

5-16-2008

The Toaster That Toasted The Golden Toast

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The Toaster That Toasted The Golden Toast

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
Danny Bourque

B.A. Trinity University, 2004

May, 2008

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Acknowledgements

This work was made possible thanks to the Louisiana Amusement and Music Operators Association's 2007 Bob Nims Memorial Scholarship. I would like to thank Jeri Nims for establishing the scholarship and also thank UNO's Film, Theatre, and Communication Arts faculty for choosing me as its recipient. I performed a majority of the postproduction work on my film at Nims Center Studios, which was made available to me thanks to the facility's director Roger Benischek.

Robert M. Racine, my major professor, helped guide me throughout the various stages of production and provided me with numerous valuable insights along the way. The other two professors on my thesis committee, J. Stephen Hank and John McGowan-Hartmann, contributed their own insights during the later stages of production. All three helped tweak my thesis paper editorially.

The film takes place in many different locations around New Orleans. Each location was made available thanks to the willingness of the owners/managers to let me film on their respective properties. These include Hans and Hilde Luetkemeier who own the jewelry store Hans Luetkemeier & Son, Inc., Teresa Ogden who owns an apartment complex, Brad Roberts who manages the Esplanade at City Park apartment building, Elizabeth Black who owns A River Road Flea Market, and Fred Little and Carlo Coniglio who manage Dorignac's Food Center.

I also received generous donations from several altruistic people. I was fortunate to receive around one hundred loaves of bread from the Flowers Baking Company thanks primarily to sales manager Sam Battiste. This bread was used to make props for the film. Bradley and Charlie Sanders of S&S Renovactors Inc. provided me with a prop door. And Jason D. Buch

allowed me to borrow his Panasonic HVX200 video camera to shoot my film with. I cannot show my appreciation to these individuals enough.

I would have been lost without my crew, who worked hard every day and always brought a positive attitude to the set. I am especially glad that my actors were willing to put up with the constant physical abuse I put them through, and for not quitting on me when they were obviously exhausted.

And lastly I would like to, of course, thank my parents who have supported my cinematic endeavors since the beginning. Without their help, making movies would be even harder than it already is.

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Abstract

This paper thoroughly examines the production of the thesis film, *The Toaster That Toasted The Golden Toast*. Each area of the film's production is carefully dissected, including the writing, production design, cinematography, editing, sound, technology, workflow, and direction. Each of these areas contains a myriad of decisions that were made in effort to fulfill the overall vision of the movie as being a genuinely funny action film produced with a high production value, and these decisions are discussed at length. Documented feedback from test audiences is also reviewed in an attempt to objectively critique the final film.

Chapter 1

Introduction

Film is routinely seen as a type of language. However, I believe that film is not just one singular language, but instead divided into many various tongues. Each genre category of film, including horror, comedy, science fiction, western, war, and so on, has its own set of rules and guidelines that are typically adhered to. In effect, each genre speaks its own unique language within the world of film. As a filmmaker, I believe it is important to have the ability to communicate across this multilingual cinematic universe. I chose to produce a comedic film with lots of action for my thesis film because every other film I have made previously has very little to do with either action or comedy. In an attempt to become cinematically multilingual, I tackled a genre that I had never attempted before in the hopes that it would make me better versed in the action comedy lexicon, and even more importantly, an overall stronger filmmaker. This paper illustrates what specific decisions I made during the production of my thesis film *The Toaster That Toasted The Golden Toast* that helped contribute to the film's high production value as well as the comedic elements that make it funny and fun to watch. But first off, I will provide some background on my early film work.

During the earlier parts of my student career, my work mostly illustrates the darker side of humanity through films best categorized as futuristic dystopias. For example, my first film *Neverthought* (2001) tells the story of an old widower who uses a virtual reality helmet to bring his wife back from the dead, only to discover that the flickering image of his deceased partner is just an illusion. In the end he begrudgingly accepts that his wife is gone forever.

Another of my early films, *Chthonia* (2004), depicts the future world of 2050 as a chaotic, crime-infested slum. The story takes place in a huge underground prison and follows a

small gang of prisoners who try to find a way out of their confinements. Between killing each other and monsters who devour them, none of the main characters make it out alive. Again, not a happy ending.

After I made the above films, as well as several others with similarly pessimistic tones, I longed to create a film that would break the mold I had set for myself. I wanted to produce something with lots of energy, humor, and memorability. In other words, I wanted to make something completely different.

Before I began writing the screenplay for *The Toaster That Toasted The Golden Toast*, I brainstormed for over a month trying to come up with a story idea. I knew from the start that I wanted to make a funny film with lots of action, but coming up with the initial narrative concept was one of the more difficult parts of the filmmaking process. Once I decided on using a magical toaster that turns bread into gold as the central story element, I then had to construct characters who could exist in a world where magical toasters are possible. Eventually I came up with five narrative acts broken up as follows: 1) the toaster is found, 2) the discovery of the toaster's magical abilities, 3) the toaster's magic is put to use, 4) the struggle to maintain possession of the toaster, and 5) the epilogue.

After I had written the first draft of the screenplay, I knew that the success of the film's humor would rely heavily – if not entirely – on the abilities of my actors and my ability to direct them. The action of the film, in particular the physical stunts required by the chase and fight scenes, would also depend primarily on my actors. Although I had some specific people already in mind for a few of the parts, my organizing of a casting call helped to fill the remaining parts.

My approach to the production design of this film was to illustrate the disparity between the humdrum lives of the protagonists and the absurd ridiculousness of anything related to the

magical toaster. I felt that creating this contrast would help heighten the impact that the toaster appears to have on the protagonists' lives, and therefore seem even more ridiculous and funny to the audience. To achieve these goals, I first sought to find appropriate locations for each scene in the script, and then to decorate them with the appropriate props. The large number of unique locations used in the film also helps increase its production value, helping the movie not seem like just another low-budget student film all shot on a single location.

In many ways, the production design and the cinematography go hand-in-hand. For example, the protagonists' apartment is lit softly and flatly to compliment the drabness of the production design. However, there is more to cinematography than just the lighting. Specific camera angles are employed to augment the humor and action of certain key moments in the film. On the comedy side, for instance, I filmed wide shots of the most ridiculous situations in the film in the hopes of making them appear even funnier. In preparation for the editing phase of production, I knew I would need plenty of angles to cut from when cutting together the action of the chase and fight scenes. Therefore, my shooting of these scenes had to take into account all the shots required to make the final edited sequences work as I imagined.

By choosing to shoot so many shots during production, the style of my editing was directly influenced by these earlier choices. Having so many shots to work with meant that the editing style could afford to be fast-paced, especially during the chase and fight scenes. But even though editing is its own part of the filmmaking process, the same goal for my thesis still applies – to create a genuinely funny and well-made movie.

The sound design of my thesis film relies heavily on the use of ADR and foley sound effects. This is not only because much of the on-set audio contains a noise floor that is too high

to be usable, but also because the selective addition of certain sound effects aids the film in its humor, such as adding a metallic clanging sound when a golden bagel falls onto the ground.

For a scene to be funny, the audience must be able to focus their attention on the joke rather than be distracted by any technical shortcomings arising from poor production quality. In order to maximize the overall quality of my film, and therefore its comic potential, I chose to shoot my thesis in high definition using the Panasonic HVX200 video camera. I chose this format over standard definition because it has a sharper, more professional image and is quickly becoming the industry standard in video production. By choosing this route, however, my entire production workflow was heavily affected. Computer software such as Final Draft, Movie Magic Scheduling, Avid, and Steinberg Nuendo also significantly affected certain areas of the production workflow.

The overall story concept originates from Aesop's fable *The Goose That Laid the Golden Eggs*, except in my case I have replaced the goose with a toaster. A more contemporary influence comes from the film *Gremlins* (Joe Dante, 1984), in which a man finds an exotic creature in a small Asian market and takes it without the owner's permission. The film *Shaun of Dead* (Edgar Wright, 2004) also inspired the creation of my two main characters, Tom and Buck.

Since my goal was to produce a well-crafted funny film for my thesis, I have gone to the trouble to find out whether audiences actually find the film funny and fun to watch. I have measured this in both subjective and objective ways. Subjectively, I have shown my film to friends and nonfriends alike to see whether they laugh and appear to enjoy themselves while watching. Objectively, I created comment forms and had a test audience who has no relationship to me or the film's production to fill the forms out after watching the film. In both cases, the results are very positive. Of course, every viewer has their own personal set of critiques, but

such individually nuanced tastes cannot be avoided. I will discuss specific excerpts from this candid feedback in order to analyze what areas of the film are more effective than others, and decide whether this feedback is actually useful.

Finally, I will provide my concluding thoughts and observations about the production of my thesis film. I will apply these findings to identify how I might have produced my thesis film differently if I had the chance to start over from the beginning. Then I will attempt to show whether choosing to produce a film with humor and action has indeed made me a stronger filmmaker, which was my original intention for shooting something other than another dramatic film.

Chapter 2

Writing

Even though the well-known screenwriter Syd Field espouses the benefits of writing within a three-act structure, my screenplay can be more accurately portioned into five. The five-act structure is typically reserved for longer films, plays, and novels, but I feel the structure of my short film can be logically divided this way as well.

The first two acts of my story involve both main characters, Tom and Buck, and how they find and discover the power of the magical toaster. The three-act structure would combine these two acts together as a single first act, but it is important to differentiate the act of *finding* apart from the act of *discovering*.

In the film's first act, the three most important characters are all introduced immediately: Tom, Buck, and Sara the flea market clerk. Through Tom and Buck's dialogue, the audience learns that Tom's girlfriend has left him and that the reason they are in the flea market is to purchase replacement appliances for the ones she took with her. Buck is meanwhile shown as Tom's buddy who absent-mindedly knocks into things while munching ever-hungrily on pork rinds. In this way, the first act is less about the toaster than an introduction to who the two main characters are and their respective personalities. Tom gives Sara his business card and offers her his website designing services, but little does he know that in so doing he gives her a method to track him down later. The first act ends with the finding and "purchasing" of the toaster, but Tom and Buck still do not realize the powers it possesses. Sara objects to the purchase of the toaster and dials a number into a nearby phone, which thereby sets into motion and foreshadows the complications that will interrupt Tom and Buck's plans later on during the fourth act.

I say that there are two main characters, but Tom is the leader of the pair and therefore considered to have the leading role. He is the leader because it is Tom who brings them to the flea store in the first place, Tom who purchases the bread to turn into gold, he is the one who carries the toaster during the chase scene, and he is the one who Sara addresses at the film's climax when she takes the toaster back. Buck, to his credit, is the one who actually finds the toaster in the flea store, but Tom is the character who is most often shown to be the true mastermind behind their actions.

Because the two protagonists are friends and go everywhere together, this essentially makes *The Toaster That Toasted The Golden Toast* a buddy film. This formula works well in action comedies such as *Shaun of the Dead*, *Lethal Weapon* (Richard Donner, 1987), and *Men in Black* (Barry Sonnenfeld, 1997) in each of which the two primary characters engage each other in verbal banter and physical interactions for comedic effect. An example of verbal banter in my film is when Buck takes advantage of Tom's having just been dumped by his girlfriend. Buck calls the girlfriend a bitch, but quickly pretends to have really meant to call Tom's pet dog a bitch. This play on words not only provides the scene with a humorous joke, but also serves to provide simultaneous exposition of the characters' recent past.

The film's second act begins once Tom and Buck arrive in Tom's apartment with the items they just purchased from the flea market. However, it is important that the discovery seem natural and unforced. To do this, I wrote scenes that alternate between Tom and Buck as they try out each flea store item one at a time, as if methodically testing out the merchandise. This way, their finding out the secret of the toaster seems like an unexpected yet inevitable accident, especially since it is the last appliance that they test. To further heighten the comic buildup toward their discovery, I show how they do not at first realize what the toaster is doing to the

bread it toasts. Just when Buck thinks he has it figured out, the story jumps to the next scene where Tom and Buck have their suspicions proven correct by a jeweler in a jewelry store. Once the story reaches this plot point and there can no longer be any doubt about what the toaster can do, Tom and Buck are pushed into a new narrative direction.

While writing these scenes, I tried to imagine what the logical order of events would be if someone really found a way to turn bread into gold using a toaster. The first step would be to make absolutely certain that the toaster produces actual gold, which would involve seeking the opinion of a professional, such as a jeweler. If such a professional verifies the gold's authenticity, the next logical step would be to acquire large quantities of the resource of which the gold is made, in this case bread.

The third act begins as Tom and Buck purchase a shopping cart full of bread inside a grocery store. With the understanding that they have the power to generate infinite riches, the two buddies quickly produce a pile of gold in Tom's apartment while fantasizing about what they plan to do with it all. Because Tom's character has been set up in earlier scenes as having just lost his girlfriend, he imagines that becoming rich will help win his girlfriend back. Buck, on the other hand, is shown constantly snacking on junk food throughout the film, so of course he prefers to spend his freshly-toasted money on such edible imaginings as "mountains of chocolate" and "ice skiing through ice cream." The third act comes to an abrupt end when their plans are suddenly halted by a knocking at the door, which introduces Tom and Buck to their main obstacle.

When Tom answers the door, he is greeted by two Asian martial artists: a Kung Fu Master and a Sumo Wrestler. The script contains a part where the Kung Fu Master takes out the same business card that Tom gives Sara during the earlier flea store scene, and the Kung Fu

Master takes a close look at Tom's portrait on the card to make certain he has the right person. The purpose of this in the script is to further clarify that the Kung Fu Master has indeed been sent by Sara, and that she has given him the card that was originally given to her by Tom. However, I later felt during editing that this shot is redundant since the Asian connection alone is all the audience needs to understand Sara's relation with the martial artists, and that they are obviously hunting down Tom to retrieve the toaster. In addition, Sara dials someone on the telephone after Tom and Buck leave the flea store, so the audience expects something to eventually come from her phone call. The martial artists' banging on Tom's door is the result of Sara's call; they have arrived to stop Tom and Buck from carrying out their plans any farther than they already have. Tom attempts to evade the martial artists when he tells them they have the wrong person, but they are not duped so easily. The Kung Fu Master kicks in the door and thus begins the fourth act where Tom and Buck struggle to keep the toaster.

Although I admit this sounds rather superficial, I knew from the beginning that I wanted to make a film with a chase scene followed by a fight scene. This is because my earlier film work shied away from having much action, and I desired to try my hand at this style that I had yet to seriously attempt. I had never filmed a chase scene, and had only modestly attempted a fight scene in my early short film *Waves of Fate* (2003), so I was itching to give these two types of scenes a try. Of course, a chase scene by its very nature has action, but I needed to figure out how to make it *funny*, too. I imagined what could be the most ridiculous sight-gag during a chase scene, and eventually came up with the idea of a lumbering sumo wrestler chasing the protagonists, complete with an overweight belly, sumo belt, and incoherent screaming in Japanese (which eventually became Vietnamese, due to the ethnicity of the actors I was able to find). While I wrote the script, I thought for sure this would be a comedic sight for the audience

to behold, and sure enough, test audiences have reported the sequence in the final film to be humorous and some even choose the Sumo Wrestler character as their favorite character of all.

By throwing in a Kung Fu Master along with the Sumo Wrestler to form a pair of antagonists, I create a sort of doppelganger of the protagonists. Where Tom is the taller, leaner half of his “team”, so is the Kung Fu Master. And where Buck is the fatter, clumsier half, so is the Sumo Wrestler. I chose to do this because I found it funny when a similar technique is employed in *Shaun of the Dead*, where the main characters cross paths with another group of survivors who look nearly identical to them, as if they are an inverted reflection. This particular stylistic choice is not necessarily essential to my story, but provides a bit of amusement for those audience members who catch on to the dichotomy shared between the pairs of characters.

My writing of the chase sequence relies heavily on what real-world locations I found through location scouting. Early drafts of my screenplay lack much detail during this sequence. For example, “Tom and Buck run down a city street. The Samurai and Sumo Wrestler aren’t far behind,” is extremely generic and vague. After finding a unique-looking overpass structure with criss-crossing ramps within the city of New Orleans, I imagined how the characters would interact with these urban obstacles, and decided on using the location to illustrate the Kung Fu Master’s physical abilities. In the final version of the script, the chase scene reads, “Tom and Buck run down a narrow ramp, but the Kung Fu Master tries to catch up with them by freefalling to the lower level rather than running the full distance.” In this case, art quite literally imitates reality. On the other hand, if my production had a budget of millions of dollars, perhaps I could have constructed specially-designed structures and buildings for my characters to chase through. With low budgets, however, comes compromise. It is easy to write lots of action onto a page of paper, but the costs it takes to make it happen on set is a different story altogether.

Cost limitations affected the script during the fight scene as well. After the Sumo Wrestler gets his hand stuck in the toaster and it subsequently turns into gold, my early intention was to have the Sumo Wrestler use his rock-hard extremity to punch holes in the walls around him. My original treatment reads, “The Sumo Wrestler screams in fury and uses his metalized hand as a battering ram.” Although it sounds like fun in the script, I was forced to abandon this idea because the amount of time, energy, and resources required to make this happen would have sapped too much away from the rest of the film.

In keeping with my desire to make a humorous action film, I used every chance I could get to show the characters acting ridiculous during the climactic fight scene. First, Tom tells Buck he won’t leave him behind, but as soon as he sees the Kung Fu Master, he ironically ditches Buck in a heartbeat. Buck then taunts the Kung Fu Master calling him, “Pippy Longstocking” just before the Kung Fu Master violently jabs Buck in the throat, but they both end up wrestling each other on the ground as if they are children. The Sumo Wrestler gets his hand turned into gold, as already mentioned, and then clotheslines Buck. And finally, Tom gets twirled in the air and thrown into a wall by the Kung Fu Master. Each of these actions is silly in and of themselves, but when presented one after the other in rapid succession, the overall energy and absurdity of the sequence is compounded. The fourth act ends when the toaster rolls to a stop at the feet of its rightful owner, Sara, who has apparently been following the whole time.

With the toaster and all their gold taken away, Tom and Buck find themselves back where they started. Unfortunately, this is not a sufficiently funny ending for a supposed comedy to have, so the fifth act serves to rectify this apparent shortcoming. While Tom and Buck sit on a park bench bemoaning their losses, they make use of their pile of leftover bread to feed several geese wandering below their feet. Just after Tom says, “What are we going to do with all this

bread?” a goose lays a golden egg directly in front of them. Ending the film this way accomplishes three things. First, it ends the film on a high note by showing a reversal of the main character’s fortunes. Or to be more precise: they were initially poor, then rich, then back to being poor, and then finally made rich again thanks to this egg. Second, it directly references one of the film’s primary influences, Aesop’s fable *The Goose That Laid the Golden Eggs*. Thirdly and most importantly, it is meant to be funny. Tom and Buck’s unexpected last-second good fortune, ironically also in the form of gold, is satisfyingly humorous as it is impossible. Judging from the positive reactions and laughter from test screenings, I believe that this ending delivers what I meant it to.

Directing

My approach to casting my thesis film was to find actors whose mannerisms closely resembled the characters I had imagined in my head. Before writing the script, I already had a particular actor in mind to play the lead role of Tom, but I was hesitant to give him the part outright before auditioning others. This actor, Seth Melendy, has a very cartoony personality by nature, so I knew it would just be a matter of fine-tuning his reactions as needed for each scene. I could find no one better than Seth during my casting call, so I inevitably offered him the part, which he accepted.

The casting call served its purpose, however, since I found suitable actors for the roles of Buck, Checkout Girl, Kung Fu Master, and Sumo Wrestler. Even though the Checkout Girl has no dialogue in the script, I requested those trying out for this part to deliver a set of lines so that I could get a sense of their overall acting abilities. I figured that an actor who struggles with simple verbal delivery may likely struggle in other areas of acting, too. So even though the part

of Checkout Girl has no lines, I chose someone who could have delivered lines anyway as a safeguard. This same logic applies to my casting of the Kung Fu Master. I not only wished to cast someone who had the physical talent to perform the necessary stunts required of the part, but also someone who could act and speak well. After the casting call, I had a hard choice to make between two top candidates for the part. The first actor could perform incredible martial arts maneuvers such as a professionally-executed butterfly kick. The second actor could perform a respectable range of physical moves, albeit not quite as impressive as the first actor, but in the end I felt his acting abilities are superior and is the reason I chose the second actor for the part.

My choice for the Sumo Wrestler was narrowed down for me because there was only one overweight Asian man I could find in the city of New Orleans available and willing to play the part. I auditioned him all the same and felt confident he would be able to deliver the performance I was looking for. The Sumo Wrestler is supposed to be the recklessly absent-minded partner of the Kung Fu Master, and fortunately the actor I chose to play the Sumo Wrestler has an aloof personality that lends itself to appearing absent-minded. I mean no offense to the actor here, but he is precisely what I needed.

Early on in the casting process, I endeavored to find an older Asian woman between the ages of thirty and sixty to play Sara the flea store clerk. I went so far as to hand deliver flyers to Asian restaurants throughout the New Orleans area in the hopes that an Asian woman, even if she was not an actor, would take interest in the part I needed to fill. I was unable to find any interested Asian women in the age range I was looking for, but did receive feedback from younger actors with acting experience. I eventually chose Kim Vu, an actress in her twenties. I visually aged her by using makeup to help give her the look of a wise weathered woman who just

might keep a magical toaster hidden away from the rest of the world. Looking back now that the film is shot and done, it is hard to imagine the role being filled by anyone else.

I chose actor Zac Cino for the part of Buck because he has a similarly cartoony disposition as Seth, the actor who plays Tom. My intention was that their like-personalities would allow them to play off each other effortlessly. Time was short for proper rehearsals because Seth was out of town until the night just before shooting was scheduled to begin. This made it necessary to spend what little time we had between his arrival and the first day of shooting to establish chemistry between Seth and Zac. I arranged for the three of us to have dinner and drinks together so that my two primary actors could get to know one another. Fortunately, they got along well and were cracking jokes back and forth before the night was out. If I had not arranged this night, I feel that my actors would have had a harder time breaking the ice on set, which could have then hurt the first day's performances.

The actor with some of the most physically demanding stunt work was the actor playing the Kung Fu Master, Sam Medina. The action involving the Kung Fu Master jumping over a guardrail during the chase sequence took quite a while to choreograph, so it is fortunate that I had plenty of time to rehearse with Sam. It was one thing to visualize how the sequence of shots would flow together in my head, but an entirely different thing to have a real-life person attempt to actualize those thoughts on cue. After much coaxing and compromising on both our parts, we figured out how best to achieve the stunt in such a way that would maintain the flow of action in the scene while also keeping the actor feeling safe and comfortable. If there was ever a situation where safety or action had to be compromised, the shot would be rethought, or if no solution could be found, abandoned. My goal was to produce a funny film, yes, but injuries on set are no laughing matter.

Once on set, my general approach to directing is to begin each scene by blocking out the action with my actors first. This is so that they know right away what physical actions I need them to perform within the scene. Once the actors and I are comfortably satisfied with these blocking rehearsals, I begin working with the actors on delivering their lines. More often than not, lines were used during the blocking stage to help the actors' timing of their actions, so at this point they are ready for an actual take to be filmed. Depending on the complexity of the shot, I usually roll on these first takes and tweak things as needed for each successive take. More complex shots, such as ones involving camera moves around multiple characters, take more time to set up and rehearse. The more things that go on within a shot, the more time must be spent to make sure everyone knows what to do beforehand. Simple shots, such as static headshots of a single character, can be shot with hardly any setup time.

For the first couple of takes, I allow my actors plenty of leeway to approach the scene from the emotional angle that feels right to them. By doing this, I allow my actors to think for themselves, as well as feel as though they are actively contributing to the creation of their character. On occasion, this method results in an actor coming up with an idea that I would never have imagined alone. In one scene Zac, the actor playing Buck, finds the hidden staircase that leads up to where the toaster is hidden. I simply told Zac he had to stumble upon the stairs as if by accident; it was up to him to fill in the time between the start of the scene and when he eventually finds the stairs. The film's art department positioned a mannequin head resting on a lampshade at the bottom of the stairs as a simple set decoration, but Zac turned the head into a functional prop by playing with and dropping it as if he were browsing the flea store naturally. I did not instruct him to directly do this, but by allowing Zac to freely explore the scene through

the eyes of his character, he was able to contribute creatively to the scene in a way I had not thought of myself.

More often than not, I would need to tweak my actors after the first couple of takes. My lead actor Seth has a tendency to overact, but I was consistently able to reel him in to the emotional level that the scene needed. While filming the chase sequence, Seth's energy level was so high that he would smile while running away from the Kung Fu Master and Sumo Wrestler. It was obvious he was engaged in the moment, but he was having such a good time that it betrayed the emotional state his character needed to portray. I had to point out to him that although the situation is funny and will be funny to the audience, he has to act concerned for his safety in order for the emotional level of the scene to appear believable. After I gave him this small piece of direction, he appropriately tailored his acting to accommodate my instructions, and now the scene works.

Shooting digitally with the Panasonic HVX200 afforded me the opportunity to quickly and easily import the digital video files into my editing software and cut together a rough cut within minutes. At the end of each day of shooting, I assembled rough cuts of the scenes shot that same day. During the lunch break of the following day, I screened these scenes to both my cast and crew. On a psychological level, being shown the fruits of one's labor is a rewarding experience which positively reinforces a person to continue to work hard. I have worked on many other films directed by others where the cast and crew lost faith in the project due to their not understanding what the film was about. When a well-edited scene is watched by someone who worked on its production, it hopefully becomes apparent to that person why every shot is important, especially if a particular shot was difficult to pull off. From the point of view of the actors, they are able to see how I intend to construct the film even before it is finished. Through

the use of this technique, I hoped to provide my actors with an understanding of why I make the directorial decisions that I do. By renewing my actors' faith in the project on a daily basis, I intended to squeeze better performances out of them from the scenes that remained. The better my actors' understanding of their role in the film, the better the film would ultimately be.

Production Design

Before Tom and Buck find the magical toaster, their lives are rather boring and monotonous. I decided that Tom's apartment must look correspondingly boring to reflect who he is. I gave his domicile a drab appearance through the sparse use of decorations, neutrally colored walls, and populating the living space with home furnishings that are strictly utilitarian. For example, the table on which the TV sits is made of two milk crates and a dirty wooden board. Through the use of such simple furnishings, it becomes apparent that Tom only owns the barest of necessities.

On the other end of the spectrum, I imagined the room inside the flea market where Buck finds the toaster to be mysterious and exotic. I achieved this by placing the toaster on a small table in the middle of a near-empty room. I then decorated the table with a red velvet tablecloth where the glimmering light of six candles reflects off the many golden trinkets strewn around below. Selectively spotlighting only the table so that the room's walls fall into darkness further aides in the mysterious mood of the scene. The idea that an ordinary-looking toaster is afforded so much luxury in its presentation no doubt appears absurd to the audience, especially when the adjacent scene shows off the protagonists' lackluster apartment. When test audiences watch the film, they always laugh when the table bearing the toaster is first revealed, satisfying my efforts to make the scene humorous.

Use of the color gold in *The Toaster That Toasted The Golden Toast* plays a significant role in the film's production design, too. Tom and Buck accidentally stumble upon a magical toaster that turns bread into gold, which then leads them into a series of complications that they otherwise could have avoided if the toaster is never found. In keeping with the visual motif of bland versus exotic, it makes sense that the color gold might not appear so exotic if overused in every scene. Consequently, I only use this yellowish hue when something significant takes place within the scene. For example, Buck and Tom walk past a table covered in golden objects as they enter the flea market, and Tom even goes so far as to pick up one of the golden utensils from the pile and lambastes it as being fake. He carelessly throws it back into the pile, but the scene lingers over the gold for a beat, foreshadowing that something about it is important. Shortly following Tom's sales pitch to Sara, Buck finds himself in a room awash in golden light when he first discovers the toaster. The color gold is not seen again until the first golden bagel is toasted in Tom's apartment, which directly leads to the next significant narrative step in the story to occur: Tom and Buck's discovery and understanding of the toaster's powers. Next, Tom and Buck produce a pile of gold in Tom's living room as they dream about how to spend their newfound riches. But when someone knocks on the door, Tom is greeted by the two antagonists, one of which is a Sumo Wrestler wearing a golden sumo belt. The appearance of this golden belt signifies the start of the main characters' complications. And at the end of the film, Tom and Buck are unexpectedly presented with a freshly-laid golden egg, signifying the main characters' reversal of fortune. In fact, these particular appearances of the color gold correspond with the script's five acts. In the first act, gold foreshadows the powers of the toaster. In the second, gold represents Tom and Buck's discovery of the toaster's powers. The third act uses gold to show Tom and Buck at the height of their circumstances, surrounded by a mountain of gold and

dreaming of limitless possibilities. The fourth act concerns Tom and Buck's struggle to maintain the toaster, primarily by keeping it away from the Kung Fu Master and the Sumo Wrestler, whose belt is golden. After they lose the toaster, the fifth scene comes to a close with gold reintroduced into Tom and Buck's lives through the golden-egg-laying goose. Syd Field explains that each act ends with a plot point that changes the direction of the action. Because gold is positioned in such close proximity to the plot points of my story, gold may therefore be equated with change itself. Indeed, gold brings about change in the character's lives when they find it the first time, when it's taken away, and when they find it again through the goose. In this way, the production design definitely supports and reinforces the overall plot of the film.

I relied heavily on my art department to work on several production-design-oriented tasks throughout the production of my film. During the preproduction stage, I routinely requested updates on their progress so I could provide corresponding feedback and direction. One of the more important tasks issued to my art department head, Dorothy Brignac, was for her to scavenge together various small objects that could be used as golden trinkets sold inside the flea store. I supervised her selections to make sure what she chose would fit into the story. The underlying idea is that the flea store in the film uses the magical toaster to produce golden trinkets from ordinary junk. These golden trinkets are then sold to customers. This means that none of the golden objects can be larger than what would fit inside a toaster slot. As Dorothy amassed a collection of these objects, I verified that each item could indeed fit inside a toaster before she went on to paint them gold.

For the most part, my art department needed little supervision while they worked, but they were not totally infallible. In one case, a particular design element threatened to betray the authenticity of the film. Harping on the idea of authenticity sounds hypocritical considering the

film is about a toaster that turns bread into gold, but the film is still required to remain authentic to itself within the bounds of its own self-assigned reality. The issue arose when the handwriting of one sign seen early on in the film matched the handwriting used on a separate sign made to appear later in the film. The first sign is the “Employees Only” sign that Buck fails to notice during his ascent up the flea store staircase. The second sign is the “Roof Access” sign at the top of the staircase during the chase scene. These signs are understood to be in completely different buildings, but the style of the handwriting was identical, which would have resulted in an unintended connection between the two signs. This problem came about because the art department head made both signs, but did not change her handwriting style between them. Once I noticed this potential problem, I had the “Roof Access” sign remade with a completely different handwriting. This way, both signs look like they are made by different individuals, which makes sense within the world of the film.

Cinematography

To begin the cinematographic process, I wrote up detailed shot lists to explain how each scene would flow visually once edited together. This normally involved carefully scouting the actual filming locations and ascertaining where and how shots would be filmed. For example, part of the chase scene involves the Kung Fu Master jumping over a guardrail, landing on a catwalk underneath, and then sprinting forward. I started out by taking photographs of many different angles of the real-world location and imagining how they might logically cut together during editing. I then pared down the photos to just the essential angles. Next, I ordered them into a linear sequence which became part of my production shot list. When edited during postproduction, the shots flow quickly and logically from one to the next and create the illusion

of continuous action. To provide a counter-example to the validity of these decisions, I might have come up with very different shot choices if this film were a dystopic drama instead of an action comedy. As already mentioned, much of my previous film work is both dystopic and dramatic. If I had chosen to continue in this more pessimistic style, my chase scenes in this film might have instead been used to illustrate the futility of the main characters' attempt to escape. The number of different angles filmed would have been much less to lessen the amount of visual tension occurring on the screen. I felt it was important to keep the level of tension high to preserve its essence of action, and therefore to shoot more angles. *The Bourne Identity* (Doug Liman, 2002), among many other action films, uses this approach of many multiple angles to elevate the tension during its many action sequences. Conversely, the closing scenes of the futuristic dystopia *Children of Men* (Alfonso Cuarón, 2006) have a low shot rate due to the fact that the lead protagonist is dying and his struggle to save all of humanity seems insurmountable. Because it is obvious he can no longer win, the tension drops, and is thusly reflected in the cinematography and editing.

It is largely agreed that comedy works best in the wide shot because the empathy audiences have for a character increases the closer the camera is to that character. So if the camera is far away, audiences will lack empathy, and instead find amusement in a character's peril. When the character Tom turns on the vacuum cleaner and gets engulfed in a cloud of dust, I cut to a wide shot of him just standing there as the vacuum continues to blow into his face. I use this technique again when the Sumo Wrestler gets his hand stuck inside the toaster, and again when the character Buck delivers a one-liner joke which offends Tom. In each case, these moments received laughs from my test audiences, so I may safely assume these moments are seen as comical instead of emphatic.

There are several scenes where the cinematography directly reinforces the style of the production design. In the flea store, the pile of gold trinkets at the front of the store is selectively spotlighted to further highlight the importance of the gold. The rest of the background is allowed to fall into the shadows while the gold, which carries narrative significance, is therefore made visually important through lighting. The toaster shrine room is lit in a similar way so that the toaster is highlighted apart from its surroundings. As he walks up to it, Buck, too, becomes covered in gold light reflected from the toaster.

Tom's apartment is very spartan in appearance owing to the simplicity of the production design. The cinematography bolsters this drab style by employing very flat, soft lighting. The contrast between the dynamic hard lighting of the flea market with the dull soft lighting in Tom's apartment serves to bring about the differences between the two locations. In abstract terms, Tom's apartment illustrates the ordinary while the flea market offers a glimpse into the extraordinary.

Besides the flea market and apartment scenes, the majority of the film is shot outdoors during the day. From a lighting standpoint, the only available option was to occasionally use reflector boards to fill in dark areas on the actors' faces when the sun lit them too harshly from one side. The rooftop fight scene was shot in one day, so the biggest challenge was for my director of photography, Ryan H. Martin, to maintain a consistent angle of light hitting the actors from shot to shot. But since the sun moves through the sky, the continuity of lighting between shots is not perfect, but it is far from unprofessional. I was fortunate enough that the weather remained consistently clear all day. If the sky had been cloudy, lighting continuity would have been much more problematic.

Blain Brown in his book *Cinematography: Theory and Practice* comments on the difficulty of maintaining clear screen direction during chase scenes. He writes, “you [generally] want to maintain an overall direction within the scene but there is considerable room for variation,” (94). For the most part, I have my protagonists running from screen left to right, followed by the antagonist also running left to right. By adhering to a consistent direction of motion, the audience understands that in order to escape, the protagonists must keep running to the right or risk getting caught. Of course, as Brown suggests, I vary up this screen direction by occasionally showing the characters running directly toward the camera along the Z axis. But for the most part, the momentum of the chase scene is directed in a single continuous direction so that the audience clearly understands what direction the protagonists need to reach in order to avoid the enemies chasing them.

For each shot of the film, I had to choose how I wanted to mount the camera. My choice of available mounts included a tripod, jib arm, high hat, spider brace, and a Steadicam. Each of these options results in a different aesthetic style, so I had to first consider the meaning of the shot before I could correctly choose the appropriate tool. When using a tripod, the shot will be appear steady and stable, unlike when using the spider brace which results in a much more jerky, handheld look. The high hat provides the same steadiness as a tripod, but allows the camera to be mounted close to the ground, which is especially useful when framing dramatic angles. The jib arm allows the camera to move in a seamless motion and adds visual energy to the shot, but not the kind of chaotic energy that spider brace-mounted shots provide. The jib arm can only move in circular angles and is limited by the length of the arm itself, so use of the Steadicam is preferred in special cases where more maneuverability is required within the shot. Generally speaking, Steadicams provide the fluidity of jib arm movements with the maneuverability of

being handheld. During the earlier scenes of the film, I rely mostly on the tripod and jib arm to give steady, gentle movements. Before they discover the toaster, Tom and Buck encounter a minimal amount of conflict. As the protagonists experience higher levels of emotional duress, the type of camera work is correspondingly altered. For example, I use the spider brace to convey higher levels of visual tension throughout the chase and fight sequences. Generally, the shot style mirrors Tom and Buck's emotional state.

Many of my cinematographic decisions were affected by the type of camera I used, the Panasonic HVX200. This camera is capable of filming variable frame rates, which provides the option of filming in a wide range of speeds that all play back at a full twenty-four frames per second. I chose to shoot at twenty-two frames for some of the chase scene shots. This means that for every second that is recorded, twenty-two frames are saved, but is played back at twenty-four frames per second. This makes the action speed up slightly, and serves to further intensify the action of the shot. I used this technique to make the Kung Fu Master appear to run even faster than he really does, therefore making him a greater adversary. The enemy's increased strength heightens the level of tension in the scene by raising the stakes the protagonists face.

I used variable frame rates to slow down some of the action, too. There is a moment in the fight scene where the Sumo Wrestler raises his hand high into the air in preparation to strike Tom with a karate chop. Tom, in turn, anticipates the blow by using the toaster as a shield. I slowed down the motion of both the raising hand and Tom's reaction by filming the action at sixty frames per second. These sixty frames are then played back at twenty-four frames per second, creating the illusion of slowed time. I chose to do this in order to build up the tension of the confrontation. The longer the sequence of shots lasts, the longer the audience is uncertain of the outcome. By slowing down time, the audience also has longer to explore the curiosity of the

situation, and hopefully come to the conclusion that it is a humorous one. Indeed, when time returns to normal, the Sumo Wrestler's hand has gotten itself stuck inside the toaster, a most unexpectedly comic result. Furthermore, when the hand gets ejected, it has turned into gold.

One of the downsides of shooting on video is that it lacks the aesthetically- preferred look of film. This is partly because most modern video cameras have very small image sensors that make it difficult to exhibit a shallow depth of field. Film cameras, 35mm cameras in particular, have no problem employing shallow depths of field. Since film is much more expensive than video, the ability to compose shots with a shallow depth of field is seen as an indication of high production value. Newer, more expensive video cameras come equipped with larger image sensors to allow for shallow depth of field, such as the Red One camera. Unfortunately, my budget restricted me to using the HVX200, so I had to make do with the technical limitations of this particular camera. In effort to minimize the depth of field, my director of photography would open up the F-stop as wide as it could go. When shooting outside, neutral density filters applied to the camera allowed for maintaining a wide aperture even in bright situations. However, it is important to note that shallow depth of field is not a look that should necessarily be incorporated into every single shot. There are some instances where a deep depth of field is most appropriate for the story, but being able to employ a shallow depth of field on occasion is a nice luxury.

Editing

After each day of shooting, I assembled a rough cut of the footage to make sure everything cut together like I expected it would. This afforded me the opportunity to check things like the technical quality of the shots, continuity of the actors' performances, continuity of

props, whether a given scene is funny or not, and whether the scene flows like I had anticipated. By beginning the editing process so early, I made it possible to fix the previous day's mistakes by scheduling in reshoots within my shooting schedule. If I had waited to begin editing until after shooting was over and all my camera equipment was returned, I would not be able to easily rectify any mistakes because it would be too late to reshoot them. It was fortunate I took this approach because I discovered an error in costume continuity in the middle of my shooting schedule. Part of the Sumo Wrestler's costume includes a headband, but it was forgotten on the day that the chase scene was filmed. Since we had already filmed the apartment scene the day before, it was already established that the Sumo Wrestler wears a headband. Because I caught this error, I scheduled in shots to give the Sumo Wrestler a reason for losing his headband during the chase scene: the headband falls over his eyes, so he takes it off and stuffs it inside his sumo belt. By doing this, a continuity error was potentially avoided. But even though these make-up shots were filmed, none are used because they negatively impact the flow of the chase scene. Fortunately, no one has complained yet about the Sumo Wrestler's costume continuity error, so I have chosen to let the mistake slide.

As soon as all the shooting was over, I already had a rough cut ready for tweaking. I proceeded to work on refining the pacing and flow of the overall film, paying particular attention to perfecting the comedic elements of the story. In one shot, for instance, the camera pans from the broken television set to a close up of Tom's face reacting to the television not working. His reaction consists of him staring with a blank face, and then blinking confusedly. In the unedited raw footage, my actor's blinking is delayed by about two seconds, and thus ruins the pacing of the overall scene that shows a montage of all the nonworking appliances bought from the flea store. Because his blinking needed to come much earlier for the timing to feel right within the

scene, I chose to speed up the segment of time between when the camera comes to a stop on his face to when his blinking begins. The average viewer will fail to notice the momentary increase in the time rate that occurs for only a second, but successfully provides the shot with a better-timed reaction from the actor, which therefore seems funnier.

Once the entire film was shot, I was better able to discern which scenes were necessary to the narrative and which ones could be removed. I originally shot a scene that shows Tom and Buck wildly throwing loaves of bread into a shopping cart, but I found it more effective to remove this scene and instead allow the previous scene to jump directly to the scene after. The final edited cut shows Tom and Buck walking outside the jewelry store with Tom saying, “You know what this means, right?” in regards to their finding out the toaster really does create gold. The next scene starts as Tom throws bread onto the supermarket conveyer belt. If I had left in the scene that actually shows Tom and Buck pulling the bread from the aisle, the same joke would have been told twice: that they are buying a pile of bread after discovering the powers of the toaster. By immediately cutting from their realization outside the jewelry store to their buying of the bread in the checkout lane, the same comedic effect is achieved in a much more efficient manner. So because the bread aisle scene is ultimately unnecessary, it was removed.

In other cases, the removal of just a few shots from a sequences, rather than removing the entire sequence altogether, proved advantageous as well. When shooting the chase sequence, I shot numerous shots of the characters running. I originally intended to use parts from each shot to construct the scene with, but I discovered while editing that many of the shots show the characters doing essentially the same thing. Rough cut test audiences complained that the scene becomes redundant because it looks like the characters run in circles around the same building. I tightened the flow of action by removing several shots, dramatically cutting the length of the

scene. By doing this, the pacing of the scene much more effectively conveys the feeling of action and movement. Test audiences report the final cut version to be much more fun and exciting to watch than the previous versions. Although it is painful to cut entire shots that I painstakingly filmed during production, the pacing of the film as a whole matters more than the value of a single shot.

As I tweaked the final edit of my film, I abbreviated certain shots to their bare minimum. Since my story is about two guys and how quickly their fortunes change, I felt it was important to keep the pacing quick, especially once they discover the toaster's power. I wanted to show how Tom and Buck waste no time putting the toaster to use, and I chose to illustrate this through quick editing. A good example of this style is as Tom and Buck walk out of the jewelry store. In my rough cut, I show a shot of Tom and Buck walking all the way through the store and then opening the door to leave. I next cut to an exterior shot of Tom and Buck as the door opens, they walk out of the store, and then Tom gives his line. The more I refined this scene, the more I cut away all the unnecessary parts. Or as the editor Walter Murch puts it, to "cut out the bad bits," (10). Because the jewelry store scene is about Tom and Buck learning the truth about the toaster, it is important to get to that point and move on as quickly as possible. The time spent showing Tom and Buck walking to the door, opening it, and walking outside serves no narrative purpose. In my fine cut, I have chosen to cut as soon as they turn away from the jeweler to Tom and buck coming to a stop outside the store. There is just enough of these shots so the audience understands where the characters are, but without having to wait for the characters to physically walk the entire distance. This allows the movie to reach the visual punchline of Tom and Buck purchasing a shopping cart full of bread much faster, and therefore comes across as funnier.

Sound

The Toaster That Toasted The Golden Toast is set in a world where it is possible for toasters to magically turn bread into gold and where sumo wrestlers are quick to chase those who annoy them. This world obviously does not represent reality, so the sound design must in turn reflect this over-the-top depiction of the world. Because gold-making toasters and lumbering sumo wrestlers can hardly be seen through a serious context, the sound design should sound correspondingly humorous and ridiculous.

One of the most notable examples of sound design used for the purpose of humor is when Buck drops the golden bagel onto the floor of Tom's apartment with a metallic clanging sound. The association of these two unlike materials, bread and metal, creates an unexpected yet humorous result. I produced the metallic sound effect by recording foley sound effects in a sound studio. In order to create a sound that would be believable in such unbelievable circumstances, my choice of the sound's source was important. I chose a curling iron weight, which is shaped precisely like a bagel with a hole in the center, and I dropped it onto several other similar weights. This action created a clearly metallic ringing noise that, when edited into the film, produces the illusion that the prop bagel is actually made of metal. Likewise, in the shot where Tom reacts to the broken television in his apartment, the added sound effects of a distorted voice intermingled with television tuning noises helps build the humor of Tom's situation – that nothing he bought from the flea store works. And therein lies the irony that while nearly every item Tom and Buck buys from the flea store is broken, the one item that works - the toaster - works *too* well.

The majority of the sound recorded with a boom microphone while on set turned out to be unusable due to the abundance of background noise, such as nearby traffic, that pervaded

many of the locations where I filmed. This means I had to arrange for Automated Dialogue Replacement sessions, also known as ADR, with my actors to rerecord dialogue tracks for use in the final edit of the film. There are several challenges that must be faced when attempting to record good ADR tracks. First, the actor must reenter the same emotional state that they had while the scene was originally shot. Unfortunately, my actors found this difficult since standing alone in an empty recording room does little to put them in the same moment they were in while on set. Without any direction, my actors would read their lines very flatly, concentrating more on what the lines were rather than how they said them. I had to do a good deal of coaching to get my actors to loosen up so that their lines sounded natural and unforced. This included having Zac, the actor playing Buck, perform a set of push-ups just prior to recording his lines during the chase and fight scenes so that he sounds appropriately winded. Even though these ADR sessions lasted a couple of hours for each actor, I was mostly able to direct them as needed to produce usable tracks that matched each of their on-screen characters.

A second challenge with recording good ADR is to make sure the delivery of the lines matches the lips of the character saying them on-screen. This was achieved through a combination of the actor doing their best to mimic their on-screen lips and with using the time shift tool in the audio editing program Steinberg Nuendo to further tweak the lip-syncing as needed. I found the process of tweaking in Nuendo to be quite difficult and required several passes to match the synchronization of lips to audio as close as possible. Because of the nature of this work, the same segment is watched over and over repeatedly while small tweaks are made with each pass. This results in the person doing the sound editing becoming mentally numb to the scene, therefore requiring the feedback of third parties to help guide the editor along the correct direction. Only with the help of others was I able to sync the audio as well as I could.

Post audio work also provides the opportunity to insert sound elements in order to create the ambient soundscape of a location. Prior to working on the sound editing of my film, the flea store felt very empty and flat. In the rough cut of the film, the two characters appear to deliver their lines in an eerily quiet atmosphere that does little to establish the mood of the film. By adding a Vietnamese folk song in the background with medium reverb applied to it, the flea store suddenly begins to form the atmosphere of being a cozy Oriental shop with a radio playing somewhere in the distance.

In the final scene of the film where Tom and Buck sit together in a park, the insertion of a goose honk track creates the illusion that Tom and Buck are surrounded by geese at all times, even though the geese were not present during the filming of the character's close-ups or medium shots. Adding sound effects in post means that off-screen elements that did not exist in reality can be included in a scene. Over the course of my sound effects work, I ended up with over eighty separate audio tracks for the entire movie. Recording and editing all this audio took about the same amount of time that shooting and editing the video had taken. My experience working on this film has shown that good audio really does take a lot of effort to pull off, and should not be overlooked in favor of the visuals alone.

Technology and Workflow

Like most modern film productions, my workflow was greatly influenced by various computer software programs devoted to the filmmaking process. During the preproduction phase, I used the scriptwriting program Final Draft to type the script with, which helps to organize scripts into the acceptable movie screenplay format. I then took information collected from the script and manually inserted it into the program Movie Magic Scheduling. Movie

Magic is then able to generate prop lists, location lists, break down sheets, actor rosters, and other forms of paperwork that are essential to the production. All of this information was compiled together to form a production binder that I carried around with me at all times, which also included cast and crew contact information, shot lists, the equipment list, and other information.

Once the actual production of the film began, my choice of camera dictated a significant portion of the remaining workflow. The Panasonic HVX200 camera records MXF files onto solid-state P2 memory cards. Since these P2 cards are so expensive, I only had two available to record my footage on. This means I would then have to periodically save the MXF files from these cards onto an on-set laptop computer. I assigned my second assistant camera person the role of babysitting the on-set laptop and remaining ever-ready to retrieve and download the P2 cards when they were filled up.

Since a laptop computer was a necessary component of the workflow, it was essential that power always be available to run both the laptop and attached external hard drive. To make sure that lack of power would never be a concern, I purchased a DC to AC car power adapter so that even if a location lacked a power outlet, I could still download footage on the fly.

At the end of each day, that day's footage would be copied from the on-set external hard drive to an off-set external hard drive to serve as a redundant back up. Unlike shooting on tape or film, there is no physical form of the footage other than the ones and zeroes saved on a hard drive. This means if that hard drive crashes, then the footage is potentially lost forever. By making at least two copies of the footage, the chance of losing this data is minimized. A similar procedure was undertaken with the audio WAV files recorded by the on-set sound mixer. After

each day, the files recorded by the Fostex mixer were saved to a separate location. Several redundancies of these files were made elsewhere as well.

After filming was completed, I imported the MXF and WAV files into Avid where the final version of the film was assembled. Once picture lock was reached, the audio sequence was saved as an AAF file and imported into the audio editing program Steinberg Nuendo where all the post audio work took place. Once the audio work was completed in Nuendo, a stereo mix-down track was imported into Avid, which then took the place of the older rough audio tracks. Meanwhile, visual special effects were created using both Avid and Adobe After Effects CS3. With the assistance of my director of photography, I color corrected the film using an external high-definition monitor attached to the Avid system. This marked the film having reached its fine cut. The finished film was then exported out of Avid as an uncompressed MOV file.

Using the compression tools of Adobe Premiere Pro CS3, I generated a standard-definition MPEG2 file encoded for the purpose of burning to DVD. I created DVD menus with Adobe Photoshop CS3, saving each separate image layer as a Targa file. These Targa files, along with the compressed MPEG2 video file and mixed WAV audio file, were imported into the program DVDit Pro with which the final DVD architecture was generated. I can now burn as many copies of the film as I wish.

In order to preserve a high-definition version of the film, I have archived the uncompressed MOV file generated by Avid onto an external hard drive. I also have the ability to export the film onto Panasonic DVCpro tapes.

Chapter 3

Additional Influences on Story

There are three primary influences behind the story of my film *The Toaster That Toasted The Golden Toast*. I'm sure there are several other sources that influenced me as well, but these are the three in particular that I am most conscious of: the film *Gremlins*, the film *Shaun of the Dead*, and the ancient fable *The Goose That Laid the Golden Eggs*. In fact, each one of these influences can be placed into separate pillars of the concept, conflict, and character story structure that I was taught to follow in the University of New Orleans graduate class FTCA 6060.

Gremlins mostly influenced the conflict component of my story. The film begins when an American man finds an exotic creature inside a small Asian market and takes it without the owner's permission. But before he leaves, the man gives the store owner his business card. While in the Westerner's possession, the creature indirectly wreaks havoc on an entire city because the man fails to follow several important rules given to him by the store owner's grandson: not to get the creature wet and not to feed it after midnight. These rules are broken, which causes the creature to multiply and then mutate into little beasts that terrorize the town. At the end of the film, the store owner returns to retrieve the original "stolen" creature and admonishes the Westerner by saying, "You do not understand. You are not ready." My film begins just like *Gremlins* does and sets up similar conflicts to take place within the story. First, my film also involves an American who finds a magical item inside an Oriental shop and takes it without permission. Second, the power of the stolen object is abused. And third, the shop owner returns at the end to condemn the American's actions, and in so doing takes the magical item back. And in both *Gremlins* and my film, the handing off of business cards during the films'

openings is what facilitates how both shop owners are able to locate the stolen items at each film's respective finales.

There are plenty of other films that feature a protagonist pair composed of a lead character and his tag-a-long buddy, but *Shaun of the Dead* is the film I specifically had in mind when conjuring up the characters of my thesis film. The main character in *Shaun of the Dead* is Shaun, a blonde-haired salesman whose girlfriend dumps him. In my thesis film, the main character is Tom, a blonde-haired web designer whose girlfriend has also dumped him. Shaun's loss of a girlfriend propels him to discover himself in the midst of a zombie uprising. Tom's loss of a girlfriend prompts him to purchase new appliances at a flea store, which results in him finding a magic toaster that temporarily changes his life.

The buddy character in *Shaun of the Dead* is Ed, a slovenly overweight drug-dealer-on-the-side buddy of Shaun's who provides a comic angle to things with his off-the-collar remarks. The buddy character in my thesis, meanwhile, is Buck, a slovenly overweight stoner buddy of Tom's whose verbal and physical clumsiness is a source of ongoing amusement throughout the film.

One of the reasons I chose to emulate the two *Shaun of the Dead* characters is because I liked how even at times of overwhelming duress, Shaun and Ed still interact with one another in a humorous and energetic manner. And rather than have Tom alone in my film, having his friend Buck always with him gives both characters an excuse to verbalize their thoughts openly. Granted, my film lacks the two main characters fighting off hoards of the undead, but that particular part of *Shaun of the Dead* fits more into the concept department than it does character. And since I was using *Shaun of the Dead* as my influence for characters only, I am not necessarily bound to using zombies.

The source of inspiration behind the concept of my thesis comes from the old Aesop fable *The Goose That Laid the Golden Eggs*. According to this story, a peasant discovers that one of his geese miraculously lays a golden egg every day. Out of greed, the peasant believes he can get rich quick by killing the goose and opening its belly where he presumes many golden eggs must reside. But when he kills the goose, its insides are empty, and all he succeeds in doing is putting an end to his daily source of income. I took this ancient concept and modernized it by replacing the goose with a toaster and changing golden eggs into golden toast. I also borrowed the title of the fable and changed it to, obviously, *The Toaster That Toasted The Golden Toast*.

During the epilogue of my film, Tom and Buck sit on a park bench surrounded by hungry geese. As a direct homage to the fable, a goose lays a golden egg in front of them. This, of course, changes their luck right back around and proves to be a much happier ending than that of the original fable.

Chapter 4

Analysis

Over the course of my editing and refining the rough cut of my thesis film, I frequently invited friends whose feedback I trust to view the film at different stages of its editorial development. These early test screenings were very informal. Rather than have my friends fill out comment forms, I simply observed their reactions as they watched and then I asked questions about how they felt. Through these screenings, I learned what parts of my film dragged in terms of pacing, how well the music fit, what moments felt awkward about the acting, isolating moments where sound effects could augment the visual action, as well as making other valuable observations. In most cases, I followed the advice given and made the appropriate changes. By the time I had completed my stereo audio mix, color correction, and special effects work, I was ready to screen test my film before an audience made up of people who had no prior relation to me or my film. This way I could get an honest reaction from a fresh set of eyeballs.

In Walter Murch's book *In the Blink of an Eye*, he advocates the use of test screenings in order to "find out where you are" in regards to the development of a film. He goes on to explain, "you can learn a tremendous amount from [screenings], but you have to be cautious ... You shouldn't blindly follow what you learn," (53, 54). Taking this advice to heart, I created commentary forms for a test audience to fill out after watching the near-final cut of my film. Although the overall impression from my test screening was very positive, I ended up with some interesting disparities between commentators. One tester says, "the sidekick of the main character was annoying at times," while a different tester says, "[I liked] the main character's friend [the most]. He added humor and appropriate commentary." In another example of conflicting feedback, one tester complains, "some of the angles made me feel dizzy. I would

have still felt the movement of the characters when running without cutting to so many different angles.” Conversely, a different tester says, “I thought the chase sequence was cut together really nicely.” I believe it is comments such as these that reinforce Walter Murch’s warning about not blindly following what is learned from test screenings.

Even though one person dislikes a specific element of a film does not necessarily mean it should be altered since there may be someone else who instead *likes* that element. I think that a change is warranted only if an overwhelmingly significant number of testers make similar comments about the same issue. For instance, if a large portion of the testers had said that they disliked the characters in my film, I would have considered reediting their performances to make them more likable. Fortunately, over seventy percent of testers answered with a “No” or its equivalent when asked, “Did you dislike any of the characters? Why?” And of the four testers who elaborated on which characters they disliked, their criticisms were not consistent with one another, leading me to believe that there is nothing overwhelmingly negative that I should worry about.

Fourteen out of the total sixteen testers report either agreeing or strongly agreeing to having “liked this movie” and also to having thought “this movie is funny”. No one chose to disagree or strongly disagree with either of these two positions. Interestingly, the same two testers to choose “indifferent” for their answers come from among the oldest fifteen percent of the tested group, and both happen to be male. Although my pool of testers is too small to make accurate generalizations from the results, the data nevertheless hints at younger audiences liking the movie more than older ones. If after testing a larger number of viewers this trend continues, I will have no doubt isolated my favored audience demographic.

There is also the issue of whether to take very poorly misspelled and grammatically incorrect feedback seriously or not. One tester responds to whether he likes the characters by saying, “Sort, the were kinda of a modern geniric [sic] Abott [sic] & Costello.” As atrocious as this person’s writing ability is, he’s still a potential paying customer to the film industry, so I have to conclude that his opinion, no matter how ill-stated it may be, is still important and ultimately worth counting.

I have also received comments about my fine cut from several individuals who did not participate in the test screening, but whose criticisms are worth noting. One such comment complains that the film, although admittedly funny, lacks any kind of deep meaning or connection to the human experience. Although this opinion is valid, I argue that humor *is* an integral part of the human experience and should not be discounted as such. Henri Bergson in his book *Laughter* states, “[comedy] does not exist outside the pale of what is strictly *human*,” (3). The writer Peter L. Berger agrees with this sentiment by saying, “laughter is a purely human phenomenon. Other animals may evince laughterlike symptoms, but only human beings truly laugh,” (28). So I disagree that my film lacks a connection to the human experience since comedy and laughter are intrinsic components of what it means to be human. However, I *do* understand and respect the complaint that the film lacks “deep meaning”. Even though I disagree that deep meaning is required for a story to be considered good, I can appreciate how stories with multiple layers of meanings and emotions are better able to stand up to various forms of analysis and subjective scrutiny.

A big influence behind my story’s concept, as mentioned several times already, is the fable *The Goose That Laid the Golden Eggs*. As with most of Aesop’s famous fables, it carries with it a moral to its story. Different readers may each come up with slightly different morals,

but one of the ones most popularly agreed upon is the notion that greed corrupts that which is good. In the story I wrote for my film, I barely give the main characters a chance to become corrupted by the wealth that they wrongly inherit. Tom attempts to win his girlfriend back while Buck plans to create “mountains of chocolate,” but this is as far as they are able to envision putting their riches to use before unforeseen complications arise. If I had chosen to explore deeper meanings with this film, I could have explored how wealth transforms people for the worse, as is explored in the films *A Simple Plan* (Sam Raimi, 1998) and *There Will Be Blood* (Paul Thomas Anderson, 2007). The main characters in both of these films become rich, causing them to slowly deteriorate into empty shells of their former poorer, albeit happier, selves. But, as I have explained, this is not the mood or the style of film I set out to make.

I have already made my fair share of deep dramatic films and I always intended for my thesis film to serve as a deviation away from my usual style. I wanted to produce something altogether new and different in order to broaden my filmmaking experience. I did not want deeper meanings and morals bogging down the particular cinematic experience I desired to create with my thesis, which is an experience focused on humor and action. I know that there are cinephiles who revile so-called “throwaway movies” without deeper meanings, but just as these critics are entitled to their opinions, I am entitled to make the movies I want, too. My next film may be loaded with emotional sensuality and subterfugal moral complexity, but *The Toaster That Toasted The Golden Toast* was never meant to be deep, and I make no excuses for it lacking in this area. Judging from the written responses compiled from my test screening, combined with the feedback I have personally received from others, the vast majority of viewers admit that they like the movie, think it is funny, and think it is paced well. These are the goals I set out to

achieve before I began the lengthy process of producing my thesis film, and because I have reached them all, I am therefore completely satisfied with how my thesis film turned out.

Chapter 5

Conclusion

I learned many things during the production of my thesis film. First, I came to realize that the success of any film depends largely on the quality of the crew working on it. Two particular crew members failed to deliver what I expected from them, and I ended up doing their jobs myself since there was no one else who could. My assistant director, on the other hand, committed herself to the film wholeheartedly and is a significant reason why the film was a success. My director of photography was another incredibly important person to have on my team. Without him, the production would not have moved as efficiently as it did. Since my crew was made up of mostly undergraduate students, the level of commitment to the project varied from person to person. As the director, I had to be able to gauge which members of my crew were the strongest and which were the weakest. On days where I felt I had too many people on set, I sent the weakest people home. Such situations are difficult since I might be friends with the person told to go home, but if they are not helping, they have no purpose remaining on set. If I had to reshoot my film over again, I would be a little more selective about who I choose to crew my film.

Another thing I learned is how intensive and time-consuming it is to create well-mixed audio. Even after recording dozens of ADR and foley tracks, there always seems to be another aural element that could be added to further enrich the atmosphere within the scene. And then there are seemingly endless effects and modifiers that can be applied to these sound effects. There really is no end to the amount of tweaking that can be done.

Due to my genetics, I am colorblind to certain ranges of color. This means I cannot ever hope to precisely perform color correction on my own. *The Toaster That Toasted The Golden*

Toast is the first film I have ever bothered to properly color correct, but doing this required the assistance of my director of photography, who is not colorblind. Through the experience of producing this film, I have realized that I cannot perform every single step of the filmmaking process all by myself. I am more than willing to continue collaborating with others on my future endeavors, it is just a matter of finding peers I can depend on.

Filming the fight scene made me especially aware of the importance of planning ahead during preproduction. There were a few moments on set where I had to make sure the toaster was being caught and then thrown at the correct angles so that the shot would cut logically within the surrounding shots in the sequence, even though the sequence was filmed out of order. I neglected drawing storyboards to accompany my shot list, but even though everything edited together as I expected, I have learned that it is better to be overly safe than waste time being even slightly confused while on set. Even though storyboards are a time drain during preproduction, I will spend the effort drawing them for my next production since they can prove so valuable.

When I place my thesis film side-by-side with my previous work, there is no doubt that I have become a better filmmaker. My camera work, narrative pacing, and even the performances of my actors are all improvements over my other films. The experience has encouraged me to attempt even more ambitious action sequences; perhaps next time I will even have some “deeper meaning” to go along with the story so there is something there for all audiences to enjoy.

As of this paper’s writing, *The Toaster That Toasted The Golden Toast* has been accepted into two film festivals: the 2008 Outhouse Film Festival in Baton Rouge, Louisiana and the 2008 Tallahassee Film Festival in Tallahassee, Florida. I have submitted the film into several other festivals, but have not heard back from any others yet. This makes the film’s acceptance rate two for two – which is quite promising, indeed. What’s more, the film has been nominated for a

best comedy award as well as a best of fest award at the Outhouse Film Festival. I see this as real-world evidence that the film has been welcomed by the film community. I can only hope that this friendly reception sees my film getting into even more festivals where potential audiences from all around might enjoy the humor and action I created especially for them.

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Appendices

Appendix A: Shooting Script

The Toaster
That Toasted
The Golden Toast

by
Danny Bourque

Second Draft
12-31-07

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1 EXT. PARKING LOT - DAY 1

TOM, a lanky 26-year-old, steps out of his Honda Civic.

BUCK, Tom's overweight buddy of similar age, gets out of the passenger side grasping a bag of pork rinds.

TOM
What a bitch! She didn't *just* have to walk out, but she takes half my stuff.

BUCK
I always thought she was a bitch, dude.

TOM
Hey! You can't call her that.

BUCK
You just did.

TOM
But that's because she is. She's a bitch! A *bitch*!

BUCK
Alright, dude. Jesus. At least she was hot, right?

TOM
You're not helping, Buck.

The two guys enter a rundown flea market building.

2 INT. FLEA MARKET - DAY 2

The two guys browse the merchandise for sale. The store is empty of any other customers.

There's a table with gold utensils and other small shiny items strewn about. Tom picks up a gold fork to get a better look at it, then tosses it back in the pile.

TOM
Definitely fake.

Buck, still munching on his pork rinds, fingers through a rack of shirts.

BUCK
So what all did she take?

TOM
The vacuum cleaner, the TV, the bed sheets, the toaster, the dog...

2.

BUCK
She took Sparky?

TOM
Yeah.

BUCK
What a bitch!

Tom gives Buck an evil look.

BUCK (CONT'D)
Dude, the dog, not her...

3 INT. FLEA MARKET - LATER

3

Tom dumps a TV, vacuum cleaner, and some bedsheets on the counter in front of the CLERK, a short Vietnamese woman who doesn't speak much English. She starts to ring up his selections.

Tom whips out his business card and gives it to the Clerk.

TOM
You know, having a webpage would do wonders for your business. And it looks like you could use it. Call me and we'll work something out.

The Clerk takes the card and nods her head as she continues to tabulate the cost.

4 INT. FLEA MARKET REAR - DAY

4

Buck continues to browse in the far corner of the store where he finds a secluded staircase with a "Employees Only" sign in the way. He ascends anyway.

5 INT. FORBIDDEN ROOM - DAY

5

At the top of the stairs is a room the size of a large closet. Against the opposite wall is a shrine surrounded by lit candles and various artifacts.

Buck, mesmerized by this beautiful sight, inches closer and closer toward it.

On the top of the shrine rests a 1940s Proctor toaster.

Buck puts his bag of rinds under his armpit so he can grab the toaster with both hands.

3.

Buck looks at intensely for a beat, then walks out the room with it.

6 INT. FLEA MARKET - DAY

6

Buck walks up from behind Tom, who is paying for his merchandise.

BUCK
Tom! Look man, I found a toaster.

TOM
Kinda old-lookin. Eh, what the hell.

The Clerk looks up from her tabulating and sees the toaster. She freaks out and SCREAMS out Vietnamese a mile a minute.

TOM (CONT'D)
(to Buck)
Good job. You spilled pork rinds everywhere and now she's pissed.

BUCK
Whatever. You're done aren't ya?

TOM
Yeah, let's beat it.

Tom plops the rest of the money in front of the Clerk, who is still steaming mad.

Tom and Buck exit the store carrying a TV, a vacuum, some bed sheets, and the toaster.

The Clerk rummages through some papers behind the counter and lifts up the business card that Tom gave her. It has his address on it.

She picks up a nearby phone and dials a number into it quickly.

CLERK
Qu'an! Vien! We've been robbed!

7 INT. TOM'S APARTMENT - DAY

7

Tom's apartment looks stark and empty apart from the flea market items he has piled up in the middle of the room. Buck, carrying the toaster, goes to the kitchen to make himself a snack.

Tom unfolds the bedsheets and stares at some strange stains he hadn't noticed before.

TOM
Aw, sick.

Buck unwraps a package of bagels in the kitchen.

Tom switches on the vacuum cleaner and it HUMS on for a while, then suddenly EXPLODES in a cloud of dust.

Buck splits his bagel in half with a butter knife.

Tom turns on the TV and it has a large discolored area on the screen.

Buck pushes the toaster switch down and leans against the wall to wait.

Tom leans back on his couch and lets out an aggravated SIGH.

BUCK
Hey Tom, looks like the toaster's busted.

TOM
Yeah, along with everything else. Flea markets suck.

BUCK
It sure burns bread weird.

Buck steps out of the kitchen holding a half of the bagel he toasted. He lets it drop to the floor with a THUD.

TOM
That's your bagel?

Tom picks it up and examines it.

TOM (CONT'D)
It's rock hard.

BUCK
Watch.

Buck grabs two pieces of bread and inserts them into the toaster.

Tom and Buck stare at the toaster, waiting in silence for a beat.

BUCK (CONT'D)
Dude, your girlfriend *really* was a bitch.

Tom thinks a minute.

5.

TOM
Yeah, maybe.

The toaster POPS up the bread, now turned shiny and yellow.
It almost sparkles.

Tom grabs one of the pieces.

TOM (CONT'D)
Geez, it's heavy!

Buck grabs the other piece and knocks it against the corner
with a CLANG, CLANG, CLANG.

BUCK
It's almost like...

8 INT. JEWELER STORE - DAY

8

A well-dressed JEWELER uses a jeweler's loop to scrutinize
one of the pieces of bread. After a moment he lifts his head
and addresses Tom and Buck, who stand on the other side of
the store's glass counter.

JEWELER
...it's gold!

Tom and Buck, dazed, try to absorb this.

TOM
Are you sure?

JEWELER
Oh, yes. The purest gold there is!
Twenty-four karats! But... why is it
shaped like bread?

TOM
Thanks a lot. We really appreciate it!

Tom shakes the Jeweler's hand as he simultaneously retrieves
the golden bread from the counter.

9 EXT. JEWELER STORE FRONT - DAY

9

Marching out the store, Tom and Buck halt together at the
same time and look at each other.

TOM
Buck. You know what this means, right?

6.

10 INT. SUPERMARKET - BREAD SECTION - DAY 10

Tom lurches at the rows and rows of bread and grabs them one by one.

He tosses the loaves to Buck who catches them and loads them up into a nearly-overflowing shopping cart.

11 INT. SUPERMARKET - CHECKOUT - DAY 11

Loaf after loaf glide along the conveyer belt at the checkout counter.

The CHECKOUT GIRL laboriously rings up each and every one.

Buck eats white powdered donuts from a bag while Tom talks on his cell phone.

TOM
Listen, listen. I know I never have any money, sweetie. But I just found something that'll change all that. I'm serious. Whatever you want, honeybuns. I promise. *Anything* you want.

Buck, meanwhile, imagines aloud what he'd like to buy.

BUCK
(mouth full of donuts)
Swimming pools... filled with jello...
Mountains made of... chocolate... Ice
skiing... through ice cream!

Buck gets the attention of the Checkout Girl and points down at the donut bag he's holding.

BUCK (CONT'D)
(mouth full of donuts)
You got these too, right?

The Checkout Girl rolls her eyes at him.

12 INT. TOM'S APARTMENT - DAY 12

Tom and Buck sit side by side on the floor with the toaster in front of them.

To the side of Buck rests a mountain of bread loaves. He has one in his hands and inserts the slices pair by pair into the toaster.

When the bread has toasted and turned to gold, Tom removes them and stacks them in the ever-growing pile of golden toast on the other side of the room. It's an assembly line.

TOM
We need to come up with some rules.

BUCK
What are you talking about? We can buy
our way out of rules now!

The toaster POPS and they change the bread out.

TOM
No, listen. We can't go spending all
this at once.

BUCK
Everything's always business with you.

TOM
And we need to find a safe place to keep
this thing. Can't let it get stol...

Suddenly a loud BANGING on the door quiets both of them down.

Tom stares at the door for a beat, gets up slowly and walks to the door.

He signals Buck, who then covers their little operation with the stained bed sheets.

Tom opens the door.

Towering taller than the door itself stands a KUNG FU MASTER dressed in a traditional kung fu uniform. A SUMO WRESTLER stands next to him as well, wearing a headband and sumo belt.

KUNG FU MASTER
Is it Tom McIntyre living here?

TOM
Uh, no man. He lives a block over.
Later.

Tom SLAMS the door shut. He whips around toward Buck.

TOM (CONT'D)
They're on to us!

BUCK
Whatever, dude. It was probably just
Mormons.

The door gets KNOCKED OFF its hinges and SPLINTERS to the ground. The Kung Fu Master and Sumo Wrestler emerge from the cloud of smoke and dust.

BUCK (CONT'D)
Jesus! Those are some feisty Mormons!

TOM
Those aren't Mormons! Run!

Tom and Buck sprint for the back door of the apartment, but not before Tom grabs hold of the toaster.

The Kung Fu Master lifts the bed sheet and reveals the bread-turned gold underneath.

He points to the opened back door with his large hand.

KUNG FU MASTER
(to Sumo)
Chung Toi Di!

The Kung Fu Master and Sumo Wrestler give chase.

13 EXT. STREETS - DAY

13

Tom and Buck run down a city street. The Kung Fu Master and Sumo Wrestler aren't far behind.

Tom and Buck whip around a corner into an alleyway. The Kung Fu Master is still very close, but the Sumo lags behind.

Tom and Buck run down a narrow ramp, but the Kung Fu Master tries to catch up with them by freefalling to the lower level rather than running the full distance.

The Kung Fu Master lands and then executes a roll to keep his momentum going.

In the distance far behind, the Kung Fu Master spots his Sumo Wrestler protege and yells at him in frustration.

KUNG FU MASTER
Le loi le loi than mip dit!

SUMO WRESTLER
Tot mut lam!

14 OMIT

14

15 EXT. BUILDING BACKDOOR - DAY 15

Tom kicks open a door leading into a building and pulls Buck into it. Buck's fatigue grows with each step.

The Kung Fu Master continues to follow them and RIPS the door open.

16 INT. STAIRWELL - DAY 16

Tom and Buck run up several flights of stairs. Buck BREATHES heavily from the exertion.

The Kung Fu Master flies up the stairs, leaving his Sumo partner in the dust.

The Sumo Wrestler slows down to a crawl trying to climb the stairs.

17 EXT. BUILDING ROOF - DAY 17

As soon as they're through the roof access door, Buck collapses and WHEEZES for air.

TOM
Come on! We've almost lost'em!

BUCK
Run, dammit! It's over for me!

TOM
No! I'm not leaving you, Buck!

BUCK
Ya damn fool!

Just then something catches Tom's eye. Buck looks around to find that the Kung Fu Master is standing right behind him.

Tom and Buck stand up.

BUCK (CONT'D)
Get outta here. He's mine.

After seeing the Kung Fu Master, Tom doesn't argue and scampers off with the toaster under his arm.

Tom doesn't get far because behind the very next corner is the Sumo Wrestler, who is out of breath.

The Sumo Wrestler tries his best to karate-chop at Tom, who deflects the majority of the blows with the toaster.

The Kung Fu Master tries to step around Buck, but Buck spreads his arms and legs out to block his path.

The Kung Fu Master smiles for a moment, then quickly JABS Buck in the throat, bringing him down like a sack of rice.

Buck, now on the ground, grabs the Kung Fu Master's leg and brings him tumbling down to the ground.

Tom continues to dodge and deflect the blows inflicted by the Sumo Wrestler.

Tom then rears back and uses the toaster to PUNCH the Sumo Wrestler ACROSS THE FACE. This has no affect whatsoever.

The Sumo Wrestler charges for the most intense karate-chop yet, but is denied when his hand accidentally gets stuck in one of the toaster's holes.

The Sumo Wrestler and Tom stop fighting for a minute and try to grasp their situation.

Buck and the Kung Fu Master look up from their places on the ground, who are also mystified.

After a silent pause, the toaster POPS and releases the Sumo Wrestler's hand, which has turned solid GOLD.

The Sumo Wrestler SCREAMS in fury and uses his hand as battering ram, waving it all through the air.

Tom throws the toaster skywards to keep it away from the Sumo Wrestler

Buck jumps to his feet and catches the toaster, but then throws it right back to Tom when the Kung Fu Master grabs for it too.

The toaster gets thrown back and forth several times between Tom and Buck.

Finally, the Sumo Wrestler uppercuts Buck.

Tom, with the toaster in his hands, is lifted up by the Kung Fu Master and thrown against a wall.

The toaster tumbles across the ground and stops before the feet of the Flea Store Clerk, who picks up the toaster and then walks slowly toward Tom.

The Sumo Wrestler SITS on top of Buck to keep him still.

The Clerk kneels down close to Tom and whispers.

11.

CLERK
You not ready for such power. Another
life. Maybe.

She stands up again and addresses her henchmen.

CLERK (CONT'D)
Tui minh di douc roi!

The Sumo Wrestler and Kung Fu Master back away slowly and
head for the access door. They go through first.

The Clerk gives them one last look, CHUCKLES to herself, and
exits through the door.

Tom and Buck lay on the ground, beaten and bruised.

TOM
What a bitch!

18 EXT. PARK - DAY

18

Tom and Buck sit together on a park bench looking very sad
and defeated. Buck sits next to several bags of leftover
bread from their failed scheme. He munches on some slices
while feeding others to the DUCKS and GEESE that surround
them.

TOM
So first my girl leaves me, then we get
chased around by a couple of crazy Kung
Fu Masters, and they take back all the
gold we made. One in a million shot and
we blew it!

BUCK
I always thought it was too good to be
true, dude.

Tom grabs a few slices and throws them to the geese
aggressively.

TOM
Back to being a jobless web designer.
Now she'll never take me back. She'll
think I just lied about having all that
money!

Buck just nods his head.

TOM (CONT'D)
What are we gonna do with all this bread?

12.

Just then a GOLDEN EGG rolls out from amongst the geese gathered in front of them.

Tom and Buck's eyes grow really wide.

TOM / BUCK
No way!!!

Tom and Buck leap off the bench and go running for the geese, who scatter and QUACK out of fear.

BUCK
Which one was it?

TOM
Hold on! You're scaring them away!

CUT TO BLACK

THE END

Appendix B: Shooting Schedule

THE TOASTER THAT TOASTED THE GOLDEN TOAST **SHOOTING SCHEDULE**

T=Tom, B=Buck, C=Clerk, J=Jeweler, G=Checkout Girl, K=Kung Fu Master, S=Sumo

SUNDAY (January 6, 2008)

Dorignac's Supermarket

710 Veterans Memorial Boulevard; Metairie, LA 70005

CALL TIME: 4:30AM

10A) CU bread loaves grabbed, TILT up to T's face [spiderbrace]
10B) MS T throwing bread to left [spiderbrace]
10C) MS B catching bread from right, putting into basket [spiderbrace]
10D) WS T&B running down aisle, T has load of bread in his arms, B pushing cart [sticks]

11A) JIB from looking over shopping cart to WS of checkout lane w/ bread
11D) MS T, talking on cell phone and loading bread onto belt from basket [sticks]
11E) MS B talking and eating donuts [sticks]
11G) WS B&G, she scans donuts [sticks]
11C) MS G, looking tired [sticks]
11F) MS G, rolls eyes [sticks]
11B) Overhead shot of scanner, bread passes across it [JIB]

CHANGE LOCATION

Hans Luetkemeier & Son Inc

3246 Severn Avenue; Metairie, LA 70002

(do not park directly in front of the jewelry store)

ARRIVE AROUND 8AM

9A) MS T&B walk up to camera, then stop [JIB from low to eyelevel]

8A) CU J, holds bread up to fill screen, lowers it out of frame [sticks]
8C) MS J [sticks]
8B) 2-shot T&B on other side of glass counter [sticks]
8D) WS from side, PAN with T&B as they leave at end [sticks]
8E) EWS from stairs (very high angle), PAN with T&B as they leave at end [sticks]

***17AT) WS T flies through air, low angle, lets go of toaster [highhat]**

WRAP AROUND 12PM

Rest of day – art dept preps future locations

MONDAY (January 7, 2008)
339A Deckbar Ave; New Orleans, LA 70121
CALL TIME 6AM

12K) MS T in between K&S, he slams door on them, they turn and look at each other [sticks]
12L) CU K frowns, brings biz card up to his face [sticks]
12M) CU biz card, K points at picture of T [sticks]
12J) MS K&S, door opens to reveal them standing outside [sticks]
12P) CU K's foot kicks right at camera [sticks]
12Q) MS Door falls down flat, K&S storm in [JIB]
12U) MS S pulls off bedsheet, TILT down to reveal the gold pile [spiderbrace]
12V) CU K walks up and sees gold, turns to look at back door [spiderbrace]
12X) MS behind S, K runs toward back door, S follows K [spiderbrace]
12Y) MS outside back door, K&S run out, PAN with them [spiderbrace]
12T) MS outside back door, swings open, T&B run out, PAN with them [spiderbrace]
12R) MS T helps B up, grabs toaster, follow as he runs to back door [spiderbrace]
12S) CU toaster gets picked up [spiderbrace]
12W) POV of K, looking across room and back door is open [spiderbrace]
12I) MS B covers their operation with the bedsheet [sticks]
12O) MS B standing, line, then reacts to door crash [sticks]
12G) MS T from behind, he looks toward door/camera, gets up and walks toward it [JIB up with T]
12H) MS T, reverse of 12G, he looks back at B and signals to him [JIB]
12N) MS T runs away from door toward B [JIB]
12A) JIB around mountain of bread, end centered on T&B [JIB]
12E) MS both guys [sticks]
12B) CU T [sticks]
12C) CU B [sticks]
12D) CU toaster, pops up gold bread, then real bread put in [sticks]
12F) MS door [sticks]

7A) MS door opens, T&B walk in with stuff [JIB float]
7B) MS T&B plop stuff in center of room, TILT DOWN to follow stuff landing on floor [sticks]
7C) MS B walks to kitchen with toaster (away from camera) [sticks]
7F) CU T's hand switches vacuum on, TILT DOWN to vacuum head [sticks]
7G) WS vacuum explodes, T just stands there [sticks]
7D) MS T unfolds the bedsheet [sticks]
7I) CU T's hand switches on TV, TV shows CRT distortion [sticks]
7J) CU T, he's pissed about broken TV [sticks]
7M) MS T sits in folding chair, sighs (off screen lines from B) [sticks]
7E) MS B plops toaster on counter, grabs bag of bagels, pulls one out [highhat]
7H) MS B slices bagel into halves with a knife [highhat]
7L) MS B leans against counter to wait (low angle of B, toaster in fore) [highhat]

7W) MS T&B, toaster in foreground (low angle), toaster pops up bread, is pulled out [highhat]
 7O) CU bagel hits floor, camera on ground [highhat]
 7K) CU B's hand inserts bagel into toaster, switches it on [sticks]
 7N) LS B walking out kitchen (from T's POV) [sticks]
 7P) MS T walks toward camera, bends down and picks up bagel [sticks]
 7Q) CU bagel in T's hand [sticks]
 7R) CU B turns back to toaster, leaves frame [sticks]
 7S) CU toaster is dragged into frame, two pieces of bread put into it [sticks]
 7T) CU T (low angle) [sticks]
 7U) CU B (low angle) [sticks]
 7V) CU toaster (high angle, slow zoom in) [sticks]
 7X) MS T turns away from toaster holding toast, B bangs his on counter in bg [spiderbrace]
 7Y) CU B, he brings bread up to his face, fills up screen [sticks]

WRAP AROUND 7PM

TUESDAY (January 8, 2008)

River Road Flea Market

3908 River Road; New Orleans, LA 70121

(do not confuse this with 3908 River Road in Westwego right across the river)

CALL TIME 7AM

1A) STEADICAM proceeding T&B after they exit car and walk into flea market
 1B) STEADICAM following T&B (start with car stopping in front camera)

 2A) WS store, T&B enter from left [JIB float]
 6G) WS store, T&B leave [JIB float]
 2C) MS T walks forward, JIB down to reveal table of gold stuff in foreground
 2D) CU T picks up fork to his face [sticks]
 3A) CU T, quick TILT DOWN to pile of stuff he places on counter [sticks]
 3B) 2-shot from side of T&C [sticks]
 3D) CU T [sticks]
 3E) CU C [sticks]
 6A) MS T&B at counter, in front of them [sticks]
 6B) CU toaster placed on counter [sticks]
 6C) MS C looks up at toaster, then freaks out [sticks]
 6D) CU C looks up at toaster, then freaks out [sticks]
 6E) CU T [sticks]
 6F) CU B [sticks]
 2B) CU C, she eyeballs the guys from her counter [JIB float]
 3C) CU C takes and holds T's biz card [sticks]
 3F) CU C's hand punching on register [sticks]
 6H) CU C mad, digs in papers [spiderbrace]

6I) CU C's hands digging in papers, pulls out biz card [spiderbrace]
 6J) MS C grabs phone, dials [spiderbrace]
 6K) CU C's hand dialing number, TILT UP to face for line [spiderbrace]

2E) MS, WCHAIR DOLLY to left, T&B browsing [also spiderbrace]
 2F) CU B (start shot with B munching on rines) [sticks]
 2G) CU T, walks out of frame at end [sticks]
 2H) WS T&B, T walks out of frame at end [sticks]

4A) WS B browses the far corner of the room [JIB float]
 4B) MS B finds staircase, he starts to ascend [JIB float]
 4C) CU Employees Only sign is pushed away, B climbs up [sticks]
 4D) MS From on top stairs, looking down at B as he climbs [sticks]

5A) CU B's eyes rise over the top stair, camera on ground level [highhat]
 5B) MS B enters frame from right (low angle), end with OTS of B with shrine in bg [JIB]
 5C) Slow WCHAIR DOLLY toward toaster shrine, B's reflection at end
 5D) MS B from behind shrine (shrine in foreground), he walks up and grabs it [sticks]

WRAP AROUND 7PM

WEDNESDAY (January 9, 2008)

New Orleans City Park

Golf Drive (within City Park); New Orleans, LA 70124

(behind the New Orleans Museum of Art)

CALL TIME 7AM

18A) WS T&B sitting at bench with geese in front of them [JIB float]
 18K) WS T&B from slight side, (low angle with geese in foreground) [highhat]

18C) MS ducks&geese on ground [sticks]
 18F) CU inserts of geese eating bread [sticks]
 18J) CU egg rolls between geese feet [sticks]

18D) CU T [sticks]
 18E) CU B [sticks]
 18G) CU pile of bread, PAN to CU B eating it [sticks]
 18B) MS T&B centered [sticks]
 18H) MS T&B centered, gold glow [sticks or highhat]
 18I) CU T&B from side, gold glow [sticks]

CHANGE LOCATION

3800 Howard Ave; New Orleans, LA 70125

(park underneath the S.Broad overpass)

ARRIVE AROUND 11AM

13B) MS T&B CAR DOLLY, running [spiderbrace]
 13C) CU T&B CAR DOLLY, running [spiderbrace]
 13D) MS K&S CAR DOLLY, running, S lags behind [spiderbrace]
 13E) CU K&S CAR DOLLY, running, S lags behind [spiderbrace]

 13F) WS T&B run around a corner, PAN with them [spiderbrace]
 13G) WS K runs around a corner (S in distance), PAN with K [spiderbrace]
 13H) WS T&B run along building, junk in foreground [JIB]
 13I) WS K runs along building, junk in foreground [JIB]

 13A) LS T&B run into frame from right, run toward camera, S&K run into frame from right (following T&B), then T&B leave frame on right again [sticks]
 13J) WS T&B run down ramp, PAN with them then up to K on higher level when he sees them [spiderbrace]
 13K) WS K's POV of T&B running away, B looks over shoulder [spiderbrace]
 13L) MS K from side, he leaps over guardrail [sticks]
 13N) CU K falls and does a roll and then runs (low angle, cam on ground) [spiderbrace or highhat]
 13O) WS T&B run along zigzag catwalks and leave frame, ZOOM into K running on distant catwalk [spiderbrace w/ cam asst]

 13M) LS K falls from one level to the next, does a roll on landing and then runs [sticks]
 13Q) LS S running slow on distant catwalk (camera on ground level looking up) [spiderbrace]

 13P) LS T&B on ground running away, ZOOM out to K entering frame from left, he stops, then looks over his shoulder at S (offscreen) [spiderbrace w/ cam asst]
 13R) MS T&B on ground, low angle, they turn to look at S on catwalks, they run out of frame [spiderbrace]

CHANGE LOCATION

Esplanade at City Park Apartments
3443 Esplanade Ave; New Orleans, LA 70119
ARRIVE AROUND 4PM

15A) WS T&B run up to ext stairwell door, cam slowly TRUCKS forward [WCHAIR w/ spiderbrace]
 15B) MS K runs up to ext stairwell door, cam slowly TRUCKS forward [WCHAIR w/ spiderbrace]
 15C) MS S walks up to ext stairwell door, [WCHAIR w/ spiderbrace]

 16I) MS S from side, he walks up stairs [sticks]
 16A) MS T&B from inside, open door and run up stairs [spiderbrace]
 16B) MS K from inside, opens door and runs up stairs (low angle), PAN to steps [spiderbrace]

16C) MS T&B running up flight of stairs, PAN and TILT with them [spiderbrace]
 16D) MS K running up flight of stairs, PAN and TILT with him [spiderbrace]
 16H) CU K running up stairs, follow with cam from behind [spiderbrace]
 16F) CU T running up stairs, PAN with him [spiderbrace]
 16G) CU B running up stairs, panting hard, PAN with him [spiderbrace]
 16E) WS T&B from overhead, B starts to get tired [spiderbrace]
 16J) MS T&B reach top of stairwell, open roof access door and run in [spiderbrace]
 16K) CU T&B open roof access door, end centered on "Roof Access" sign [spiderbrace]

WRAP AROUND 7PM

THURSDAY (January 10, 2008)

Esplanade at City Park Apartments

3443 Esplanade Ave; New Orleans, LA 70119

CALL TIME 7AM

17A) WS T&B run through roof door and toward cam, B kneels down, T turns back to B [JIB float]
 17C) CU B kneeling [sticks]
 17B) MS T turns and approaches B [spiderbrace]
 17D) MS T&B, both look up, K passes across foreground [sticks]
 17E) WS K, OTS of T, JIB up slowly, K gets in his stance [JIB]
 17F) MS K from slight side, walks out frame at end [spiderbrace]
 17G) CU T&B slight side, T runs away [spiderbrace]

 17M) CU B, stands up into frame, tries to block K [spiderbrace]
 17N) WS K, OTS of B, K walks forward [JIB]
 17O) WS B, OTS of K, B tries to block K [JIB]
 17P) MS B&K, K quickly jabs B in throat, B falls down [JIB]
 17Q) CU B gets jabbed in throat [spiderbrace]
 17R) CU K jabs B in throat [spiderbrace]
 17T) MS K tries to walk around B, but falls down [spiderbrace]
 17S) CU B falls to ground (cam on ground), K tries to walk passed but B grabs K's foot [highhat]
 17U) MS B&K, K falls down into foreground (cam on ground) [highhat]

 17H) WS T runs across roof, turns corner and sees S [spiderbrace at 90*]
 17I) MS T turns corner, cam sees T's expression [spiderbrace]
 17J) MS S karate-chopping at T [spiderbrace]
 17K) CU T deflecting blows from S [spiderbrace]
 17L) MS T&S from side, T deflects blows w/ toaster and runs away out of frame [spiderbrace]
 17V) WS T runs backwards into frame from left, S still karate-chopping (city in bg) [spiderbrace]

17W) MS T dodges S, T winds up to hit S in face with toaster, swings, T reacts to S [spiderbrace]
 17X) CU S hit in face with toaster, shakes it off and winds up for a super-chop [spiderbrace]
 17Y) CU T closes eyes, holds toaster out, then opens eyes to see what happened to S [spiderbrace]
 17Z) MS T&S, S super-chops at T, but gets hand stuck in toaster [spiderbrace]
 17AA) CU S's hand stuck in toaster [spiderbrace]
 17AB) CU S reacts to hand in toaster [spiderbrace]
 17AD) WS T&S stand still, then S's hand pops out [sticks]
 17AE) CU S brings hand up to face, S reacts to golden fingers, then charges at T [spiderbrace]
 17AF) CU T tries to evade S, T throws toaster into air [spiderbrace]
 17AG) CU toaster flying through air (at least three good takes) [sticks or highhat]
 17AH) MS toaster flies over K's head as he watches it, low angle [highhat]
 17AC) MS B&K, K already standing in frame, B rises into frame [sticks]
 17AI) MS B catches toaster, side angle, looks offscreen, PAN to K looking intense and walking toward B [spiderbrace]
 17AJ) MS B throws toaster, front angle [spiderbrace]
 17AJ) T runs into frame from left, catches toaster, then throws again, runs out of frame, K runs into frame chasing him [spiderbrace]
 17AK) CU B catches toaster, throws toaster, taken out by S [spiderbrace]
 17AL) MS B, low angle from behind, catches toaster, throws toaster, taken out by S [spiderbrace]
 17AM) T catches toaster, then stares off screen toward camera, looks scared [spiderbrace]
 17AN) MS K peels off his uniform top, then strikes a fighting stance, then runs at T [sticks]
 17AO) CU K peels off his uniform top, then strikes a fighting stance, then runs at T [sticks]
 17AP) WS T&K, K runs at T, T holds toaster up in air, WCHAIR DOLLY forward, K picks up T [also spiderbrace]
 17AQ) CU T gets lifted up by K [spiderbrace]
 17AR) CU K lifts T, starts to spin T around [spiderbrace]
 17AS) CU T, low angle, getting spun (cam stationary) [highhat]
 17AU) MS T hits side of wall, falls down [spiderbrace]
 17AV) MS T falls on ground, (cam on ground) [highhat]
 17AW) CU toaster rolls across ground, lands at feet of C, C picks up toaster [highhat]
 17AX) WS of everyone (S sitting on top B), C walks toward T, K just hangs out [JIB float]
 17AY) MS S sitting on top B, C crosses across frame toward T [sticks]
 17AZ) MS C, walks toward camera, low angle, bends down to T [highhat]
 17BA) MS T, high angle, C kneels next to him [JIB]
 17BB) CU C at T's ear, then stands up [sticks]
 17BC) MS C, eye level, stands up, line, then leaves [sticks]
 17BE) MS doorway, K and S walkthrough, C stops to laugh [sticks]

17BF) CU C in doorway, laughs, leaves [sticks]
17BD) MS T trying to sit up [sticks]
17BG) MS T&B on ground, (cam on ground), T drags himself next to B and collapses
[highhat or sticks]
17BH) MS T&B on ground, (cam overhead), T collapses, gives line [JIB]

WRAP AROUND 6PM

FRIDAY (January 11, 2008)

PICKUPS – LOCATIONS TBD

CALL TIME 7AM

WRAP AROUND 7PM

ACTOR RELEASE FORM

Danny Bourque ("Producer")

SETH MELENDY ("Talent")
Name

This will confirm the agreement between Producer working in association with the University of New Orleans – Department of Film, Theater, and Communication Arts and the individual, known as Talent, serving in the motion picture now entitled "The Toaster That Toasted the Golden Toast."

Producer shall have the right to photograph Talent and to record Talent's voice, performance, poses, actions, plays and appearances and use Talent's picture, silhouette and other reproduction of Talent's physical likeness in connection with the Picture and any medium associated with the Picture.

Talent's services in connection with principal photography will commence on or about **SUNDAY, JANUARY 6, 2008** and will continue until **SUNDAY, JANUARY 13, 2008**. Call times can be subject to change without prior notification.

Talent, in consideration of his/her time and dedication, will receive credit on the film and one (1) DVD copy of the motion picture for uses of resume attachments, future job interviews, and private non-commercial use. Also, Talent will receive the ability to place this experience on his/her resume for future job interviews and will receive references, to the best of their ability, from Producer.

At any time, Producer has the right to void this agreement with written notification to Talent at the valid mailing address submitted, or e-mail address provided Producer's discretion. If Talent chooses to void this contract, mutual written consent to do so will be by both Producer and Talent.

This Agreement shall be binding upon and inure to the benefit of the parties hereto and their successors, representatives, assigns, and licensees. This letter sets forth the entire and complete understanding between Producer and Talent and may not be altered in any way except by another written agreement signed by both parties.

AGREED AND ACCEPTED BY:

SIGNED

PRINTED

DATE

[Signature]
SETH MELENDY
1/6/08

ACTOR RELEASE FORM

Danny Bourque ("Producer")

Zachary Cino ("Talent")
Name

This will confirm the agreement between Producer working in association with the University of New Orleans – Department of Film, Theater, and Communication Arts and the individual, known as Talent, serving in the motion picture now entitled "The Toaster That Toasted the Golden Toast."

Producer shall have the right to photograph Talent and to record Talent's voice, performance, poses, actions, plays and appearances and use Talent's picture, silhouette and other reproduction of Talent's physical likeness in connection with the Picture and any medium associated with the Picture.

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AGREED AND ACCEPTED BY:

SIGNED

PRINTED

DATE

Zachary Cino
Zachary Cino
1/6/08

ACTOR RELEASE FORM

Danny Bourque ("Producer")

Kim Duc Vu ("Talent")
Name

This will confirm the agreement between Producer working in association with the University of New Orleans – Department of Film, Theater, and Communication Arts and the individual, known as Talent, serving in the motion picture now entitled "The Toaster That Toasted the Golden Toast."

Producer shall have the right to photograph Talent and to record Talent's voice, performance, poses, actions, plays and appearances and use Talent's picture, silhouette and other reproduction of Talent's physical likeness in connection with the Picture and any medium associated with the Picture.

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AGREED AND ACCEPTED BY:

SIGNED Kim Vu

PRINTED Kim Vu

DATE 1-8-08

ACTOR RELEASE FORM

Danny Bourque ("Producer")

SAM MEDINA ("Talent")
Name

This will confirm the agreement between Producer working in association with the University of New Orleans – Department of Film, Theater, and Communication Arts and the individual, known as Talent, serving in the motion picture now entitled "The Toaster That Toasted the Golden Toast."

Producer shall have the right to photograph Talent and to record Talent's voice, performance, poses, actions, plays and appearances and use Talent's picture, silhouette and other reproduction of Talent's physical likeness in connection with the Picture and any medium associated with the Picture.

Talent's services in connection with principal photography will commence on or about **SUNDAY, JANUARY 6, 2008** and will continue until **SUNDAY, JANUARY 13, 2008**. Call times can be subject to change without prior notification.

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This Agreement shall be binding upon and inure to the benefit of the parties hereto and their successors, representatives, assigns, and licensees. This letter sets forth the entire and complete understanding between Producer and Talent and may not be altered in any way except by another written agreement signed by both parties.

AGREED AND ACCEPTED BY:

SIGNED

PRINTED

DATE

Sam Medina

SAM MEDINA

1/7/08

Talent Release Form 4

ACTOR RELEASE FORM

Danny Bourque ("Producer")

John Tran ("Talent")
Name

This will confirm the agreement between Producer working in association with the University of New Orleans – Department of Film, Theater, and Communication Arts and the individual, known as Talent, serving in the motion picture now entitled "The Toaster That Toasted the Golden Toast."

Producer shall have the right to photograph Talent and to record Talent's voice, performance, poses, actions, plays and appearances and use Talent's picture, silhouette and other reproduction of Talent's physical likeness in connection with the Picture and any medium associated with the Picture.

Talent's services in connection with principal photography will commence on or about **SUNDAY, JANUARY 6, 2008** and will continue until **SUNDAY, JANUARY 13, 2008**. Call times can be subject to change without prior notification.

Talent, in consideration of his/her time and dedication, will receive credit on the film and one (1) DVD copy of the motion picture for uses of resume attachments, future job interviews, and private non-commercial use. Also, Talent will receive the ability to place this experience on his/her resume for future job interviews and will receive references, to the best of their ability, from Producer.

At any time, Producer has the right to void this agreement with written notification to Talent at the valid mailing address submitted, or e-mail address provided Producer's discretion. If Talent chooses to void this contract, mutual written consent to do so will be by both Producer and Talent.

This Agreement shall be binding upon and inure to the benefit of the parties hereto and their successors, representatives, assigns, and licensees. This letter sets forth the entire and complete understanding between Producer and Talent and may not be altered in any way except by another written agreement signed by both parties.

AGREED AND ACCEPTED BY:

SIGNED John Tran

PRINTED John Tran

DATE April 4, 2008

ACTOR RELEASE FORM

Danny Bourque ("Producer")

Louis Dupuy ("Talent")
Name

This will confirm the agreement between Producer working in association with the University of New Orleans – Department of Film, Theater, and Communication Arts and the individual, known as Talent, serving in the motion picture now entitled "The Toaster That Toasted the Golden Toast."

Producer shall have the right to photograph Talent and to record Talent's voice, performance, poses, actions, plays and appearances and use Talent's picture, silhouette and other reproduction of Talent's physical likeness in connection with the Picture and any medium associated with the Picture.

Talent's services in connection with principal photography will commence on or about **SUNDAY, JANUARY 6, 2008** and will continue until **SUNDAY, JANUARY 13, 2008**. Call times can be subject to change without prior notification.

Talent, in consideration of his/her time and dedication, will receive credit on the film and one (1) DVD copy of the motion picture for uses of resume attachments, future job interviews, and private non-commercial use. Also, Talent will receive the ability to place this experience on his/her resume for future job interviews and will receive references, to the best of their ability, from Producer.

At any time, Producer has the right to void this agreement with written notification to Talent at the valid mailing address submitted, or e-mail address provided Producer's discretion. If Talent chooses to void this contract, mutual written consent to do so will be by both Producer and Talent.

This Agreement shall be binding upon and inure to the benefit of the parties hereto and their successors, representatives, assigns, and licensees. This letter sets forth the entire and complete understanding between Producer and Talent and may not be altered in any way except by another written agreement signed by both parties.

AGREED AND ACCEPTED BY:

SIGNED

PRINTED

DATE

1-6-08

Talent Release Form 6

ACTOR RELEASE FORM

Danny Bourque ("Producer")

Dominique DuVernay ("Talent")
Name

This will confirm the agreement between Producer working in association with the University of New Orleans – Department of Film, Theater, and Communication Arts and the individual, known as Talent, serving in the motion picture now entitled "The Toaster That Toasted the Golden Toast."

Producer shall have the right to photograph Talent and to record Talent's voice, performance, poses, actions, plays and appearances and use Talent's picture, silhouette and other reproduction of Talent's physical likeness in connection with the Picture and any medium associated with the Picture.

Talent's services in connection with principal photography will commence on or about **SUNDAY, JANUARY 6, 2008** and will continue until **SUNDAY, JANUARY 13, 2008**. Call times can be subject to change without prior notification.

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At any time, Producer has the right to void this agreement with written notification to Talent at the valid mailing address submitted, or e-mail address provided Producer's discretion. If Talent chooses to void this contract, mutual written consent to do so will be by both Producer and Talent.

This Agreement shall be binding upon and inure to the benefit of the parties hereto and their successors, representatives, assigns, and licensees. This letter sets forth the entire and complete understanding between Producer and Talent and may not be altered in any way except by another written agreement signed by both parties.

AGREED AND ACCEPTED BY:

SIGNED

Dominique DuVernay

PRINTED

Dominique DuVernay

DATE

1-6-08

LOCATION AGREEMENT

Danny Bourque ("Producer")

Hilde Luetkemeier ("Owner")
Name

This agreement is to confirm the use of the location known as Hans Luetkemeier & Son Inc belonging to Owner for the filming of the Picture "The Toaster That Toasted the Golden Toast" on or about January 6, 2008 through January 13, 2008.

Owner agrees to allow Producer and all production crew and cast associated with the Picture to enter with all of the required equipment to photograph and record the premises and that Producer assigns the irrevocable and perpetual right, throughout the universe, in any manner and in any media to use and exploit the films, photographs, and recordings made of or on the premises in such manner and to such extent as Producer desires in its sole discretion without payment of additional compensation and/or consideration to Owner. Producer and its licensees, assigns, and successors shall be the sole and exclusive owner of all rights of whatever nature, including all copyrights, in and to all films, Pictures, products (including interactive and multimedia products), photographs and recordings made on or of the Premises and in the advertising and publicity thereof, in perpetuity throughout the universe.

In consideration of the above and all agreed to in this agreement, the Owner will receive credit on the film in the "Special Thanks" section, a free copy of the DVD CD upon complete conclusion of all production aspects, and references by Producer's affiliates in the event of other production company inquiry. Owner agrees and understands that there will be no monetary funds given under this Agreement.

Producer may assign or transfer this agreement or all of any part of its rights hereunder to any person, firm, corporation, or university; Owner agrees that he shall not have the right to assign or transfer this agreement. This agreement shall be binding upon and inure to the benefit of the parties hereto and their successors, representatives, assigns, and licensees. This document sets fourth the entire understanding between Producer and Owner and may not be altered except by another written agreement signed by both parties.

AGREED AND ACCEPTED BY:

SIGNED Hilde Luetkemeier

PRINTED HILDE LUETKEMEIER

DATE 1-6-08

LOCATION AGREEMENT

Danny Bourque ("Producer")

Teresa Ogden ("Owner")
Name

This agreement is to confirm the use of the location known as Apartment belonging to Owner for the filming of the Picture "The Toaster That Toasted the Golden Toast" on or about January 6, 2008 through January 13, 2008.

Owner agrees to allow Producer and all production crew and cast associated with the Picture to enter with all of the required equipment to photograph and record the premises and that Producer assigns the irrevocable and perpetual right, throughout the universe, in any manner and in any media to use and exploit the films, photographs, and recordings made of or on the premises in such manner and to such extent as Producer desires in its sole discretion without payment of additional compensation and/or consideration to Owner. Producer and its licensees, assigns, and successors shall be the sole and exclusive owner of all rights of whatever nature, including all copyrights, in and to all films, Pictures, products (including interactive and multimedia products), photographs and recordings made on or of the Premises and in the advertising and publicity thereof, in perpetuity throughout the universe.

In consideration of the above and all agreed to in this agreement, the Owner will receive credit on the film in the "Special Thanks" section, a free copy of the DVD CD upon complete conclusion of all production aspects, and references by Producer's affiliates in the event of other production company inquiry. Owner agrees and understands that there will be no monetary funds given under this Agreement.

Producer may assign or transfer this agreement or all of any part of its rights hereunder to any person, firm, corporation, or university; Owner agrees that he shall not have the right to assign or transfer this agreement. This agreement shall be binding upon and inure to the benefit of the parties hereto and their successors, representatives, assigns, and licensees. This document sets fourth the entire understanding between Producer and Owner and may not be altered except by another written agreement signed by both parties.

AGREED AND ACCEPTED BY:

SIGNED Teresa Elena Ogden

PRINTED Teresa Elena Ogden

DATE 1/13/08

LOCATION AGREEMENT

Danny Bourque ("Producer")

BRAD ROBERTS ("Owner") *Manager*
Name

This agreement is to confirm the use of the location known as ESPLANADE AT CITY PARK belonging to Owner for the filming of the Picture "The Toaster That Toasted the Golden Toast" on or about January 6, 2008 through January 13, 2008.

Owner agrees to allow Producer and all production crew and cast associated with the Picture to enter with all of the required equipment to photograph and record the premises and that Producer assigns the irrevocable and perpetual right, throughout the universe, in any manner and in any media to use and exploit the films, photographs, and recordings made of or on the premises in such manner and to such extent as Producer desires in its sole discretion without payment of additional compensation and/or consideration to Owner. Producer and its licensees, assigns, and successors shall be the sole and exclusive owner of all rights of whatever nature, including all copyrights, in and to all films, Pictures, products (including interactive and multimedia products), photographs and recordings made on or of the Premises and in the advertising and publicity thereof, in perpetuity throughout the universe.

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AGREED AND ACCEPTED BY:

SIGNED

PRINTED

DATE

[Signature]
BRAD ROBERTS
1/12/08

LOCATION AGREEMENT

Danny Bourque ("Producer")

ELIZABETH BLACK ("Owner")
Name

This agreement is to confirm the use of the location known as A RIVER ROAD FLEA MARKET belonging to Owner for the filming of the Picture "The Toaster That Toasted the Golden Toast" on or about January 6, 2008 through January 13, 2008.

Owner agrees to allow Producer and all production crew and cast associated with the Picture to enter with all of the required equipment to photograph and record the premises and that Producer assigns the irrevocable and perpetual right, throughout the universe, in any manner and in any media to use and exploit the films, photographs, and recordings made of or on the premises in such manner and to such extent as Producer desires in its sole discretion without payment of additional compensation and/or consideration to Owner. Producer and its licensees, assigns, and successors shall be the sole and exclusive owner of all rights of whatever nature, including all copyrights, in and to all films, Pictures, products (including interactive and multimedia products), photographs and recordings made on or of the Premises and in the advertising and publicity thereof, in perpetuity throughout the universe.

In consideration of the above and all agreed to in this agreement, the Owner will receive credit on the film in the "Special Thanks" section, a free copy of the DVD CD upon complete conclusion of all production aspects, and references by Producer's affiliates in the event of other production company inquiry. Owner agrees and understands that there will be no monetary funds given under this Agreement.

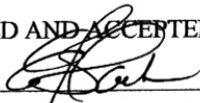
Producer may assign or transfer this agreement or all of any part of its rights hereunder to any person, firm, corporation, or university; Owner agrees that he shall not have the right to assign or transfer this agreement. This agreement shall be binding upon and inure to the benefit of the parties hereto and their successors, representatives, assigns, and licensees. This document sets fourth the entire understanding between Producer and Owner and may not be altered except by another written agreement signed by both parties.

AGREED AND ACCEPTED BY:

SIGNED

PRINTED

DATE



E. BLACK

1-8-08

LOCATION AGREEMENT

Danny Bourque ("Producer")

Fred Little ("Owner")
Name

This agreement is to confirm the use of the location known as Douglass Pool Center belonging to Owner for the filming of the Picture "The Toaster That Toasted the Golden Toast" on or about January 6, 2008 through January 13, 2008.

Owner agrees to allow Producer and all production crew and cast associated with the Picture to enter with all of the required equipment to photograph and record the premises and that Producer assigns the irrevocable and perpetual right, throughout the universe, in any manner and in any media to use and exploit the films, photographs, and recordings made of or on the premises in such manner and to such extent as Producer desires in its sole discretion without payment of additional compensation and/or consideration to Owner. Producer and its licensees, assigns, and successors shall be the sole and exclusive owner of all rights of whatever nature, including all copyrights, in and to all films, Pictures, products (including interactive and multimedia products), photographs and recordings made on or of the Premises and in the advertising and publicity thereof, in perpetuity throughout the universe.

In consideration of the above and all agreed to in this agreement, the Owner will receive credit on the film in the "Special Thanks" section, a free copy of the DVD CD upon complete conclusion of all production aspects, and references by Producer's affiliates in the event of other production company inquiry. Owner agrees and understands that there will be no monetary funds given under this Agreement.

Producer may assign or transfer this agreement or all of any part of its rights hereunder to any person, firm, corporation, or university; Owner agrees that he shall not have the right to assign or transfer this agreement. This agreement shall be binding upon and inure to the benefit of the parties hereto and their successors, representatives, assigns, and licensees. This document sets fourth the entire understanding between Producer and Owner and may not be altered except by another written agreement signed by both parties.

AGREED AND ACCEPTED BY:

SIGNED

PRINTED

DATE

Fred Little
Fred Little
1-6-08

Appendix D: Production Budget

**The Toaster That Toasted The Golden Toast
Production Budget**

ART DEPARTMENT	QTY	PRICE	SUBTOTAL
candle holders	8	\$1.00	\$8.00
36" door	1	\$43.50	\$43.50
flour	2	\$1.58	\$3.16
paint	1	\$0.44	\$0.44
animal cookies	3	\$1.99	\$5.97
yellow pencils 20 pack	1	\$0.48	\$0.48
pens 10 pack	1	\$0.49	\$0.49
incense	1	\$4.34	\$4.34
goodwill wares	8	\$0.29	\$2.32
spray paint	3	\$0.96	\$2.88
utensils	3	\$1.00	\$3.00
bagels	1	\$3.62	\$3.62
paint	1	\$0.97	\$0.97
candles	18	\$0.05	\$0.90
sheet	1	\$13.04	\$13.04
ornaments	8	\$0.20	\$1.60
magnets	1	\$0.88	\$0.88
Proctor toaster	1	\$27.01	\$27.01
stone egg	1	\$25.39	\$25.39
Chinese kimono	1	\$24.99	\$24.99

CAMERA DEPARTMENT	QTY	PRICE	SUBTOTAL
spiderbrace	1	\$69.95	\$69.95
expresscard to pcmcia converter	1	\$100.00	\$100.00
500 GB Lacie hard drive	2	\$188.95	\$377.90
kneepads	1	\$10.87	\$10.87
batteries	1	\$10.00	\$10.00
DVCpro tapes	3	\$14.48	\$43.44

CATERING	QTY	PRICE	SUBTOTAL
Powerade	5	\$2.98	\$14.90
Gatorade	3	\$4.98	\$14.94
juice drinks	4	\$3.42	\$13.68
trash bags	1	\$2.89	\$2.89
coffee	1	\$7.23	\$7.23
creamers	2	\$1.18	\$2.36
paper towels	1	\$1.64	\$1.64
foam cups	2	\$1.07	\$2.14
bananas	1	\$3.25	\$3.25
oranges	1	\$6.78	\$6.78
chips	2	\$6.47	\$12.94
water case	7	\$3.88	\$27.16
pastries	1	\$4.64	\$4.64
Sprite 32 pack	1	\$7.68	\$7.68
Dr. Pepper 32 pack	3	\$7.68	\$23.04
muffins	1	\$6.32	\$6.32
Papa Johns (lunch 1-7-08)	1	\$70.65	\$70.65

Popeyes (lunch 1-8-08)	1	\$70.68	\$70.68
Subway (lunch 1-9-08)	1	\$85.26	\$85.26
Papa Johns (lunch 1-11-08)	1	\$73.40	\$73.40
coke case	1	\$6.98	\$6.98
turnovers	2	\$2.50	\$5.00
chips	1	\$3.50	\$3.50
brownies	2	\$1.17	\$2.34

WARDROBE	QTY	PRICE	SUBTOTAL
skull headband	1	\$2.99	\$2.99
sandals	2	\$19.98	\$39.96
kung fu top	1	\$84.24	\$84.24
burlap	1	\$8.97	\$8.97
gold fabric	1	\$14.97	\$14.97
hot glue gun	1	\$5.99	\$5.99
glue	1	\$3.99	\$3.99
velcro	1	\$12.99	\$12.99
marker	1	\$0.99	\$0.99
gold lining	1	\$11.98	\$11.98
muslin	1	\$5.69	\$5.69

MISCELLANEOUS	QTY	PRICE	SUBTOTAL
DVD-R 50 pack	1	\$34.99	\$34.99
jewel cases 50 pack	1	\$15.29	\$15.29
binder	1	\$7.01	\$7.01
binder dividers	1	\$5.49	\$5.49
location expense	1	\$100.00	\$100.00
DVD disc duplication	50	\$1.00	\$50.00
DVD label print outs	50	\$1.00	\$50.00

FESTIVALS	QTY	PRICE	SUBTOTAL
Outhouse	1	\$5.00	\$5.00
Jay Sanders	1	\$25.00	\$25.00
Palm Springs	1	\$30.00	\$30.00
Spark	1	\$5.00	\$5.00
Action on Film	1	\$35.00	\$35.00
Tallahassee	1	\$30.00	\$30.00
LA Shorts Fest	1	\$39.00	\$39.00
San Antonio	1	\$35.00	\$35.00
Coney Island	1	\$25.00	\$25.00
YoungCuts Film Fest	1	\$30.00	\$30.00
New Haven Underground	1	\$25.00	\$25.00
Twin Cities Underground	1	\$20.00	\$20.00
San Diego	1	\$25.00	\$25.00
Action/Cut	1	\$45.00	\$45.00
Chicago Underground	1	\$30.00	\$30.00
Atlanta Underground	1	\$25.00	\$25.00
Austin	1	\$40.00	\$40.00
*Available budget for future festivals	1	\$250.00	\$250.00

GRAND TOTAL = \$2,429.08

Appendix E: Production Photos





Appendix F: Test Audience Results

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.			✓		
I would recommend this movie.			✓		
I was offended by this movie.					✓
I was bored by this movie.			✓		
I thought this movie was funny.			✓		
I LOL'ed at this movie.				✓	
The jokes made sense to me.		✓			
I liked the characters.		✓	✓		
This movie was paced well.		✓			
I liked the music.		✓			
I liked the visual effects.	✓				
This movie was too short.			✓		
This movie was too long.			✓		
I liked the concept of the story.		✓			

What specific elements did you find to be the most funny?

THE BREAD PURCHASING SCENE

Did you like the characters?

STORY IS A BIT SHORT FOR DEVELOPMENT, BUT CERTAINLY MADE GOOD USE OF STOCK CHARACTERS

Which character did you like the most? Why?

THE DESK CLERK, BECAUSE I'M INTO ASIAN CHICKS.

Did you dislike any of the characters? Why?

NO

Would you change anything about this movie to make it better and/or funnier?

IF YOU HAD INTERSPERSED MORE ANECDOTES OF HOW TOM(?) HAD BEEN FULLED OVER BY HIS OLD LADY PERHAPS I WOULD HAVE BEEN MORE INCLINED TO WISH HE KEPT
Do you have any other opinions? THE TOASTER

Please fill in the following:

Age 27

Gender M

Comment Sheet 1

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.		✓			
I would recommend this movie.		✓			
I was offended by this movie.					✓
I was bored by this movie.		✓			✓
I thought this movie was funny.		✓			
I LOL'ed at this movie.		✓			
The jokes made sense to me.	✓	✓			
I liked the characters.	✓	✓			
This movie was paced well.		✓			
I liked the music.		✓			
I liked the visual effects.		✓			
This movie was too short.				✓	
This movie was too long.			✓	✓	
I liked the concept of the story.			✓		

What specific elements did you find to be the most funny?

I liked the scene in the supermarket when the two decided to buy a bunch of bread.

Did you like the characters?

Yes, Seth was good at well... playing himself.

Which character did you like the most? Why?

See above

Did you dislike any of the characters? Why?

No

Would you change anything about this movie to make it better and/or funnier?

I would have made it less cheesy at some moments

Do you have any other opinions?

Please fill in the following:

Age 20

Gender male

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.			✓		
I would recommend this movie.			✓		
I was offended by this movie.					✓
I was bored by this movie.				✓	
I thought this movie was funny.			✓		
I LOL'ed at this movie.			✓		
The jokes made sense to me.		✓			
I liked the characters.	✓				
This movie was paced well.	✓				
I liked the music.		✓			
I liked the visual effects.		✓			
This movie was too short.				✓	
This movie was too long.				✓	
I liked the concept of the story.		✓			

What specific elements did you find to be the most funny?

When his friend I'll take him, and the tall one said OK and split. And when he said come here fippin' stockings.

en-
d.

Did you like the characters?

Sort, they were kinda of a modern generic Abbott & Costello

f.

Which character did you like the most? Why?

Oh... they all had the same level of entertainment for me, I guess.

Did you dislike any of the characters? Why?

See Answer Above

Would you change anything about this movie to make it better and/or funnier?

No. This good for what your going for, stick to it.

ie

Do you have any other opinions?

Not opinion just wondering. If the Asian chick can speak English why didn't she speak it in the beginning

Please fill in the following:

Age 28

Gender M

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.	✓				
I would recommend this movie.	✓				
I was offended by this movie.				✓	
I was bored by this movie.			✓		
I thought this movie was funny.		✓			
I LOL'ed at this movie.		✓			
The jokes made sense to me.	✓				
I liked the characters.			✓		
This movie was paced well.		✓			
I liked the music.	✓				
I liked the visual effects.		✓			
This movie was too short.				✓	
This movie was too long.				✓	
I liked the concept of the story.		✓			

What specific elements did you find to be the most funny?

All of the over the top comedy; subjective camera angles

Did you like the characters?

For this film they were great. Any more than 10 minutes and maybe not...

Which character did you like the most? Why?

The best friend. No best friend likes your girlfriend

Did you dislike any of the characters? Why?

The Sumo wrestler - I think this type comedy is too overdone and makes the film as a whole "cheaper"

Would you change anything about this movie to make it better and/or funnier?

More one-liners;

Do you have any other opinions?

Why can the Chinese girl speak English at all points except when they take the toaster.

Please fill in the following:

Age 19

Gender male

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.		✓			
I would recommend this movie.		✓			
I was offended by this movie.					✓
I was bored by this movie.				✓	
I thought this movie was funny.		✓			
I LOL'ed at this movie.			✓		
The jokes made sense to me.		✓			
I liked the characters.			✓		
This movie was paced well.		✓			
I liked the music.		✓			
I liked the visual effects.		✓			
This movie was too short.			✓		
This movie was too long.			✓		
I liked the concept of the story.		✓			

What specific elements did you find to be the most funny?

the stack of golden toast, the buying of all the bread

Did you like the characters?

~~the robots of the movie~~
Sune

Which character did you like the most? Why?

None more than others

Did you dislike any of the characters? Why?

the sidekick of the main character was annoying at times
and seemed too generic, asian woman was too generic as well

Would you change anything about this movie to make it better and/or funnier?

To see them trying to use or sell the gold toast, the fight
scene could have been more physical comedy

Do you have any other opinions?

Toaster and vacuum don't have to be plugged in to work?
Asian woman just happens to show up on the roof to grab the toaster?

Please fill in the following:

Age 25

Gender male

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.		✓			
I would recommend this movie.			✓		
I was offended by this movie.					✓
I was bored by this movie.				✓	
I thought this movie was funny.		✓			
I LOL'ed at this movie.				✓	
The jokes made sense to me.		✓			
I liked the characters.		✓			
This movie was paced well.	✓				
I liked the music.	✓				
I liked the visual effects.			✓		
This movie was too short.				✓	
This movie was too long.				✓	
I liked the concept of the story.		✓			

What specific elements did you find to be the most funny?

silly concept

Did you like the characters?

The store clerk and Main character.

Which character did you like the most? Why?

*Store clerk. I enjoyed her last line in english
"you not ready for this kind of power. Maybe in next life."*

Did you dislike any of the characters? Why?

the side kick was getting on my nerves. I get it. she's a bitch.

Would you change anything about this movie to make it better and/or funnier?

I think you did the best you could considering the ~~can~~ ^{time} constraints. A golden oven could probably fit more in it, but whatever.

Do you have any other opinions?

no. haha

Please fill in the following:

Age 22

Gender male

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.		✓			
I would recommend this movie.		✓			
I was offended by this movie.					✓
I was bored by this movie.					✓
I thought this movie was funny.		✓			
I LOL'ed at this movie.		✓			
The jokes made sense to me.		✓			
I liked the characters.		✓			
This movie was paced well.		✓			
I liked the music.			✓		
I liked the visual effects.		✓			
This movie was too short.				✓	
This movie was too long.				✓	
I liked the concept of the story.	✓				

What specific elements did you find to be the most funny?

I liked the spontaneous jokes, for example when the two kung fu guys showed up at the door.

Did you like the characters?

I liked everyone but the main character.

Which character did you like the most? Why?

I liked Cino's character the most because he was the funniest.

Did you dislike any of the characters? Why?

The main character didn't have much personality.

Would you change anything about this movie to make it better and/or funnier?

Possibly some different music.

Do you have any other opinions?

Please fill in the following:

Age 18 Gender M

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.	✓				
I would recommend this movie.		✓			
I was offended by this movie.			disagree		✓
I was bored by this movie.			✓		
I thought this movie was funny.		✓			
I LOL'ed at this movie.			✓		
The jokes made sense to me.	✓				
I liked the characters.		✓			
This movie was paced well.	✓				
I liked the music.			✓		
I liked the visual effects.		✓			
This movie was too short.			✓		
This movie was too long.			✓		
I liked the concept of the story.		✓			

What specific elements did you find to be the most funny?

PROBABLY AT THE END WITH THE LINE "NO WAY" AND FREEZE ON THE ACTORS AFTER SEEING THE GOLDEN EGG

Did you like the characters?

YES; VERY WELL THOUGHT

Which character did you like the most? Why?

THE ASIAN GIRL; THE ACTRESS WHO PLAYED REALLY PERSONIFIED THE PART REALLY WELL

Did you dislike any of the characters? Why?

NOT REALLY ~~JUST A LOT~~

Would you change anything about this movie to make it better and/or funnier?

NOT AT ALL; THE MOVIE'S COMEDIC ASPECT WAS ESTABLISHED.

Do you have any other opinions?

I'M WAITING FOR THE ~~THE~~ LONGER VERSION TO COME OUT ON DVD AS WE SPEAK.

Please fill in the following:

Age 18

Gender MALE

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.	X				
I would recommend this movie.	X				
I was offended by this movie.					X
I was bored by this movie.					
I thought this movie was funny.		X			
I LOL'ed at this movie.		X			
The jokes made sense to me.	X				
I liked the characters.	X				
This movie was paced well.				X	
I liked the music.			X		
I liked the visual effects.		X			
This movie was too short.		X			
This movie was too long.					X
I liked the concept of the story.	X				

Moved a little fast

What specific elements did you find to be the most funny?

Bitch Line, and the idea of a toaster making golden toast

Did you like the characters?

yes

Which character did you like the most? Why?

~~My favorite character was the toaster because it was so funny.~~

Did you dislike any of the characters? Why?

No. They were all well casted, and did a good job

Would you change anything about this movie to make it better and/or funnier?

Slow it down, ~~it was fast~~, just a little.

Do you have any other opinions?

No

Please fill in the following:

Age 18

Gender Male

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.	✓				
I would recommend this movie.	✓				
I was offended by this movie.					✓
I was bored by this movie.					✓
I thought this movie was funny.	✓				
I LOL'ed at this movie.	✓				
The jokes made sense to me.	✓				
I liked the characters.	✓				
This movie was paced well.	✓				
I liked the music.	✓				
I liked the visual effects.	✓				
This movie was too short.				✓	
This movie was too long.				✓	
I liked the concept of the story.	✓				

What specific elements did you find to be the most funny?

the changes from scene to scene (when they were buying all the bread - Hilarious!)

Did you like the characters?

yes

Which character did you like the most? Why?

all of the characters did an excellent job, especially the two main ones

Did you dislike any of the characters? Why?

no

Would you change anything about this movie to make it better and/or funnier?

no

Do you have any other opinions?

this movie was very well thought out - Very nice job!

Please fill in the following:

Age 19

Gender female

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.		/			
I would recommend this movie.		/			
I was offended by this movie.					/
I was bored by this movie.					/
I thought this movie was funny.		/			
I LOL'ed at this movie.	/				
The jokes made sense to me.	/				
I liked the characters.	/				
This movie was paced well.		/			
I liked the music.		/	/		
I liked the visual effects.		/		/	
This movie was too short.				/	
This movie was too long.				/	
I liked the concept of the story.		/			

What specific elements did you find to be the most funny?

Very ending

Did you like the characters?

yes

Which character did you like the most? Why?

the ~~gray~~ father friend that refers to gf as a "Bitch"
 & the fat asian

Did you dislike any of the characters? Why?

Negative

Would you change anything about this movie to make it better and/or funnier?

The ex-boyfriend ~~was~~ getting his dog back.

Do you have any other opinions?

Please fill in the following:

Age 20

Gender Female

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.	✓				
I would recommend this movie.		✓			
I was offended by this movie.					✓
I was bored by this movie.				✓	
I thought this movie was funny.		✓			
I LOL'ed at this movie.		✓			
The jokes made sense to me.		✓			
I liked the characters.			✓		
This movie was paced well.		✓			
I liked the music.			✓		
I liked the visual effects.		✓			
This movie was too short.				✓	
This movie was too long.				✓	
I liked the concept of the story.	✓				

What specific elements did you find to be the most funny?

The concept.

Did you like the characters?

Yes

Which character did you like the most? Why?

The friend. He seemed like a believable person. Reminded me of a few people I know.

Did you dislike any of the characters? Why?

No

Would you change anything about this movie to make it better and/or funnier?

Do you have any other opinions?

No.

Please fill in the following:

Age 26

Gender F

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.		/			
I would recommend this movie.		/			
I was offended by this movie.					/
I was bored by this movie.				/	
I thought this movie was funny.		/			
I LOL'ed at this movie.		/			
The jokes made sense to me.		/			
I liked the characters.		/			
This movie was paced well.		/			
I liked the music.			/		
I liked the visual effects.		/			
This movie was too short.				/	
This movie was too long.				/	
I liked the concept of the story.			/		

What specific elements did you find to be the most funny?

the schlubby friend ~~was~~ was great throughout and i liked the repeated "what a bitch" element

Did you like the characters?

~~they~~ they were pretty standard characters, but i didn't not like them. they worked for the kind of short it was.

Which character did you like the most? Why?

see above

Did you dislike any of the characters? Why?

no

Would you change anything about this movie to make it better and/or funnier?

~~it was~~ not really - it was pretty funny as it was

Do you have any other opinions?

i thought the chase sequence was put together really nicely

Please fill in the following:

Age 25

Gender lady

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.		✓			
I would recommend this movie.		✓			
I was offended by this movie.					✓
I was bored by this movie.				✓	
I thought this movie was funny.		✓			
I LOL'ed at this movie.		✓			
The jokes made sense to me.		✓			
I liked the characters.			✓		
This movie was paced well.			✓		
I liked the music.			✓		
I liked the visual effects.		✓			
This movie was too short.			✓		
This movie was too long.		✓			
I liked the concept of the story.		✓			

What specific elements did you find to be the most funny?

I liked how it cut from "You know what this means..." to buying all the bread at the store.

Did you like the characters?

Yes

Which character did you like the most? Why?

Don't Know

Did you dislike any of the characters? Why?

No

Would you change anything about this movie to make it better and/or funnier?

The only thing I didn't like was some of the camera angles..specifically shooting up at the characters in the store. Some of the angles made me feel dizzy. I would have still felt the movement of the characters when running without cutting to

Please fill in the following:

Age 20

Gender F

so many different angles.

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.	✓				
I would recommend this movie.	✓				
I was offended by this movie.					✓
I was bored by this movie.					✓
I thought this movie was funny.		✓			
I LOL'ed at this movie.			✓		
The jokes made sense to me.	✓				
I liked the characters.	✓				
This movie was paced well.	✓				
I liked the music.	✓				
I liked the visual effects.		✓			
This movie was too short.					✓
This movie was too long.					✓
I liked the concept of the story.	✓				

What specific elements did you find to be the most funny? *Seth's reactions.*

Did you like the characters? *Yes.*

Which character did you like the most? Why? *John's character was my favorite. He was very natural. His performance is what made the movie.*

Did you dislike any of the characters? Why? *No. I thought each character fit ~~his~~ his/her part.*

Would you change anything about this movie to make it better and/or funnier? *My only real gripe about the film is that there is no real character arch.*

Do you have any other opinions? *It is funny for the sake of being funny. There is no real answer to the "why".*

Overall, great film. Pacing was dead on. Best chase scene in UNO history.

Please fill in the following:

Age 29

Gender Male

I have a good feeling about this one.

COMMENT SHEET

	Strongly Agree	Agree	Indifferent	Disagree	Strongly Disagree
I liked this movie.	✓				
I would recommend this movie.	✓				
I was offended by this movie.					✓
I was bored by this movie.					✓
I thought this movie was funny.	✓				
I LOL'ed at this movie.	✓				
The jokes made sense to me.	✓				
I liked the characters.	✓				
This movie was paced well.	✓				
I liked the music.	✓				
I liked the visual effects.	✓				
This movie was too short.					✓
This movie was too long.					✓
I liked the concept of the story.	✓				

What specific elements did you find to be the most funny?

The story was unique & ~~fun~~ interesting.

Did you like the characters?

Yes, they were relatable & ~~diverse~~ natural.

Which character did you like the most? Why?

The main characters friend. He added humor & appropriate commentary.

Did you dislike any of the characters? Why?

No, I thought they all fit the story.

Would you change anything about this movie to make it better and/or funnier?

Better synchronization with dialogue and film.

Do you have any other opinions?

Please fill in the following:

Age 22

Gender Female

The Toaster That Toasted The **Golden** Toast

This toaster doesn't toast
bread to a golden brown...



...it toasts it into *pure gold!*

Written, Directed, & Produced by
Danny Bourque



Tom and Buck unwittingly purchase what they think is a used toaster from a flea market, but they soon discover its amazing ability to turn normal bread into pure gold!

Unfortunately the toaster wasn't really for sale and the original owner sends out her goons to get it back!



©2008 APPROX. 10 MIN. COLOR NTSC 

THE UNIVERSITY OF NEW ORLEANS PRESENTS
 A NEVERTHOUGHT FILMS PRODUCTION "THE TOASTER THAT TOASTED THE GOLDEN TOAST"
 STARRING SETH MELENDY ZAC CINO KIM VU SAM MEDINA JOHN TRAN
 DIRECTOR OF PHOTOGRAPHY RYAN H. MARTIN ART DIRECTOR DOROTHY BRIGNAC EDITOR IAGO OSIRIS ASSISTANT DIRECTOR LISA SHIPP
 WRITTEN, DIRECTED, AND PRODUCED BY DANNY BOURQUE

www.NeverthoughtFilms.com

Back Cover

The University of New Orleans
Presents

The Toaster That Toasted The Golden Toast

Press Materials

Synopsis:

Tom and Buck unwittingly purchase what they think is a used toaster from a flea market, but they soon discover its amazing ability to turn normal bread into solid gold! Unfortunately the toaster wasn't really for sale and the original owner sends out her goons to get it back!

Director's Bio:

Danny Bourque began writing and directing his own short films as an undergraduate at Trinity University in San Antonio, Texas. His accolades include winning the Global Audience Award at the 2007 Slamdance Film Festival, being chosen as a regional semi-finalist in the Student Academy Awards, having multiple films nationally aired on the Independent Film Channel, and winning two Telly Awards for a television commercial he animated and co-produced. He is currently a graduate film student at the University of New Orleans and works as an occasional staff photographer for the Pulitzer Prize-winning newspaper *The Times-Picayune*. He also maintains the website NeverthoughtFilms.com that covers all of his film-related projects.



Director Danny Bourque



Buck discovers the magical toaster.

Cast:

Tom.....**Seth Melendy**
Buck.....**Zac Cino**
Sara.....**Kim Vu**
Kung Fu Master.....**Sam Medina**
Sumo Wrestler.....**John Tran**
Jeweler.....**Louis Dupuy**
Checkout Girl.....**Dominique DuVernay**

Crew:

Written, Directed, & Produced by
Danny Bourque

Director of Photography
Ryan H. Martin

Edited by
Iago Osiris

Assistant Director
Lisa Shipp

Art Director
Dorothy Brignac

Art Department PA
Spencer J. Abadie

Gaffer
William Tousignant

1st Assistant Camera
Mike Damare

2nd Assistant Camera
Stanley Wong

Camera Operator
Danny Bourque

Steadicam Operator
Kevin Hughes

Sound Mixer / Boom Operator
Josh Lilly

Grips
Cody Gautreau
Tyler Russell

Production Assistants
Jonathan Diaz
Trent Landry
Michelle N. Kowalski

Makeup
Annelies Martinez

Hair Stylist
Brittanie Vandyke

Continuity
Patrick Simmons

Casting Assistants
Cody Gautreau
Ben Matheny
Mark Williams
Jason Leroy

Wardrobe Assistant
Leah Scantlen

Still Photographers
Jared Serigne
Tyler Russell

Avid Tech
Jeffrey J. Hartwick

Genres:

Comedy, Action, Student, Short

Shooting Format:

720p HD

Running Time:

10 minutes

Date Completed:

March 2008

Email:

danno147@gmail.com

Website:

www.NeverthoughtFilms.com



The Toaster That Toasted The Golden Toast

- CLICK HERE TO PLAY -
(After clicking, it may take a minute or so to begin)

Vita

Daniel Joseph Bourque was born in Marinette, Wisconsin on September 22, 1983. He graduated high school with honors in June 2001 from the Episcopal School of Acadiana in Cade, Louisiana. The following August he enrolled into Trinity University in San Antonio, Texas where he would receive his Bachelor of Arts in Communication as well as minors in English and anthropology. He graduated cum laude in December 2004. He next entered the University of New Orleans in August 2005 to pursue his candidacy for Master of Fine Arts in Film Production. Immediately following the devastation of New Orleans by Hurricane Katrina, he enrolled for one semester at the Savannah College of Art & Design as a temporary transient student. After the University of New Orleans reopened its campus, he returned in March 2006 to complete his Master of Fine Arts. He graduates in May 2008.