pick up the torn checks.

JIMMY  
Give me one more chance, please?

LANDLORD  
You have 25 minutes.

The landlord walks away. Jimmy pipcks up a box and starts  
loading his car.

14.

14 EXT. FACTORY - DAY 14

Jimmy parks his junker car crowded with boxes and bags. The clock on the dash reads 10:38.

15 INT. FACTORY ENTRANCE - DAY 15

Jimmy clocks in. His boss Brent stands by the clock.

BRENT  
Didnt we talk about showing up on time, yesterday?

JIMMY  
Yeah, shit happens man. Give me a break, a divine intervention would not have got me here on time.

BRENT  
Oh really, I can smell the Dive spirit. You are taking a piss test today.

JIMMY  
Seriously?

BRENT  
Yes James Hicks, you are.

Brent slams the door to his office, it immediately flies back open as he pokes his head out.

BRENT (CONT'D)  
AND you are working late today. The FTCA inspector is here.

Brent slams the door again. Jimmy looks at the light in the ceiling.

JIMMY  
God, what the fuck have I done to deserve this?

16 INT. FACTORY MACHINE HALL - DAY 16

Jimmy stands by the assembly line. Boxes fly by and hit the wrapping machine. He watches the boxes run by and pretends to pay attention.

15.

17 INT. FACTORY LUNCH ROOM - DAY 17

Jimmy sits with a candy bar and a cup of coffee.

He stares at his right hand that he lays flat on the table.

WILL, 22, darts in from the bathroom.

WILL  
Dude! I got a raise.

JIMMY  
What?

WILL  
Yeah man, I get to drive the  
forklift.

JIMMY  
I was next in line for that job.

WILL  
Yeah, but I got it. Whoop whoop.

18 INT. FACTORY MACHINE HALL - DAY 18

Jimmy stands at the assembly line. He leans forward as the  
boxes rush by.

19 INT. THE DIVE BAR - NIGHT 19

HANK  
One finger is \$250k

Hank raises his hand into the air and its missing a thumb and  
two fingers.

20 INT. FACTORY MACHINE HALL - DAY 20

Brent walks down the floor on the other side of the line.

JIMMY  
Why is Mr. Pimples on the forklift?  
I was next in line for that job.

BRENT  
Oh yeah, I guess if I wanted to use  
a forklift 4 days out of the week  
you would be perfect.

Brent walks away. Jimmy fumes at the machine.

16.

21	INT. THE DIVE BAR - NIGHT	21
	HANK \$250.000 Pays for a lot of research.	
22	INT. FACTORY MACHINE HALL - DAY	22
	Jimmy stands at the assembly line, looks at the wrapping machine. He turns a box. His hand inches closer to the wrapper.  Brent approaches with a mop.	
	BRENT Jimmy the toilets are flooded again.	
23	INT. THE DIVE BAR - NIGHT	23
	HANK \$750.000 My friend	
24	INT. FACTORY MACHINE HALL - DAY	24
	Jimmy stares at the wrapper as his hands roll with every box that passes.	
25	INT. BAR BATHROOM - NIGHT	25
	BOB Would you do it?	
26	INT. FACTORY MACHINE HALL - DAY	26
	Jimmy looks at his hand, then at the boxes, then at the wrapper. The race by faster and faster.	
27	INT. THE DIVE BAR - NIGHT	27
	Hank holds his hand in front of Jimmy.	
28	INT. FACTORY MACHINE HALL - DAY	28
	Will drives by on the forklift and honks.	

Brent stands on the other side of the machine and yells something, raising the plunger angrily.

A sign on the machine reads "Danger you might loose your fingers if you are not careful"

29 INT. BAR BATHROOM - NIGHT

29

Bob pisses in one urinal and Jimmy in the other.

BOB  
With that much money, you never  
have to work again.

30 INT. FACTORY MACHINE HALL - DAY

30

Jimmy puts his hand in the wrapper.

Hank grabs Jimmy's hand as it reaches the machine.

The letters FTCA appear on Hanks jacket.

HANK  
Jimmy, you were not about to do  
anything stupid were you?

JIMMY  
WHAT!

HANK  
Things ain't what they used to be,  
man.

Jimmy looks at Hank and opens his mouth but no words come out.

HANK (CONT'D)  
You almost lost a hand for nothing  
there buddy.

Hank gives him a brotherly hug.

JIMMY  
I was about to loose my hand.

Jimmy moves his fingers. Hank turns of the machine.

HANK  
Come, lets go have some beers and  
reflect upon your stupidity.

Hank leads Jimmy away from the machine.

JIMMY  
One, two, three, four, five...I  
still have all of them.

HANK  
Yeah and I told you how much they  
are worth, at the right place. Not  
here.

JIMMY  
One, Two, Three...

Hank and Jimmy walk out of the factory.

31 EXT. FACTORY - DAY

31

Hank and Jimmy walk out of the factory.

Jimmy grabs Hank and pushes him to the wall.

JIMMY  
You were going to have me cut my  
hand off!

HANK  
I just saved your hand dumbass. You  
would be on the floor, bleeding if  
it had not been for me.

JIMMY  
You made me do it. You sold me the  
idea at the bar!

HANK  
Look at you, you degenerate  
dickmouth. It's always someone  
else's fault and here you are  
attacking a cripple who just saved  
your ass.

JIMMY  
I don't need no saving!

HANK  
You do right now, cause if you  
don't let me go, I am going to walk  
right in there and tell Mr. Brent  
what just went down.

Jimmy releases his grip on Hank.

HANK (CONT'D)  
 There's a boy. Now go home take a shower, go have a beer and blow your wad or whatever the fuck it is that you do with your pathetic excuse for a life. I'll cover for your piss test, but from here on you think about me whenever you use them fingers of yours.

Jimmy backs up to the hood of his car and slumps down on it.  
 Hank walks back into the factory.

Jimmy leans to the side of his car and pukes.

32 INT. CAR DRIVING MONTAGE - DAY 32

Jimmy drives his car. Cries, screams, laughs, cries.

33 INT. GARAGE - DAY 33

Jimmy stands in the garage, solemnly studies his car. He pulls out a bottle of beer from the fridge and opens it. Takes a swig and puts it down.

He takes up a box and pulls a fresh part from it.

34 INT. GARAGE - DAY 34

Jimmy holds Marie's hands and spins her.

35 INT. GARAGE - DAY 35

With a little tinkering, he gets the part in and goes to the driver seat to start it up.

The beer bottle sits on the counter.

He starts the car and it revs up.

36 INT. GARAGE - DAY 36

Jimmy and Marie play in the garage.

They sit down and play Happy Hungry Hippos.

She grabs his fingers.

37 INT. GARAGE - DAY 37  
 Jimmy cries tears of sadness.  
 He gathers himself and walks over to the beer and vodka flask. Picks them up and pours them out.  
 He gets in his old car and drives off.

38 EXT. PAWN SHOP - DAY 38  
 Jimmy parks his car and walks into the shop.

39 EXT. USED CAR DEALERSHIP - DAY 39  
 Jimmy exchanges money with a man, shakes hands and walks away, his junker car left behind.

40 EXT. BIKE STORE - DAY 40  
 Jimmy exits the store with a used bike. He clumsily pedals away.

41 EXT. GARAGE - NIGHT 41  
 Jimmy is by the garage shaking hands with a older man.

42 EXT. BEACH - NIGHT 42  
 Jimmy rides his bike into the sand and drops it. Starts walking towards the sea and taking off his clothes.  
 Jimmy walks into the ocean.

43 EXT. BEACH - MORNING 43  
 Jimmy's body is laying on the beach.  
 He opens his eyes, looks into the sky and smiles.

JIMMY  
 I don't deserve this.

44 EXT. MONIKA'S HOUSE - MORNING 44  
 Jimmy pulls up to the house on his bicycle.



Monika answers the door.

MONIKA  
What you want? I told you I don't  
want you coming over here.

JIMMY  
I know. I am here to tell you that  
I am sorry.

MONIKA  
So what you need this time?

JIMMY  
I have wronged you and our baby and  
I would like to make it right.

MONIKA  
Well, why don't you start by paying  
your child support.

Jimmy reaches into his pocket and pulls out a bundle of cash.

JIMMY  
I will. Here is twelve hundred  
bucks, it's a start.

MONIKA  
Where the fuck did you get that  
kind of money? If this is drug  
money, I ain't having any of it.

JIMMY  
I sold some of my tools and stuff.

Monika stands in disbelief, jaw dropped. Jimmy hands her the  
keys to his car.

JIMMY (CONT'D)  
And I want you to take Mallory.

Monika pinches herself.

JIMMY (CONT'D)  
And if you want to go out on a  
date, or something with the girls,  
I'd be happy to spend some time  
with my daughter.

MONIKA  
You baby-sit?

22.

JIMMY  
Well it's my daughter so  
technically its not baby-sitting.

Jimmy walks towards his bicycle.

MONIKA  
You gone postal?

JIMMY  
Actually, I have never felt more  
sane than right now.

Monika sees the bicycle.

MONIKA  
You on a bicycle?

Jimmy climbs onto his bicycle and rolls down the street  
whistling *Walking To New Orleans*.

45 INT. JIMMY'S PARENTS HOUSE 45

Jimmy's parents wake up to the noise of a piano playing.

VANN  
What in the hell is going on?

46 INT. JIMMY'S PARENTS HOUSE 46

Vann Lisa walk into the living room and see Jimmy and Marie  
playing the piano.

FADE TO BLACK.

The end

## **Appendix B: Budget**

Production: "Fingers"

Director: JonGunnar Gylfason

Producer: JonGunnar Gylfason/KD Amond/Lulu Marcil

Acct#	Category Description	Page	Total
1000	Story and Rights	1	\$2,480
1100	Producers	1	\$4,000
1200	Directors	1	\$2,000
1300	Cast	1	\$4,341
1400	Above-The-Line Travel/Other	2	\$200
<b>Total Above-The-Line</b>			<b>\$13,021</b>
1500	Production Staff	3	\$8,200
1600	Extra Talent	3	\$1,200
1700	Art Department	3	\$1,600
1800	Set Dressing	4	\$1,650
2000	Props	4	\$1,100
2100	Special Effect	5	\$600
2200	Wardrobe	5	\$1,850
2300	Makeup and Hairdressing	6	\$850
2400	Set Construction	6	\$200
2500	Set Lighting	6	\$2,750
2600	Camera	7	\$3,350
2700	Production Sound	7	\$3,705
2800	Locations	8	\$1,835
2900	Transportation	9	\$100
3000	Production Film & Lab	9	\$400
<b>Total Production</b>			<b>\$29,390</b>
3400	Editing	10	\$2,503
3500	Music	10	\$0
3600	Post Production Sound	10	\$2,325
3700	Post Production Film & Lab	10	\$199
3800	Titles & Opticals	11	\$250
<b>Total Post Production</b>			<b>\$5,277</b>
3900	Insurance	12	\$200
4000	Publicity	12	\$250
<b>Total Other</b>			<b>\$450</b>
<b>Total Above-The-Line</b>			<b>\$13,021</b>
<b>Total Below-The-Line</b>			<b>\$35,117</b>
<b>Total Above and Below-The-Line</b>			<b>\$48,138</b>
<b>Total Fringes</b>			<b>\$0</b>
<b>Grand Total</b>			<b>\$48,138</b>

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
<b>1000 Story and Rights</b>							
1001	Writer Fee						
	Final Draft	1		1	2,000	\$2,000	
	Total						\$2,000
1002	Story Rights						\$0
1003	Script Registration						\$0
1004	Copyright						
	Copyright Registration	1		1	30	\$30	
	Total						\$30
1010	Supplies						
	Script and Document Printing	1		1	200	\$200	
	Script Timing	1		1	250	\$250	
	Total						\$450
<b>Account Total for 1000</b>							<b>\$2,480</b>
<b>1100 Producers</b>							
1101	Executive Producer						
		1		1	4,000	\$4,000	
	Total						\$4,000
1102	Associate Producer						\$0
1130	Producer Misc. Expenses						\$0
<b>Account Total for 1100</b>							<b>\$4,000</b>
<b>1200 Directors</b>							
1201	1st Unit Director						
	Director	1		1	2,000	\$2,000	
	Total						\$2,000
1202	2nd Unit Director						\$0
1203	Choreographer						\$0
1230	Miscellaneous Expenses						\$0
<b>Account Total for 1200</b>							<b>\$2,000</b>
<b>1300 Cast</b>							
1301	Principal Players						
	Jimmy	1	Flat	1	500	\$500	
	Monica	1	Flat	1	100	\$100	
	Brent						
	Will						
	Hank	1	Flat	1	400	\$400	
	Bob						
	Bill	1	Flat	1	100	\$100	

Fingers

## Continuation of Account 1301

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Total						\$1,100
1302	Supporting Players						
		0	Days	3	75	\$0	
		0	Days	3	75	\$0	
		0	Days	2	75	\$0	
		0	Days	3	75	\$0	
	Total						\$0
1307	Cast Looping & Expenses						
	Looping	1		1	2,000	\$2,000	
	Total						\$2,000
1308	SAG Costs						
	SAG Costs	1		1	1,241	\$1,241	
	Total						\$1,241
1330	Miscellaneous Expenses						\$0
<b>Account Total for 1300</b>							<b>\$4,341</b>
<b>1400 Above-The-Line Travel/Other</b>							
1501	Other						
	Gas for location scouts	1		1	200	\$200	
	Total						\$200
<b>Account Total for 1400</b>							<b>\$200</b>
<b>Total Above-The-Line</b>							<b>\$13,021</b>

Fingers

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
<b>1500 Production Staff</b>							
1501	Unit Production Manager						
	Prep	1	Week	1	700	\$700	\$1,475
	Shoot and Wrap	1	Week	1	775	\$775	
	Total						
1502	1st Assistant Director						
	Prep	1	Day	4	150	\$600	\$4,350
	Shoot	1	Day	5	750	\$3,750	
	Total						
1503	Production Coordinator						
	Prep	1	Week	1	75	\$75	\$575
	Shoot	1	Day	5	100	\$500	
	Total						
1504	Script Supervisor						
	Prep	1	Day	1	100	\$100	\$600
	Shoot	1	Day	5	100	\$500	
	Total						
1507	Production Assistants						
	PA #1 Prep	1	Day	1	75	\$75	\$900
	PA #1 Shoot	1	Day	5	75	\$375	
	PA #2 Prep	1	Day	1	75	\$75	
	PA #2 Shoot	1	Day	5	75	\$375	
	Total						
1508	Location Manager						
	Locations manager	1	Day	6	50	\$300	\$300
	Total						
1511	Purchases						\$0
1530	Miscellaneous Expenses						\$0
<b>Account Total for 1500</b>							<b>\$8,200</b>
<b>1600 Extra Talent</b>							
1602	General Background						
	Background Extras	10	Days	1	60	\$600	\$1,200
	Casting Fee	1		1	600	\$600	
	Total						
1604	Fittings/Interviews						\$0
<b>Account Total for 1600</b>							<b>\$1,200</b>
<b>1700 Art Department</b>							
1701	Production Designer						
	Production Designer	1	Week	1	800	\$800	\$1,100
	Assistant	1	Week	1	300	\$300	
	Total						

Fingers

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
1703	Set Designers						
		1		1	100	\$100	
	Total						\$100
1704	Production Assistants						\$0
1711	Purchases						
	Total						\$0
1713	Art Department Rentals						
	Total						\$0
1730	Miscellaneous Expenses						
	Art Department Materials	1		1	400	\$400	
	Total						\$400
<b>Account Total for 1700</b>							<b>\$1,600</b>
<b>1800 Set Dressing</b>							
1801	Set Decorator						
	Prep	1	Day	2	100	\$200	
	Shoot	1	Day	5	150	\$750	
	Total						\$950
1802	On-set Dresser						
		1	Week	1	100	\$100	
	Total						\$100
1811	Purchases						
	Misc items	1		1	400	\$400	
	Total						\$400
1813	Rentals						
		1		1	200	\$200	
	Total						\$200
1814	Loss & Damage						\$0
1830	Miscellaneous Expense						\$0
<b>Account Total for 1800</b>							<b>\$1,650</b>
<b>2000 Props</b>							
2001	Propmaster						
		1		1	100	\$100	
	Total						\$100
2011	Purchases						
	Misc Items	1	1	1	800	\$800	
	Total						\$800
2013	Rentals						\$0
2014	Loss & Damage						

Fingers



## Continuation of Account 2014

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Misc	1		1	100	\$100	
	Total						\$100
2030	Miscellaneous Expenses						
	Misc	1		1	100	\$100	
	Total						\$100
<b>Account Total for 2000</b>							<b>\$1,100</b>
<b>2100 Special Effect</b>							
2101	Special Effects Foreman						
		1		1	100	\$100	
	Total						\$100
2111	Purchases						
	Prosthetic hand	1		1	500	\$500	
	Total						\$500
2113	Rentals						\$0
2130	Miscellaneous Expenses						\$0
<b>Account Total for 2100</b>							<b>\$600</b>
<b>2200 Wardrobe</b>							
2202	Lead Costumers						
	Costume Specialist	1	Week	2	500	\$1,000	
	Total						\$1,000
2210	Materials/Supplies						
	Hank	1		1	50	\$50	
	Jimmy	1		1	200	\$200	
	Monica	1		1	100	\$100	
	Waitress at bar	1		1	100	\$100	
	Bill	1		1	50	\$50	
	Bob	1		1	50	\$50	
	Brent	1		1	100	\$100	
	Will	1		1	100	\$100	
	Total						\$750
2211	Purchases						\$0
2213	Rentals						
	Wardrobe Rentals	1		0	100	\$0	
	Total						\$0
2214	Loss & Damage						
		1		0	100	\$0	
	Total						\$0
2230	Miscellaneous Expense						

Fingers

## Continuation of Account 2230

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Misc	1		1	100	\$100	
	Total						\$100
<b>Account Total for 2200</b>							<b>\$1,850</b>
<b>2300 Makeup and Hairdressing</b>							
2301	Key Makeup Artist						
	Key Make-up	1	Week	1	500	\$500	
	Total						\$500
2302	Head Hair Stylist						
		1	Day	2	50	\$100	
	Total						\$100
2311	Purchases						
	Materials for make up and hair	1		1	50	\$50	
	Total						\$50
2313	Rentals						\$0
2314	Loss and Damages						
		1		1	100	\$100	
	Total						\$100
2330	Miscellaneous Expenses						
		1		1	100	\$100	
	Total						\$100
<b>Account Total for 2300</b>							<b>\$850</b>
<b>2400 Set Construction</b>							
2401	Construction Coordinator						\$0
2404	Trash Removal						
		1		1	100	\$100	
	Total						\$100
2410	Materials & Supplies						
	Junk and items for Jimmy's car and apartment	1	1	1	100	\$100	
	Total						\$100
2413	Equipment Rentals						\$0
2414	Loss & Damages						\$0
2430	Misc. Expenses						\$0
<b>Account Total for 2400</b>							<b>\$200</b>
<b>2500 Set Lighting</b>							
2501	Gaffer						
	Gaffer	1	Week	1	625	\$625	
	Total						\$625
2502	Best Boy						
	Best Boy	1	2	1	625	\$625	

Fingers

## Continuation of Account 2502

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Total						\$625
2511	Purchases						
	Expendables	1		1	100	\$100	
	Total						\$100
2513	Rentals						
	Box Rentals	1	Day	4	300	\$1,200	
	Total						\$1,200
2514	Loss & Damages						\$0
2530	Miscellaneous Expenses						
		1		1	200	\$200	
	Total						\$200
<b>Account Total for 2500</b>							<b>\$2,750</b>
<b>2600 Camera</b>							
2601	Director of Photography						
	Director of Photography	1	Day	5	150	\$750	
	Total						\$750
2602	Camera Operator						
	Camera Operator	1	Day	5	75	\$375	
	Total						\$375
2603	1st Asst. Cameraman						
	Assistant Camera	1	Day	5	75	\$375	
	Total						\$375
2604	2nd Asst. Cameraman						
		1		1	50	\$50	
	Total						\$50
2605	Still Photographer						
	Still Photographer	1	Day	5	50	\$250	
	Total						\$250
2611	Purchases						
	Misc	1		1	200	\$200	
	Total						\$200
2613	Rentals						
	Sony EX3 Rental	1	Day	5	250	\$1,250	
	Total						\$1,250
2614	Loss, Damage, & Repair						
		1		1	50	\$50	
	Total						\$50
2630	Miscellaneous Expenses						
		1		1	50	\$50	
	Total						\$50
<b>Account Total for 2600</b>							<b>\$3,350</b>
<b>2700 Production Sound</b>							

Fingers

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
2701	Production Mixer						
	Prep	1	Day	1	100	\$100	
	Shoot	1	Day	5	150	\$750	
	Total						\$850
2702	Boom Operator						
	Boom Operator	1	Day	4	100	\$400	
	Total						\$400
2704	Walkie Talkies						
	6 walkie talkies on Ebay	1	0	1	140	\$140	
	Total						\$140
2710	Sound Equip. Supplies						
	Batteries	12	Pack	1	20	\$240	
	Total						\$240
2711	Sound Equip. Purchases						\$0
2713	Sound Equip. Rentals						
	Rental Rate	1	Day	5	395	\$1,975	
	Total						\$1,975
2714	Loss & Damage						\$0
2730	Miscellaneous Expenses						
		1		1	100	\$100	
	Total						\$100
<b>Account Total for 2700</b>							<b>\$3,705</b>
<b>2800 Locations</b>							
2801	Site Rentals, Fees, & Permits						
	Motel	1	Day	1	150	\$150	
	Garage						
	Factory	1	Day	1	300	\$300	
	Bar	1	Day	1	150	\$150	
	Total						\$600
2803	Scouting Expenses						
	Gas	1		1	50	\$50	
	Total						\$50
2804	First Aid & Medical Services						
	First aid kit	1		1	25	\$25	
	Total						\$25
2805	Location Employees						
	Factory workers	1	Day	0	100	\$0	
	Total						\$0

Fingers

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
2806	Catered Meals						
	Food	15	People	8	8	\$960	
	Total						\$960
2811	Purchases						
	Snack - Trail mix and fruits	1		1	100	\$100	
	Total						\$100
2813	Rentals						\$0
2814	Loss & Damages						
	Misc Damages						
	Total						\$0
2830	Miscellaneous Expenses						
		1		1	100	\$100	
	Total						\$100
<b>Account Total for 2800</b>							<b>\$1,835</b>
<b>2900 Transportation</b>							
2907	Gas, Oil & Vehicle Washes						
	Gas	1	Tanks	2	50	\$100	
	Total						\$100
2914	Loss & Damages						\$0
2930	Miscellaneous Expenses						\$0
<b>Account Total for 2900</b>							<b>\$100</b>
<b>3000 Production Film &amp; Lab</b>							
3007	Digital Film Media						
	Hard Drives	1	Dives	2	150	\$300	
	Total						\$300
3030	Miscellaneous Expense						
	Misc	1		1	100	\$100	
	Total						\$100
<b>Account Total for 3000</b>							<b>\$400</b>
<b>Total Production</b>							<b>\$29,390</b>

Fingers

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
<b>3400 Editing</b>							
3401	Editor						
	Editor	1	Week	1	2,000	\$2,000	
	Total						\$2,000
3411	Purchases						
	Screening Copies	1	Allow	1	100	\$100	
	Video Masters/Safeties	3	Allow	1	51	\$153	
	Videotape Stocks/Dubs	1	Allow	1	250	\$250	
	Total						\$503
3430	Miscellaneous Expenses						\$0
<b>Account Total for 3400</b>							<b>\$2,503</b>
<b>3500 Music</b>							
3501	Clearances						
	Rumblefish	1	Songs	3	0	\$0	
	Total						\$0
3530	Miscellaneous Expenses						\$0
<b>Account Total for 3500</b>							<b>\$0</b>
<b>3600 Post Production Sound</b>							
3613	Rentals						
	Off-line Editing System	1	Week	1	800	\$800	
	On-line Editing System	1	Week	1	350	\$350	
	Total						\$1,150
3603	Foley and EFX Recording						
	ADR & Foley	1	Hour	5	200	\$1,000	
	Foley Artist	1	Hour	5	35	\$175	
	Total						\$1,175
3630	Miscellaneous Expenses						
	Misc						
	Total						\$0
<b>Account Total for 3600</b>							<b>\$2,325</b>
<b>3700 Post Production Film &amp; Lab</b>							
3706	Duplication						
	DVD with case	100	DVD	1	1.99	\$199	
	Total						\$199
3713	Rentals						\$0
3730	Miscellaneous Expenses						
	Misc						
	Total						\$0

Fingers

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
<b>Account Total for 3700</b>							<b>\$199</b>
<b>3800 Titles &amp; Opticals</b>							
3801	Titles						
	Titles	1	Allow	1	250	\$250	
	Total						\$250
<b>Account Total for 3800</b>							<b>\$250</b>
<b>Total Post Production</b>							<b>\$5,277</b>

Fingers

Acct#	Description	Amt	Units	X	Rate	Sub T	Total
<b>3900 Insurance</b>							
3901	Cast Insurance						\$0
3902	Negative Insurance						\$0
3903	Extra Expense						\$0
3930	Miscellaneous Expense						
	Producer's Entertainment Package	1	Allow	1	200	\$200	
	Total						\$200
<b>Account Total for 3900</b>							<b>\$200</b>
<b>4000 Publicity</b>							
4001	Publicist						\$0
4002	Film Festivals						
	Registration	1		10	25	\$250	
	Total						\$250
4003	Marketing Materials						\$0
4030	Miscellaneous Expenses						\$0
<b>Account Total for 4000</b>							<b>\$250</b>
<b>Total Other</b>							<b>\$450</b>

Fingers



Acct#	Description	Amt	Units	X	Rate	Sub T	Total
	Total Above-The-Line						\$13,021
	Total Below-The-Line						\$35,117
	Total Above and Below-The-Line						\$48,138
	Total Fringes						\$0
	Grand Total						\$48,138

Fingers

## **Appendix C: Talent Release forms**

 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: <u>Fingers</u>	
PRODUCER: <u>Kel Arnold</u>	DIRECTOR: <u>Jon Gunnar Gylfason</u>	

### ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled Fingers the "Picture").

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

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

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

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

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

Name:	<u>Gabe Begnaud</u>	
Address:	<u>1934 Dauphine St. New Orleans LA</u> <u>70116</u>	
Telephone:	<u>(504) 322-5696</u>	
Signature	<u>[Signature]</u>	Date <u>3-10-2011</u>
Character Name:	<u>Will</u>	
Producer Signature	<u>[Signature]</u>	225-200-3123
	<u>3-20-2011</u>	<u>[Signature]</u>
	Date	Producer Telephone

 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: <u>FINGERS</u>
PRODUCER: <u>KD Amend</u>	DIRECTOR: <u>Don Gunnar Gylfason</u>

### ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled FINGERS the "Picture").

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

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

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

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

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

Name:	<u>Michelle West</u>	
Address:	<u>1408 Irene Dr. Metairie LA 70001</u>	
Telephone:	<u>504-259-5380</u>	
Signature	<u>Michelle West</u>	Date <u>3-20-2011</u>
Character Name:	<u>Waitress</u>	
Producer Signature	<u>[Signature]</u>	Date <u>3-20-2011</u> Producer Telephone <u>225-200-3123</u>

 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: <u>Fingers</u>	
PRODUCER: <u>KD Amund</u>	DIRECTOR: <u>Jon Gunnar</u>	

### **ACTOR RELEASE FORM**

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled Fingers the "Picture").

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

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

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

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

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

Name:	<u>TAN Hoch</u>	
Address:	<u>2477 Burgundy New Orleans, LA 70116</u>	
Telephone:	<u>504-258-8706</u>	
Signature	<u>[Signature]</u>	Date <u>3-20-2011</u>
Character Name:	<u>Jimmy</u>	
Producer Signature	<u>[Signature]</u>	Date _____ Producer Telephone <u>225-280-3123</u>



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

PROD. #:	PRODUCTION TITLE: <u>FINGERS</u>
PRODUCER: <u>Kd Among</u>	DIRECTOR: <u>Jongunnar Gylfason</u>

### ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled FINGERS the "Picture").

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

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

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

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

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

Name: Terry MacNeal  
Address: 2401 Kildeer New Orleans LA 70002  
Telephone: 504-283-1940  
Signature: Terry MacNeal Date: 10/30/10  
Character Name: BRENT  
Producer Signature: Kd Among Date: 10-2-10 Producer Telephone: (225) 200-3123



 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: <u>Fingers</u>
PRODUCER: <u>KD Amord</u>	DIRECTOR: <u>Jon Gunnar Gylfason</u>

### ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled Fingers the "Picture").

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

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

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

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

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

Name: Charles "Chuck" Rooney

Address: 40031 Grill Drive

Telephone: (985)-320-0191

Signature Charles Rooney Date 10/27/10

Character Name: VAN

[Signature] 3-20-2011 225-200-3123

Producer Signature Date Producer Telephone

 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: <u>Fingers</u>
PRODUCER: <u>Kel Ammons</u>	DIRECTOR: <u>Jon Gunnar Gylfason</u>

### ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled Fingers the "Picture").


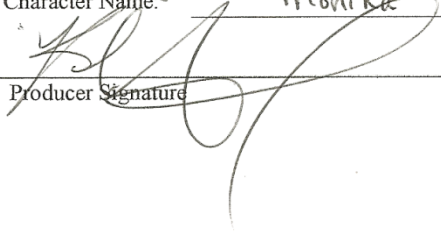
I hereby grant to the UNO Film, Theatre, and Communication Arts, its successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness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

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

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

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

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

Name:	<u>Ashlon Leigh</u>	
Address:	<u>922 N. Rendon St.</u>	
	<u>NO LA 70119</u>	
Telephone:	<u>504.339.6772</u>	
Signature		Date <u>March 20, 2011</u>
Character Name:	<u>Monika</u>	
Producer Signature		225-200-3123
	Date	Producer Telephone



 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: <u>Fingers</u>
PRODUCER: <u>Kd Amund</u>	DIRECTOR: <u>Jon Gunnar Gyllfason</u>

### ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled Fingers the "Picture").

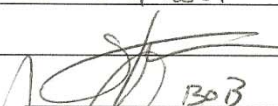
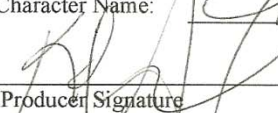
I hereby grant to the UNO Film, Theatre, and Communication Arts, its successors, assigns and licensees the perpetual right to use, as you may desire, all still and motion pictures and sound track recordings and records which you may make of me or of my voice, and the right to use my name or likeness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

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

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

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

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

Name:	<u>Sebastian Rossi</u>	
Address:	<u>441 Maple Ave.</u> <u>Metairie, LA 70005</u>	
Telephone:	<u>281 224-0821</u>	
Signature		Date <u>10/25/10</u>
Character Name:	<u>Bob</u>	
Producer Signature		Date <u>10-23-10</u>
		Producer Telephone <u>1225 200-025</u>



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

PROD. #:	PRODUCTION TITLE: <u>FINGERS</u>
PRODUCER: <u>Edmond</u>	DIRECTOR: <u>Jongunnar Gylfason</u>

### ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, silhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled FINGERS the "Picture").

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

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

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

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

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

\*Actor is a minor. Parents signature required

Name: Sophia Miller  
Address: 8069 Darlene Avenue  
Denham Springs, LA 70706  
Telephone: (225) 667-5867  
Signature: [Signature] Date: 10-2-10  
Character Name: Marie  
Producer Signature: [Signature] Date: 10-2-10 Producer Telephone: (225)-200-3123

 <p>The University of New Orleans Film Program</p>	The University of New Orleans Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

PROD. #:	PRODUCTION TITLE: <u>Fingers</u>	
PRODUCER: <u>Kd Amond</u>	DIRECTOR: <u>Jon Gunnar Gylfason</u>	

### ACTOR RELEASE FORM

To Whom It May Concern:

I (the undersigned) hereby grant to the UNO Film, Theatre, and Communication Arts the right to photograph me and to record my voice, performances, poses, actions, plays and appearances, and use my picture, photograph, msilhouette and other reproductions of my physical likeness in connection with the student motion picture tentatively entitled Fingers the "Picture").

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

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

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

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

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

Name:	<u>Garnett Allan</u>	
Address:	<u>38281 Welsh Drive</u>	
	<u>Prariville, LA 70769</u>	
Telephone:	<u>225 - 715 - 9431</u>	
Signature	<u>Garnett Allan</u>	Date <u>10/27/10</u>
Character Name:	<u>Bill</u>	
Producer Signature	<u>Kd Amond</u>	225-200-3123
	Date	Producer Telephone

## **Appendix D: Schedule**



## SETUP AND REHERSAL ON MOVES 2:00

Sheet 46 2/8 pgs	46A WS	INT	Jimmy's parents house WS Jimmy and Marie play the piano in th	Est. Time :30	Cast Members: Jimmy, Lisa, Marie, Vann	Camera Dolly
Sheet 191 2/8 pgs	46B XCU- MS-WS-LS-	INT	Jimmy's parents house XCU-MS-WS-LS-XL Jimmy and Marie pli	Est. Time 1:30	Cast Members: Jimmy, Lisa, Marie, Vann	Camera Dolly
Sheet 192 2/8 pgs	46C MS	INT	Jimmy's parents house MS Jimmy and Marie play the piano in th	Est. Time :20	Cast Members: Jimmy, Lisa, Marie, Vann	
Sheet 11 1/8 pgs	11A LS-WS- MS From	EXT	Jimmy's parents house LS-WS-MS Crane from roof and down	Est. Time :20	Cast Members: Jimmy, Lisa, Marie, Vann	Camera Jib
Sheet 107 1/8 pgs	11B LS From Roof	EXT	Jimmy's parents house LS from roof and down, coverage	Est. Time :10	Cast Members: Jimmy, Lisa, Marie, Vann	
Sheet 12 2 3/8 pgs	12A WS	INT	Jimmy's parents house WS Master of living room action	Est. Time :30	Cast Members: Jimmy, Lisa, Marie, Vann	
Sheet 108 1 3/8 pgs	12B MS-Lisa	INT	Jimmy's parents house MS Lisa ends with her going out for beer	Est. Time :15	Cast Members: Jimmy, Lisa, Marie, Vann	

## LUNCH 1:00

Sheet 109 2 3/8 pgs	12C MS- Jimmy	INT	Jimmy's parents house MSJimmy	Est. Time :15	Cast Members: Jimmy, Lisa, Marie, Vann	
Sheet 110 6/8 pgs	12D CU-Lisa	INT	Jimmy's parents house CU Lisa	Est. Time :15	Cast Members: Jimmy, Lisa, Marie, Vann	
Sheet 111 1 6/8 pgs	12E CU- Jimmy	INT	Jimmy's parents house CU Jimmy	Est. Time :15	Cast Members: Jimmy, Lisa, Marie, Vann	
Sheet 112 1 pgs	12V MS- Vann	INT	Jimmy's parents house MS Vann	Est. Time :20	Cast Members: Jimmy, Lisa, Marie, Vann	
Sheet 113 1 pgs	12K CU- Jimmys	INT	Jimmy's parents house CU Jimmys hands taking the money, fight	Est. Time :10	Cast Members: Jimmy, Lisa, Marie, Vann	
Sheet 45 1/8 pgs	45A MS Bed	INT	Jimmy's parents house MS front of the bed, Lisa and Vann wake	Est. Time :20	Cast Members: Lisa, Vann	
Sheet 190 1/8 pgs	45B MS Lisa	INT	Jimmy's parents house MS Lisa wakes up to the piano	Est. Time :20	Cast Members: Lisa, Vann	

## WRAP :30

End of Shooting Day 1 -- Saturday, October 2, 2010 -- 11 7/8 Pages -- Time Estimate: 9:00

Sheet 195 4/8 pgs	44PU LS- WS-MS	EXT	Monika's house WS-MS Jimmy comes down the street or	Est. Time 1:30	Cast Members: Jimmy	Camera St
----------------------	-------------------	-----	--------------------------------------------------------	-------------------	---------------------	--------------

## SETUP 2:00

Sheet 189 4/8 pgs	44K LS-WS- MS Jimmy	EXT Mornin'	Monika's house LS-WS-MS Jimmy gets on his bike and h	Est. Time :30	Cast Members: Jimmy, Monika	Camera St	
Sheet 194 4/8 pgs	44L LS-WS- MS Jimmy	EXT Mornin'	Monika's house WS-MS Jimmy comes down the street or	Est. Time :30	Cast Members: Jimmy, Monika	Camera St	
Sheet 44 1 4/8 pgs	44A LS-WS- MS Jimmy	EXT Mornin'	Monika's house WS-MS Jimmy pulling up to the house ar	Est. Time :30	Cast Members: Jimmy, Monika		
Sheet 181 1 4/8 pgs	44B MS Jimmy OTS	EXT Mornin'	Monika's house MS-OTS Jimmy	Est. Time :15	Cast Members: Jimmy, Monika		
Sheet 182 1 4/8 pgs	44C MS Monika OTS	EXT Mornin'	Monika's house MS-OTS monika	Est. Time :15	Cast Members: Jimmy, Monika		

## LUNCH 1:00

Sheet 183 5/8 pgs	44D XCU Jimmy	EXT Mornin'	Monika's house XCU Jimmy	Est. Time :15	Cast Members: Jimmy, Monika		
Sheet 184 2/8 pgs	44E XCU Monika	EXT Mornin'	Monika's house XCU Monika	Est. Time :15	Cast Members: Jimmy, Monika		
Sheet 185 2/8 pgs	44F CU Cash	EXT Mornin'	Monika's house CU cash	Est. Time :10	Cast Members: Jimmy, Monika		
Sheet 186 1/8 pgs	44G CU Keys	EXT Mornin'	Monika's house CU Keys	Est. Time :10	Cast Members: Jimmy, Monika		
Sheet 187 1 1/8 pgs	44G CU Monika	EXT Mornin'	Monika's house CU Monika	Est. Time :15	Cast Members: Jimmy, Monika		
Sheet 188 1 1/8 pgs	44H CU Jimmy	EXT Mornin'	Monika's house CU Monika	Est. Time :15	Cast Members: Jimmy, Monika		

## WRAP :30

End of Shooting Day 2 -- Sunday, October 3, 2010 -- 9 4/8 Pages -- Time Estimate: 8:20

## PICKUP DAY

End of Shooting Day 3 -- Thursday, October 7, 2010 -- Pages -- Time Estimate: 0:00

## 1/2 CREW

## SETUP 0:30

Sheet 38 1/8 pgs	38A LS Master	EXT Day	Pawn shop LS of pawn shop	Est. Time :30	Cast Members: Jimmy		
Sheet 173 1/8 pgs	38B MS Cover	EXT Day	Pawn shop MS Jimmy walking in with tools	Est. Time :30	Cast Members: Jimmy		

Company move 0:30

SETUP 0:30

Sheet 39 1/8 pgs	39A LS Master	EXT Day	Used car dealership Ls Master Parking car walking in with too	Est. Time :30	Cast Members: Jimmy		
Sheet 174 1/8 pgs	39B MS Cover	EXT Day	Used car dealership MS Jimmy at the used car dealership	Est. Time :30	Cast Members: Jimmy		

Company move 0:30

SETUP 0:30

Sheet 40 1/8 pgs	40A LS Jimmy	EXT Day	Bike store LS Jimmy walks out of a bike store	Est. Time :30	Cast Members: Jimmy		
Sheet 175 1/8 pgs	40B MS Bike store	EXT Day	Bike store MS Jimmy walks out of a bike store and I	Est. Time :30	Cast Members: Jimmy		

WRAP :30

LUNCH 1:00

End of Shooting Day 4 -- Friday, October 8, 2010 -- 6/8 Pages -- Time Estimate: 7:00

SETUP 1:00

Sheet 41 2/8 pgs	42A WS Jimmy	EXT Night	Beach WS Jimmy walking into the ocean	Est. Time :20	Cast Members: Jimmy		
Sheet 176 2/8 pgs	42B MS Jimmy	EXT Night	Beach MS Jimmy walking into the ocean	Est. Time :20	Cast Members: Jimmy		
Sheet 177 2/8 pgs	42D MS Jimmy	EXT Night	Beach MS Jimmy walking into the ocean	Est. Time :20	Cast Members: Jimmy	Camera St	
Sheet 178 2/8 pgs	42C CU Bike	EXT Night	Beach CU bike dropping into the sand	Est. Time :15	Cast Members: Jimmy	Camera St	

SETUP 0:30

Sheet 43 2/8 pgs	43A WS Jimmy	EXT Morning	Beach WS Jimmy wakes up on the beach	Est. Time :15	Cast Members: Jimmy		
Sheet 179 2/8 pgs	43B MS Jimmy	EXT Morning	Beach MS Jimmy wakes up on the beach	Est. Time :15	Cast Members: Jimmy		
Sheet 180 2/8 pgs	43C CU Jimmy	EXT Morning	Beach CU Jimmy wakes up on the beach, finger	Est. Time :15	Cast Members: Jimmy		



**Company move 1:00**

**LUNCH 1:00**

**SETUP 1:00**

Sheet 32 1/8 pgs	32A MS Jimmy	INT Day	Car driving montage MS Master	Est. Time :30	Cast Members: Brent, Jimmy	Camera Hoste
Sheet 157 1/8 pgs	32B MS Jimmy	INT Day	Car driving montage MS Jimmy Overcranked	Est. Time :30	Cast Members: Brent, Jimmy	Camera Hoste
Sheet 158 1/8 pgs	32C CU Jimmy	INT Day	Car driving montage MS Jimmy Overcranked	Est. Time :30	Cast Members: Brent, Jimmy	Camera Hoste
Sheet 159 1/8 pgs	32C MS Jimmy	INT Day	Car driving montage MS Jimmy Hood mount	Est. Time :30	Cast Members: Brent, Jimmy	Camera Hood
Sheet 160 1/8 pgs	32C CU Jimmy	INT Day	Car driving montage CU Jimmy Hood mount	Est. Time :30	Cast Members: Brent, Jimmy	Camera Hood

**WRAP :30**

End of Shooting Day 5 -- Saturday, October 9, 2010 -- 2 3/8 Pages -- Time Estimate: 9:30

**SETUP 1:00**

Sheet 13 5/8 pgs	13A LS-WS	EXT Day	Jimmy's apartment building WS-LS-MS Jimmy parking and facing the	Est. Time :30	Cast Members: Jimmy, Landlord	Camera St
Sheet 115 3/8 pgs	13B MS Jimmy	EXT Day	Jimmy's apartment building MS Jimmy facing the landlord	Est. Time :15	Cast Members: Jimmy, Landlord	Camera St
Sheet 116 3/8 pgs	13D MS Landlord	EXT Day	Jimmy's apartment building MS Landlord	Est. Time :15	Cast Members: Jimmy, Landlord	Camera St
Sheet 117 3/8 pgs	13C CU Checks	EXT Day	Jimmy's apartment building CU of Jimmy and the checks	Est. Time :15	Cast Members: Jimmy, Landlord	Camera St

**SETUP 1:00**

Sheet 2 3/8 pgs	2A WS	EXT Night	Jimmy's apartment building Ws from the parking lot of the guys walki	Est. Time :20	Cast Members: Bob, Jimmy, Marie, Monika	
Sheet 63 1/8 pgs	2D LS- Monika and	EXT Night	Jimmy's apartment building LS from the stairs towards Malre and Mo	Est. Time :10	Cast Members: Bob, Jimmy, Marie, Monika	
Sheet 60 1 4/8 pgs	2E MS- Monika	EXT Night	Jimmy's apartment building MS from the stairs of Monika	Est. Time :20	Cast Members: Bob, Jimmy, Marie, Monika	
Sheet 57 1 4/8 pgs	2B WS	EXT Night	Jimmy's apartment building WS from the stairs of the guys walking o	Est. Time :30	Cast Members: Bob, Jimmy, Monika	



Sheet 56 1 4/8 pgs	2C WMS- MS-CU-	EXT Night	Jimmy's apartment building MS from the stairs of Jimmy as he comes	Est. Time :30	Cast Members: Bob, Jimmy, Monika	
Sheet 62 1 pgs	2F MS-Bob	EXT Night	Jimmy's apartment building MS from the stairs of Bob	Est. Time :20	Cast Members: Bob, Jimmy, Monika	
Sheet 64 1/8 pgs	2G CU- Jimmy	EXT Night	Jimmy's apartment building Cu of Hands	Est. Time :10	Cast Members: Bob, Jimmy, Monika	
Sheet 65 1/8 pgs	2J WS- Jimmy-Hank	EXT Night	Jimmy's apartment building WS of Jimmy, Bob and car	Est. Time :20	Cast Members: Bob, Jimmy, Monika	

**WRAP :30**

**LUNCH 1:00**

End of Shooting Day 6 -- Sunday, October 10, 2010 -- 8 Pages -- Time Estimate: 7:25

**PICKUP DAY**

End of Shooting Day 7 -- Friday, October 15, 2010 -- Pages -- Time Estimate: 0:00

**SETUP - ARTS 2:00**

Sheet 5 6/8 pgs	5A WS Bathroom	INT Night	Bar bathroom Jimmy and Bob in bathroom	Est. Time :30	Cast Members: Bob, Jimmy	
Sheet 79 6/8 pgs	5C MS Bob	INT Night	Bar bathroom MS Bob in bathroom	Est. Time :15	Cast Members: Bob, Jimmy	
Sheet 80 6/8 pgs	5D MS Jimmy	INT Night	Bar bathroom MS Jimmy in bathroom	Est. Time :15	Cast Members: Bob, Jimmy	
Sheet 81 1/8 pgs	5B CU Bag	INT Night	Bar bathroom MS Jimmy in bathroom	Est. Time :10	Cast Members: Bob, Jimmy	
Sheet 82 2/8 pgs	5E CU Bob	INT Night	Bar bathroom CU Bob in bathroom	Est. Time :15	Cast Members: Bob, Jimmy	
Sheet 83 3/8 pgs	5F CU Jimmy	INT Night	Bar bathroom CU Jimmy in bathroom	Est. Time :15	Cast Members: Bob, Jimmy	
Sheet 84 1/8 pgs	5G CU bag of powder	INT Night	Bar bathroom CU bag offering	Est. Time :15	Cast Members: Bob, Jimmy	
Sheet 7 4/8 pgs	7A WS Bathroom	INT Night	Bar bathroom WS bathroom	Est. Time :20	Cast Members: Bob, Jimmy	
Sheet 89 1/8 pgs	7B CU Hands	INT Night	Bar bathroom CU Hands	Est. Time :20	Cast Members: Bob, Jimmy	
Sheet 90 4/8 pgs	7C MS- Jimmy	INT Night	Bar bathroom MS Jimmy takes a piss	Est. Time :20	Cast Members: Bob, Jimmy	

Sheet 91 4/8 pgs	7D MS-Bob	INT Night	Bar bathroom MS Bob takes a piss	Est. Time :20	Cast Members: Bob, Jimmy	
---------------------	-----------	--------------	-------------------------------------	------------------	-----------------------------	--

## LUNCH 1:00

Sheet 25 1/8 pgs	25A WS Bob	INT Night	Bar bathroom WS Bob asking Jimmy if he would do it	Est. Time :15	Cast Members: Bob, Jimmy	
Sheet 136 1/8 pgs	25B MS Bob	INT Night	Bar bathroom MS Bob asking Jimmy if he would do it	Est. Time :15	Cast Members: Bob	
Sheet 137 1/8 pgs	25C MS Jimmy	INT Night	Bar bathroom MS Jimmy stating how he can take care i	Est. Time :15	Cast Members: Bob	
Sheet 29 2/8 pgs	29A WS	INT Night	Bar bathroom WS of Bathroom action	Est. Time :10	Cast Members: Bob, Jimmy	
Sheet 143 2/8 pgs	29C MS Jimmy	INT Night	Bar bathroom Ms Bob "I would move to an Island, buy i	Est. Time :10	Cast Members: Bob, Jimmy	
Sheet 142 2/8 pgs	29B MS Bob	INT Night	Bar bathroom Ms Bob "You never have to work again"	Est. Time :10	Cast Members: Bob, Jimmy	

## WRAP :30

End of Shooting Day 8 -- Saturday, October 16, 2010 -- 5 7/8 Pages -- Time Estimate: 8:00

## SETUP 0:45

Sheet 9 1/8 pgs	9A WS Garage	EXT Day	Garage WS of the garage, timelapse of the night	Est. Time 2:00	Cast Members: Bill, Bob, Jimmy	Camera Timela
Sheet 97 1/8 pgs	9B WS Garage	EXT Day	Garage WS of the garage, guys exiting garage	Est. Time :15	Cast Members: Bill, Bob, Jimmy	Camera Timela

## SETUP 0:45

Sheet 10 1 1/8 pgs	10A WS Garage	INT Morning	Garage WS Monika enters garage	Est. Time :20	Cast Members: Jimmy, Marie, Monika	
Sheet 98 1 1/8 pgs	10B MS- Monika	INT Morning	Garage MS Monika enters the garage.	Est. Time :15	Cast Members: Jimmy, Marie, Monika	
Sheet 99 7/8 pgs	10C MS- Monika	INT Morning	Garage MS Monika inside garage.	Est. Time :15	Cast Members: Jimmy, Marie, Monika	
Sheet 100 7/8 pgs	10D MS- Monika	INT Morning	Garage MS Jimmy inside garage.	Est. Time :20	Cast Members: Jimmy, Marie, Monika	
Sheet 101 7/8 pgs	10G CU- Marie	INT Morning	Garage MCU Marie inside garage.	Est. Time :15	Cast Members: Jimmy, Marie, Monika	
Sheet 102 7/8 pgs	10H MS- Marie	INT Morning	Garage MS Marie inside garage.	Est. Time :15	Cast Members: Jimmy, Marie, Monika	

Sheet 103 7/8 pgs	10E CU-Toys	INT	Garage CU Toys	Est. Time :10	Cast Members: Jimmy, Marie, Monika		
Sheet 104 2/8 pgs	10J CU- Jimmy's	INT	Garage CU Hands working, Marie grabbing his fin	Est. Time :10	Cast Members: Jimmy, Marie, Monika		
Sheet 105 2/8 pgs	10K WS- Monika Exits	INT	Garage WS monika exiting, shoot from the floor	Est. Time :10	Cast Members: Jimmy, Marie, Monika		
Sheet 106 2/8 pgs	10F CU- Rolling	INT	Garage CU rolling from under car and back	Est. Time :15	Cast Members: Jimmy, Marie, Monika		
Sheet 36 1/8 pgs	36A WS playing	INT Day	Garage WS Jimmy and Marie playing	Est. Time :20	Cast Members: Jimmy, Marie		
Sheet 171 1/8 pgs	36B MS Marie	INT Day	Garage MS Marie playing	Est. Time :15	Cast Members: Jimmy, Marie		
Sheet 172 1/8 pgs	36B CU Game	INT Day	Garage CU of the gameplay, hands going crazy	Est. Time :15	Cast Members: Jimmy, Marie		
Sheet 34 1/8 pgs	34A WS Spinning	INT Day	Garage WS into the garage of Jimmy spinning M	Est. Time :20	Cast Members: Jimmy, Marie	Camera Plate	
Sheet 167 1/8 pgs	34B MS Spinning	INT Day	Garage MS Jimmy spinning Marie	Est. Time :15	Cast Members: Jimmy, Marie	Camera Dolly	
Sheet 168 1/8 pgs	34C CU Hands	INT Day	Garage CU Hands	Est. Time :15	Cast Members: Jimmy, Marie	Camera Dolly	
Sheet 169 1/8 pgs	34D CU Jimmy	INT Day	Garage CU Of Jimmys face	Est. Time :15	Cast Members: Jimmy, Marie	Camera Dolly	
Sheet 170 1/8 pgs	34E CU Marie	INT Day	Garage CU Of Marie's face	Est. Time :15	Cast Members: Jimmy, Marie	Camera Dolly	
<b>SETUP 0:45</b>							
Sheet 33 2/8 pgs	33A WS	INT Day	Garage WS Jimmy tinkering with car parts and bc	Est. Time :30	Cast Members: Brent, Jimmy		
<b>LUNCH 0:45</b>							
Sheet 161 2/8 pgs	33B MS Jimmy	INT Day	Garage MS Jimmy tinkering with car parts and bc	Est. Time :20	Cast Members: Brent, Jimmy	Camera Hand	
Sheet 162 2/8 pgs	33C CU Beer	INT Day	Garage CU of beer, then beer pouring out	Est. Time 0:15	Cast Members: Brent, Jimmy	Camera Hand	
Sheet 163 2/8 pgs	33D CU Car part	INT Day	Garage CU car part in and out of box, fitting into t	Est. Time :10	Cast Members: Brent, Jimmy	Camera Hand	
Sheet 164 2/8 pgs	33E CU Car starting	INT Day	Garage CU car starting	Est. Time :10	Cast Members: Brent, Jimmy	Camera Hand	
Sheet 165 2/8 pgs	33E CU Tailpipe	INT Day	Garage CU Tailpipe	Est. Time :10	Cast Members: Brent, Jimmy	Camera Hand	



Sheet 166 2/8 pgs	33F CU Jimmy crying	INT Day	Garage CU Jimmymcrying	Est. Time :15	Cast Members: Brent, Jimmy	Camera Hand
----------------------	------------------------	------------	---------------------------	------------------	-------------------------------	----------------

**WRAP :30**

End of Shooting Day 9 -- Sunday, October 17, 2010 -- 10 3/8 Pages -- Time Estimate: 12:10

**PICKUP DAY**

End of Shooting Day 10 -- Friday, October 22, 2010 -- Pages -- Time Estimate: 0:00

**SETUP 2:00**

Sheet 3 1 4/8 pgs	3A WS-MS Jimmy-Bob	INT Night	The dive bar WS of Jimmy entering and greeting every	Est. Time :30	Cast Members: Bob, Jimmy, Polly	Camera Dolly
Sheet 67 1 4/8 pgs	3B MS Polly	INT Night	The dive bar MS of Jimmy entering and greeting every	Est. Time :30	Cast Members: Bob, Jimmy, Polly	Camera Dolly
Sheet 68 1 4/8 pgs	3C MS Jimmy	INT Night	The dive bar MS of Jimmy at table	Est. Time :20	Cast Members: Bob, Jimmy, Polly	Camera Dolly
Sheet 69 1 4/8 pgs	3D CU Jimmy lights	INT Night	The dive bar CU of Jimmy lighting a cigarette	Est. Time :10	Cast Members: Bob, Jimmy, Polly	Camera Dolly
Sheet 70 4/8 pgs	3E CU Bob	INT Night	The dive bar CU of Bob looking at boobs	Est. Time :10	Cast Members: Bob, Jimmy, Polly	Camera Dolly
Sheet 71 4/8 pgs	3F CU Polly	INT Night	The dive bar CU of Polly	Est. Time :10	Cast Members: Bob, Jimmy, Polly	Camera Dolly
Sheet 72 1/8 pgs	3G CU Cheek	INT Night	The dive bar CU of Cheek pinch	Est. Time :10	Cast Members: Bob, Jimmy, Polly	Camera Dolly
Sheet 73 1/8 pgs	3H CU Boobs	INT Night	The dive bar CU of boobs	Est. Time :10	Cast Members: Bob, Jimmy, Polly	Camera Dolly
Sheet 4 2 pgs	4A WS	INT Night	The dive bar WS conversations at the table	Est. Time :30	Cast Members: Bill, Bob, Hank, Polly	
Sheet 74 2 pgs	4B MS-Hank	INT Night	The dive bar MS Hank at table	Est. Time :20	Cast Members: Bill, Bob, Hank, Polly	
Sheet 75 1/8 pgs	4C CU- Jimmy	INT Night	The dive bar CU of hands playing with stuff	Est. Time :10	Cast Members: Bill, Bob, Hank, Polly	
Sheet 76 1 4/8 pgs	4G MS-Bob	INT Night	The dive bar MS bob	Est. Time :20	Cast Members: Bill, Bob, Hank, Polly	
Sheet 77 1 4/8 pgs	4D MS- Jimmy	INT Night	The dive bar MS Jimmy	Est. Time :20	Cast Members: Bill, Bob, Hank, Polly	
Sheet 78 2/8 pgs	4F MS-Hank and Bill	INT Night	The dive bar MS Hank and Bill	Est. Time :10	Cast Members: Bill, Bob, Hank, Polly	

Sheet 6 6/8 pgs	6A WS	INT Night	The dive bar WS Hank and Bill talk	Est. Time :30	Cast Members: Bill, Bob, Hank, Jimmy,	
Sheet 86 6/8 pgs	6B MS Hank and Bill	INT Night	The dive bar MS Hank and Bill talk	Est. Time :15	Cast Members: Bill, Bob, Hank, Jimmy,	
Sheet 87 6/8 pgs	6C CU Bill	INT Night	The dive bar CU Bill talk	Est. Time :15	Cast Members: Bill, Bob, Hank, Jimmy,	
Sheet 88 6/8 pgs	6D CU Hank	INT Night	The dive bar CU Hank talk	Est. Time :15	Cast Members: Bill, Bob, Hank, Jimmy,	
Sheet 8 1 pgs	8A WS	INT Night	The dive bar WS guys	Est. Time :20	Cast Members: Bill, Bob, Hank, Jimmy,	
Sheet 93 1 pgs	8B MS-Hank, Bill, Polly	INT Night	The dive bar MS Hank and bill moves over to hank and	Est. Time :20	Cast Members: Bill, Bob, Hank, Jimmy,	
Sheet 94 1 pgs	8D MS- Jimmy Bob	INT Night	The dive bar MS Jimmy Bob	Est. Time :15	Cast Members: Bill, Bob, Hank, Jimmy,	
Sheet 95 1/8 pgs	8C CU- Jimmy Hands	INT Night	The dive bar CU Jimmy's hands playing with the wrench	Est. Time :10	Cast Members: Bill, Bob, Hank, Jimmy,	
Sheet 96 1/8 pgs	8E CU-Polly	INT Night	The dive bar CU Polly gives a wink	Est. Time :10	Cast Members: Bill, Bob, Hank, Jimmy,	

**LUNCH 1:00**

**SETUP 1:00**

Sheet 19 1/8 pgs	19A MS Hank	INT Night	The dive bar MS Hanks hand vertigo dolly	Est. Time :45	Cast Members: Hank	Camera Dolly
Sheet 134 1/8 pgs	19B MS Hank	INT Night	The dive bar MS Hanks hand overcranked	Est. Time :30	Cast Members: Brent, Hank, Jimmy	Camera Dolly
Sheet 135 1/8 pgs	19C MS Hank	INT Night	The dive bar MS Hanks hand safety	Est. Time :15	Cast Members: Brent, Hank, Jimmy	Camera Dolly

**WRAP :30**

End of Shooting Day 11 -- Saturday, October 23, 2010 -- 21 2/8 Pages -- Time Estimate: 12:30

**SETUP 1:00**

Sheet 14 1/8 pgs	14A MS-car	EXT Day	Factory MS inside the car as it parks	Est. Time :10	Cast Members: Jimmy	
Sheet 118 1/8 pgs	14B CU hands, clock	EXT Day	Factory CU of the hands going stickshift, keys, ar	Est. Time :05	Cast Members: Jimmy	
Sheet 31 1 pgs	31A LS-WS	EXT Day	Factory LS of Jimmy and Hank exiting the factory	Est. Time :20	Cast Members: Hank, Jimmy	

Sheet 152 1 pgs	31B MS Jimmy	EXT Day	Factory MS Jimmy exiting the factory	Est. Time :15	Cast Members: Brent, Hank, Jimmy		
Sheet 153 1 pgs	31C MS Hank	EXT Day	Factory MS Jimmy exiting the factory	Est. Time :15	Cast Members: Brent, Hank, Jimmy		
Sheet 154 3/8 pgs	31D CU Jimmy	EXT Day	Factory CU Jimmy grabs Hank	Est. Time :10	Cast Members: Brent, Hank, Jimmy		
Sheet 155 4/8 pgs	31D CU Hank	EXT Day	Factory CU Hank	Est. Time :15	Cast Members: Brent, Hank, Jimmy		
Sheet 156 2/8 pgs	31F CU Fingers	EXT Day	Factory CU Fingers	Est. Time :10	Cast Members: Brent, Hank, Jimmy		

## SETUP 1:00

Sheet 1 3/8 pgs	1A LS-MS	INT Day	Factory machine hall Jimmy looking at clock, Brent comes	Est. Time :20	Cast Members: Brent, Jimmy	Camera Dolly	
Sheet 51 1/8 pgs	1B	INT Day	Factory machine hall CU Clock	Est. Time :10	Cast Members: Brent, Jimmy		
Sheet 53 1/8 pgs	1C	INT Day	Factory machine hall CU Brent	Est. Time :10	Cast Members: Brent, Jimmy		
Sheet 55 2/8 pgs	1D	INT Day	Factory machine hall MS Brent	Est. Time :10	Cast Members: Brent, Jimmy		
Sheet 56 2/8 pgs	1E	INT Day	Factory machine hall MS Jimmy	Est. Time :10	Cast Members: Brent, Jimmy		

## SETUP 1:00

Sheet 15 6/8 pgs	15A WS Master	INT Day	Factory entrance WS Jimmy clocks in and Brent is by the c	Est. Time 0:30	Cast Members: Brent, Jimmy		
Sheet 119 6/8 pgs	15B MS Jimmy	INT Day	Factory entrance MS Jimmy clocks in and Brent is by the c	Est. Time :20	Cast Members: Brent, Jimmy		
Sheet 120 6/8 pgs	15C MS Brent	INT Day	Factory entrance MS Brent is by the clock going to the offic	Est. Time :20	Cast Members: Brent, Jimmy		
Sheet 121 1/8 pgs	15D CU clock	INT Day	Factory entrance MS Clock and JH	Est. Time :20	Cast Members: Brent, Jimmy		
Sheet 122 2/8 pgs	15F MS Light	INT Day	Factory entrance MS light and Jimmy	Est. Time :10	Cast Members: Brent, Jimmy		

## LUNCH 1:00

## SETUP 1:00

Sheet 16 1/8 pgs	16A LS	INT Day	Factory machine hall Ls of jimmy at work	Est. Time :30	Cast Members: Brent, Jimmy		
---------------------	--------	------------	---------------------------------------------	------------------	-------------------------------	--	--



Sheet 123 1/8 pgs	16B MS Jimmy	INT Day	Factory machine hall MS of Jimmy at work	Est. Time :20	Cast Members: Brent, Jimmy	
Sheet 124 1/8 pgs	16C CU eyes	INT Day	Factory machine hall CU of eyes staring at the machine	Est. Time :10	Cast Members: Jimmy	
Sheet 125 7/8 pgs	16D CU Hands	INT Day	Factory machine hall CU of hands in motion	Est. Time :05	Cast Members: Jimmy	
Sheet 129 7/8 pgs	16E MS Brent	INT Day	Factory machine hall MS Brent coming and going	Est. Time :20	Cast Members: Brent, Jimmy	
<b>SECOND LUNCH!!!!!!!!!! 0:30</b>						
Sheet 130 1/8 pgs	16F CU Machine	INT Day	Factory machine hall CU Machine	Est. Time :10	Cast Members: Brent, Jimmy	
Sheet 131 1/8 pgs	16G CU Mop	INT Day	Factory machine hall CU Mop	Est. Time :05	Cast Members: Brent, Jimmy	
Sheet 132 1/8 pgs	16G CU Mop	INT Day	Factory machine hall CU Mop	Est. Time :10	Cast Members: Brent, Jimmy	
Sheet 133 1/8 pgs	16H MS POV	INT Day	Factory machine hall MS POV jimmy	Est. Time :10	Cast Members: Brent, Jimmy	
Sheet 28 2/8 pgs	28A WS Master	INT Day	Factory machine hall WS Will drives by on the forklift, Brent co	Est. Time :20	Cast Members: Brent, Jimmy, Will	
Sheet 138 2/8 pgs	28B MS Jimmy	INT Day	Factory machine hall WS Will drives by on the forklift, Brent co	Est. Time :15	Cast Members: Brent, Jimmy, Will	
Sheet 139 2/8 pgs	28C LS Brent OTS	INT Day	Factory machine hall LS from Brent of Jimmy at the machine	Est. Time :15	Cast Members: Brent, Jimmy, Will	
Sheet 140 2/8 pgs	28D CU Sign	INT Day	Factory machine hall CU of the sign	Est. Time :10	Cast Members: Brent, Jimmy, Will	
Sheet 141 2/8 pgs	28E MS Sign	INT Day	Factory machine hall MS of the sign	Est. Time :10	Cast Members: Jimmy	
Sheet 30 1 pgs	30A WS	INT Day	Factory machine hall WS Jimmy puts his hand in the machine	Est. Time 0:15	Cast Members: Hank, Jimmy	
Sheet 144 1 pgs	30B MS Jimmy	INT Day	Factory machine hall MS Jimmy puts his hand in the machine	Est. Time :15	Cast Members: Hank, Jimmy	
Sheet 145 1 pgs	30C MS Hank	INT Day	Factory machine hall MS Hank saves Jimmy	Est. Time :15	Cast Members: Hank, Jimmy	
Sheet 146 1/8 pgs	30D CU Hand	INT Day	Factory machine hall CU Jimmy hand vs. machine	Est. Time :15	Cast Members: Hank, Jimmy	
Sheet 147 2/8 pgs	30E CU Jimmy	INT Day	Factory machine hall CU Jimmy goes WHAT	Est. Time :10	Cast Members: Hank, Jimmy	
Sheet 148 2/8 pgs	30F CU Hank	INT Day	Factory machine hall CU Hank ends after the hug	Est. Time :15	Cast Members: Hank, Jimmy	

Sheet 149 1/8 pgs	30H CU Fingers	INT Day	Factory machine hall CU Finger count	Est. Time :10	Cast Members: Hank, Jimmy	
Sheet 150 1/8 pgs	30J CU Machine	INT Day	Factory machine hall CU Machine stoping	Est. Time :10	Cast Members: Hank, Jimmy	
Sheet 151 1/8 pgs	30J CU Machine	INT Day	Factory machine hall CU Machine stoping	Est. Time :10	Cast Members: Hank, Jimmy	
Sheet 17 3/8 pgs	17A WS Master	INT Day	Factory lunch room WS Jimmy at table drinking coffee and w	Est. Time :20	Cast Members: Jimmy, Will	
Sheet 126 1/8 pgs	17B CU Jimmys	INT Day	Factory lunch room CU of his hands, still and playing with cof	Est. Time :10	Cast Members: Jimmy, Will	
Sheet 127 3/8 pgs	17C MS Jimmy	INT Day	Factory lunch room MS Jimmy	Est. Time :15	Cast Members: Jimmy, Will	
Sheet 128 2/8 pgs	17D MS Will	INT Day	Factory lunch room MS Will	Est. Time :15	Cast Members: Jimmy, Will	

**WRAP TIME 0:30**

End of Shooting Day 12 -- Sunday, October 24, 2010 -- 17 1/8 Pages -- Time Estimate: 16:25



## **Appendix E: Casting Call**

Wednesday, August 25th 3:30-10pm (APPOINTMENT ONLY)

For more info on this site and to view sides:

[www.killersheepfilms.com/meat.html](http://www.killersheepfilms.com/meat.html)

To make an appointment, email us at: [casting@killersheepfilms.com](mailto:casting@killersheepfilms.com)

**\*\*Room 316 of Performing Arts Center at the University of New Orleans, 2000 Lakeshore Dr.  
New Orleans, LA\*\***

\*Head shots and monologues are welcome but not required. We do require dedication, willingness to rehearse, and a love for independent cinema! Actors of all ethnicities are welcome to audition if able to play within the given age range. This film is being produced by UNO Graduate Film students.\*

Fingers is a dark drama about a disgruntled worker. Jimmy has gotten the idea from Hank that if he has an "accident" at the factory he will get large workers compensation. His hope is that the money for his fingers will be enough to silence his creditors, his parents, the nagging of child support and babysitting from Monika and get a bigger engine for his Mustang. This film is written and directed by JonGunnar Gylfason and will shoot the first 4 weekends of October in New Orleans.

New characters.

Lisa and Vann

45-55

Jimmy's parents. She has been a house wife for the last 25 years or so and he has been taking care of the family. He has a slight drinking problem and beats her up now that Jimmy is no longer around to beat.

**JIMMY (Male 28-35)**

He loves working on cars, but has been working on one car for the last 6 years. His drinking and drugging has been hampering any progress with the car. He falls in love with girls, tries to date her, obsesses about her for 6-8 months and sometimes they give up and let him take them on a date and have sex with him. After one such affair he did get a girl pregnant. It turned into a relationship that did not last.

HANK (Male 35-45)

He is a wild man who lost his fingers in an accident. He is a con artist, always looking to scam a buck here and there.

BILL (Male - 28-35)

He likes to drink, smoke weed and do speed. He is a factory worker and his hobby is fixing up old cars and rockabilly. He went to high school with Bob and Jimmy. He has had some short relationships but never a girlfriend.

BOB (Male - 28-35)

Likes to drink, smoke weed and do speed. He is a factory worker and his hobby is fixing up old cars and rockabilly. He went to high school with Bob and Jimmy. Has never gone further than a one night stand, does not want to be caught in the 'woman trap' like his friend, Jimmy. Bob considers himself a stud and a ladies man, and is the only one that feels this way.

BRENT (Male 55-65)

He is a working industry man. He worked his way up from the floor to management. Worked with Jimmy's father and would have fired Jimmy a long time ago if it was not for his father.

CLERK (Male 28-35)

Went to high school with Jimmy, Bill and Bob. He envies them of their lifestyle and the fact that they do drugs, fix cars, party and get girls (according to them).

WILL (Male 25-40)

He is a farm boy working at the factory with Jimmy. He is clueless about anything other than how much he likes working in the factory. Loves the factory because now he does not have to work with the cows.

MONIKA (Female 26-32)

She is Jimmy's ex-girlfriend and mother of his child. She is a very hard-working mother who is fed up with Jimmy's irresponsibility for his child. She has given up on him being there for herself and their daughter. She is trying to better her life and finds it extremely difficult without the help of Jimmy.

For more info on this site: [www.killersheepfilms.com/meat.html](http://www.killersheepfilms.com/meat.html)

email: [casting@killersheepfilms.com](mailto:casting@killersheepfilms.com)

## **Appendix F: Film Commission Offices**

Baton Rouge Film Commission  
359 Third Street  
Baton Rouge LA 70801  
CONTACT: Amy Mitchell-Smith  
PHONE: [225-382-3563](tel:225-382-3563)  
FAX: [225-346-1253](tel:225-346-1253)  
EMAIL: [brfilm@brgov.com](mailto:brfilm@brgov.com)  
<http://www.filmbatonrouge.com>

New Orleans Office of Film and Video  
1340 Poydras Street  
New Orleans LA 70112  
CONTACT: Katherine A. Gunnell  
PHONE: [504-658-4341](tel:504-658-4341)  
EMAIL: [kagunnell@cityofno.com](mailto:kagunnell@cityofno.com)  
<http://www.filmneworleans.org>

Shreveport-Bossier Film Office  
505 Travis Street  
Suite 200  
Shreveport LA 71101  
CONTACT: Arlena Acree & Pam Glorioso  
PHONE: [318-673-7515](tel:318-673-7515), [318-741-8503](tel:318-741-8503)  
EMAIL: [arlena.acree@shreveportla.gov](mailto:arlena.acree@shreveportla.gov); [gloriosop@bossiercity.org](mailto:gloriosop@bossiercity.org)  
<http://www.shreveport-bossierfilm.com>

Lafayette, LA  
705 West University Avenue  
Lafayette Entertainment Initiative LA 70506  
CONTACT: Marcus Brown  
PHONE: [337-291-3456](tel:337-291-3456), [337-501-7158](tel:337-501-7158)  
EMAIL: [mlbrown@lafayettegov.net](mailto:mlbrown@lafayettegov.net)  
<http://www.lei-la.org/site>

Jefferson Parish, LA  
1221 Elmwood Park Blvd.  
Suite 1002  
Jefferson LA 70123  
CONTACT: Cherreen H. Gegenheimer  
PHONE: [504-736-6400](tel:504-736-6400), [504-329-8238](tel:504-329-8238)

EMAIL: [cgegenheimer@jeffparish.net](mailto:cgegenheimer@jeffparish.net)  
<http://www.filmjeffersonla.com>

England Air Park, Central LA  
1611 Arnold Drive  
Alexandria LA 71303  
CONTACT: Jimmy Willians  
PHONE: [318-427-6407](tel:318-427-6407)  
EMAIL: [jwilliams@englandairpark.org](mailto:jwilliams@englandairpark.org)  
<http://www.englandairpark.org>

Central Louisiana In Film  
P.O. Box 71  
Alexandria LA 71309-0071  
CONTACT: Bill Hess  
PHONE: [318-449-5009](tel:318-449-5009)  
FAX: [318-449-5229](tel:318-449-5229)  
EMAIL: [hesspoa@aol.com](mailto:hesspoa@aol.com)  
<http://www.cityofalexandrialala.com>

Northeast Louisiana Film Commission  
601 Constitution Drive  
West Monroe LA 71292  
CONTACT: Sheila M. Snow  
PHONE: [\(318\) 387-5691](tel:318-387-5691)  
EMAIL: [ssnow@monroe-westmonroe.org](mailto:ssnow@monroe-westmonroe.org)  
<http://www.nelafilm.com>

St. Martin Parish Tourist Commission  
P.O. Box 9  
St. Martinville LA 70582  
CONTACT: Dona Degatur Richard  
PHONE: [337-298-3556](tel:337-298-3556)  
FAX: [337-332-5917](tel:337-332-5917)  
EMAIL: [ddr@cajuncountry.org](mailto:ddr@cajuncountry.org)  
<http://www.cajuncountry.org>

SWLA Film Commission  
1205 N. Lakeshore Drive  
Lake Charles LA 70601  
CONTACT: Cindy Johnson  
PHONE: [800-456-7952](tel:800-456-7952) or [337-436-9588](tel:337-436-9588)  
FAX: [337-494-7952](tel:337-494-7952)  
EMAIL: [cjohnson@visitlakecharles.org](mailto:cjohnson@visitlakecharles.org)  
<http://www.ShootLakeCharles.com>

Natchitoches Area Convention & Visitors Bureau  
781 Front Street  
Natchitoches LA 71457  
CONTACT: Iris Harper  
PHONE: [\(800\) 259-1714](tel:(800)259-1714)  
FAX: [\(318\) 352-2415](tel:(318)352-2415)  
EMAIL: [est1714@natchitoches.net](mailto:est1714@natchitoches.net)  
<http://www.natchitoches.net>

Jeff Davis Parish Economic Development & Film Commission  
500 North Cary Avenue Avenue, 2nd Floor  
Jennings LA 70546  
CONTACT: Marion Fox  
PHONE: [337-821-5534](tel:337-821-5534)  
FAX: [337-821-5536](tel:337-821-5536)  
EMAIL: [marionfox@jeffdavis.org](mailto:marionfox@jeffdavis.org)  
<http://www.jeffdavis.org>

Houma Area Convention and Visitors Bureau and Film Office  
PO Box 2792  
Houma LA 70361  
CONTACT: Kelly Kraemer Gustafson or Sharon Alford  
PHONE: [985-868-2732](tel:985-868-2732), [800-688-2732](tel:800-688-2732)  
FAX: [985-868-7170](tel:985-868-7170)  
EMAIL: [Kelly.Gustafson@houmatravel.com](mailto:Kelly.Gustafson@houmatravel.com), [Sharon.Alford@houmatravel.com](mailto:Sharon.Alford@houmatravel.com)  
<http://www.houmatravel.com>

Lafourche Parish Government  
P. O. Box 5548  
Thibodaux LA 70302  
CONTACT: Gretchen Caillouet  
PHONE: [\(985\) 446-8427](tel:(985)446-8427), ext 241  
FAX: [\(985\) 446-8459](tel:(985)446-8459)  
EMAIL: [grants@lafourchegov.org](mailto:grants@lafourchegov.org)  
<http://www.lafourchegov.org>

Tangipahoa Parish Convention and Visitors Bureau  
13143 Wardline Rd.  
Hammond LA 70401  
CONTACT: Emily McKneely  
PHONE: [985-542-7520](tel:985-542-7520), [1-800-542-7520](tel:1-800-542-7520)  
FAX: [985-542-7521](tel:985-542-7521)  
EMAIL: [emily@tangitourism.com](mailto:emily@tangitourism.com)  
<http://www.tangitourism.com>

St. Landry Parish Tourist Commission  
PO Box 1415  
Opelousas LA 70571-1415  
CONTACT: Celeste D. Gomez  
PHONE: [337-948-8004](tel:337-948-8004)  
FAX: [337-948-1579](tel:337-948-1579)  
EMAIL: [stlandry@cajuntravel.com](mailto:stlandry@cajuntravel.com)  
<http://www.cajuntravel.com>

St. Tammany Parish Tourist Commission/Louisiana's Northshore  
68099 Hwy 59  
Mandeville LA  
CONTACT: Loren M. Legendre  
PHONE: [985-892-0520](tel:985-892-0520)  
FAX: [800-634-9443](tel:800-634-9443)  
EMAIL: [Loren@LouisianaNorthshore.com](mailto:Loren@LouisianaNorthshore.com)  
<http://www.LouisianaNorthshore.com>

## Appendix H: Film

Fingers

Trt: 00:23:21

—



## Appendix H: Location Releases

 <b>The University of New Orleans Film Program</b>	Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318
----------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------

COURSE NAME AND NUMBER:	
PROD. #:	PRODUCTION TITLE: <u>Fingers</u>
PRODUCER: <u>KD Amend</u>	DIRECTOR: <u>Jon Gunnar Gylfason</u>

### **STUDENT PRODUCTION LOCATION RELEASE**

LOCATION Last Love Lounge  
 PROPERTY OWNER \_\_\_\_\_  
 ADDRESS 2529 Dauphine St.  
New Orleans, LA 70117

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 10-23-10 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

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

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

ACCEPTED AND AGREED TO

<u>KD Amend</u> Producer	<u>3-20-2011</u> Date
<u>Lisa Merrill</u> Location Manager	<u>3-20-2011</u> Date
<u>Geoffrey Douville</u> Owner/Agent	<u>3-20-2011</u> Date
ADDRESS <u>2529 Dauphine St.</u> <u>New Orleans LA, 70117</u>	
TELEPHONE <u>504-949-2009</u>	



 <b>The University of New Orleans Film Program</b>	Film, Theater, and Communication Arts 2000 Lakeshore Drive - PAC 307 New Orleans, Louisiana 70148 Office: 504-280-6317 - Fax: 504-280-6318

COURSE NAME AND NUMBER:	
PROD. #:	PRODUCTION TITLE: <u>Fingers</u>
PRODUCER: <u>KN Amord</u>	DIRECTOR: <u>Jon Gunnar Gylfason</u>

### **STUDENT PRODUCTION LOCATION RELEASE**

LOCATION Monika's House  
 PROPERTY OWNER Jon Gunnar Gylfason  
 ADDRESS 224 S. Alexander St  
New Orleans, LA

Owner of the property described above and in the Student Production Location Contract between the Student Filmmaker and Owner dated 10-3-10 ("Property") hereby acknowledges that the Property has been returned to Owner in substantially the same condition it was in prior to Student Filmmaker's use of the Property.

Owner further acknowledges that:

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

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

ACCEPTED AND AGREED TO

_____ Producer	_____ Date
_____ Location Manager <u>Jon Gunnar Gylfason</u>	_____ Date <u>10/3/10</u>
_____ Owner/Agent	_____ Date

ADDRESS 224 S. Alexander St.  
New Orleans, LA  
 TELEPHONE 504-444-7087

## Appendix I: Crew List

Director - JonGunnar Gylfason  
Cinematography - Chris Patureau, Jongunnar Gylfason, Erik Reuter  
Producer - Kd Amond  
Co-producers JonGunnar Gylfason Trent Davis, Lulu Marcil  
1AD - Trent Davis, Megan Lindsey, Russell Blanchard  
2AD - Megan Lindsey, Nikki Love  
1st AC - Alex Payne  
2nd AC - Christian Gentile  
Gaffers - Erik Reuter, Andrew Bryan  
Key Grip - Sean McKennie  
Grips -  
Sarah Bonar  
Tara Singeltary  
Hayden Nicholson  
Craig Carter  
Erik Gremillion  
Laura Duvall  
Best Boy - Drew Errington, Craig Carter  
  
Sound Mixer - Zac Sutherland  
Boom Ops - Virgile Beddock, Hayden Nicholson, Cory Hart  
Jib Op - Craig Carter, Wron Kennedy  
  
Production Design - Rion Harris  
Art Director - Savannah Curtis  
Prop Master - Megan Edwards  
Art PA - Lindsey Simon  
Makeup - David Leblanc  
On set producer - Kd Amond, Lulu Marcil  
Script super - Andrew Burns  
Craft services - Lisa Vann Erikson Gardner  
Still photography - Hilary Gayle, Brian Epstein  
Runner - Jennie Marie

## Appendix K: Catering

### **FINGERS**

**October 09, 2010**

<b>Name &amp; Address</b>	<b>Phone &amp; Contact</b>	<b>Delivery/ Pickup Date</b>	<b>Price &amp; Method of Payment</b>	<b>Food</b>
Gardner Catering  6109 Atom  Metairie, LA 70003	Lisa  430-4161	Saturday  10/09/2010  @ 12:30 p.m.	\$75.00	Red fish donated by Vann Dassing  Fresh veggies and French bread
		<b>Total</b>	<b>\$75.00</b>	

**October 14, 2010**

<b>Name &amp; Address</b>	<b>Phone &amp; Contact</b>	<b>Delivery/ Pickup Date</b>	<b>Price &amp; Method of Payment</b>	<b>Food</b>
Gardner Catering  6109 Atom  Metairie, LA 70003	Lisa  430-4161	Saturday  10/14/2010  @ 12:30 p.m.	\$75.00	Santa Fe Rotisserie chicken wraps and veggie wraps  Zapps Chips  Homemade chocolate chip cookies
		<b>Total</b>	<b>\$75.00</b>	

**October 22, 2010**

<b>Name &amp; Address</b>	<b>Phone &amp; Contact</b>	<b>Delivery/ Pickup Date</b>	<b>Price &amp; Method of Payment</b>	<b>Food</b>
Café Reconcile  1631 Oretha Castle Haley Blvd.  NOLA 70113	568-1157  Dave-cell  628-1041	Friday 10/22/2010  @ 12:30 p.m.  <b>Order Confirmed on Thursday, 10/21/2010</b>	\$120.00 +  Tax exempt =  <b>\$120.00 total</b>  Cash or Charge	½ pan meat lasagna  ½ pan veggie lasagna  ½ pan Caesar salad   *Order is under the name UNO Film School
		<b>Total</b>	<b>\$120.00</b>	

**October 24, 2010**

Name & Address	Phone & Contact	Delivery/ Pickup Date	Price & Method of Payment	Food
Whole Foods  3420 Veterans Blvd  Metairie, LA 70002	888-8225 ext. 274  Jennifer	Sunday 10/24/2010  @ 1:30 p.m.  <b>Order Confirmed on Friday, 10/22/2010</b>	\$114.96 +  \$10.86 (9% tax) =  <b>\$125.82 total</b>  Cash, Check or Charge	1 full pan of Pulled Pork  (sauce on & hot)  4 lb's coleslaw  1 small maple glazed pecan and cranberry salad           * MAKE SURE THEY GIVE YOU THE BUNS-WHITE AND WHEAT! AND THAT YOU GET THE DRESSING FOR THE SALAD           ** THE SALAD IS FOR THE NON-MEAT EATERS!!!           ***Order is under the name Lisa Gardner
		<b>Total</b>	<b>\$125.82</b>	

## **Vita**

Jón Gunnar Gylfason was born March 30, 1973 in Reykjavik Iceland. After working in the Icelandic IT industry for eight years he enrolled in Bemidji State University in August of 2004 and graduated with a Bachelor of Science in Mass Communication. He entered the University of New Orleans Master's Program in Film and Production in the fall of 2008. During his time at UNO, he produced 8 short films, directed 5 short films and one documentary, was the cinematographer on 20 short films and assisted as crew member in various other crew positions on several other short films. He is now slated to graduate in May of 2011 and he has decided to live in New Orleans rather than move back to Iceland.