

A BROOKLYN REPTYLE FILMS PRODUCTION

BOPPIN' AT THE GLUE FACTORY

DIRECTED BY JEFFREY JAY ORGILL

Stills are available for download at: www.boppinathegluefactory.com
Press materials are available for download at: www.boppinathegluefactory.com

BOPPIN' AT THE GLUE FACTORY is not yet rated and runs 89 minutes.

6041 Colfax Street, North Hollywood, California 91606 Tel 323.806.2537
www.boppinathegluefactory.com
www.brooklynreptyle.com

Directed by

Jeffrey Jay Orgill

Writing credits

(in alphabetical order)

Hector Maldonado story

B. Scott O'Malley screenplay

Jeffrey Jay Orgill story & screenplay

Cast (in credits order)

Henry Dittman ... Eric

Conrad Roberts ... Tharin Sanders

Mews Small ... Mary LeDoux

Rance Howard ... Walker Bill

Ski Carr ... Javier

Charles Santore ... Vladimir

Jossie Thacker ... Shirlee

Stephon Fuller ... Joe Tones

Joan M. Blair ... Jady Hemmingway

Jackeline Olivier ... Lida

Terrence Evans ... Nick Frosco

Barbara Kerr Condon ... Winnie

Beverly Polcyn ... Bonnie Perkins

Christo Dimassis ... Paramedic DePonce

Howard Lockie ... Paramedic Leon

Elana Krausz ... Jasmine

Johnson Nicole Gray ... Connie

Richard Denni ... Fred Kliegfield

rest of cast listed alphabetically:

Dominiqua Alexis ... Joe's Wife (as Dominiqua Lint)

Avi K. Garg ... The Gardener

Jesse Jam ... Thrift Store Mover #1

J.C. ... Gangsta

Ryan Jordan ... College Kid Dope Dealer

Randi Langdon ... Soccer Kid

David G. Larmore ... Otto LeDoux

Flavia Nanko ... Joe's Kid #2

Sarah Nanko ... Joe's Kid #1

Steve Pena ... Flower Vendor

Brent Strickland ... Bob from Corporate

Michael Taber ... Swing kid and soccer kid
Zeke Thomas ... Thrift Store Mover #2
Nicholas Verdugo ... Security Installation Man
Taylor Weaver ... Soccer Kid
Wil Wesley ... Policeman

Produced by

B. Scott O'Malley producer
Roger M. Mayer producer
Christo Dimassis producer
Karol Ballard producer
Jeffrey Jay Orgill producer

Original Music by

Dean Harada
Jason Moss

Cinematography by

Alicia Robbins

Film Editing by

Christian Miglio
Jennifer Kanter

Casting by

Liam Johnston

Production Design by

Vali Tirsoaga

Costume Design by

Sharell Martin

Makeup Department

Nathan Franson special makeup effects artist

Lisa Malcolm hair designer
Lisa Malcolm Makeup designer
Kirsten McKune key makeup artist
Eleanor Wood makeup artist

Second Unit Director or Assistant Director

Erin Endow second assistant director
Andres Olalla first assistant director

Art Department

Katherine Delaney graphic designer

Sound Department

Thomas Curley sound
Michael Lengies sound recordist

Camera and Electrical Department

Matthew Anconetani gaffer
Michael Kershner assistant camera
Arin Picard assistant camera
David C. Smith director of photography: second unit

Costume and Wardrobe Department

Kelly Kwon key costumer
Kelly Kwon wardrobe assistant

Editorial Department

Lauren Pendergrass assistant editor

Other crew

Eric Andrulaitis key set production assistant
Nick Gonzaga assistant to director
Cynthia Petrovic script supervisor
Ty Williams safety coordinator
Illya Friedman special thanks

BOPPIN' AT THE GLUE FACTORY

A junkie nurse stumbles into his dream job – running the graveyard shift at a convalescent home. Slyly he becomes a model employee and the old folks' best friend. Then just as his drugs run out and management starts closing in, a crafty old jazzman discovers his secret and makes him a sweet deal, but with heavy consequences.

* * *

BOPPIN' AT THE GLUE FACTORY - Unemployed junkie nurse ERIC LABUDDE nearly smashes his car into THARIN SANDERS, an aging black jazz musician escaping from a convalescent home. Eric returns Tharin to St. Joseph's Home and finds it to be a ripe employment opportunity. With a graveyard shift, internet access, and a docile clientele, Eric thinks he's found his dream job and an endless supply of Dilaudid.

Eric soon discovers the dope isn't as easy to score as he'd hoped, and the patients aren't so docile after all. Senior songbird MARY threatens to report Eric's lax behavior to the management if he doesn't get Tharin to turn down his blasting stereo in the adjacent room. Eric complies, but catches Tharin trying to escape out his window.

Tharin calls Eric on being a junkie. But he makes Eric a deal: Tharin will keep Eric's addiction a secret, and give Eric his nightly dose of Dilaudid if Eric allows him to play his loud music as late he wants, and if Eric protects him from the ex-con orderly JAVIER. Tharin adds a third wish to the deal, but can't think of anything at the moment, and tells Eric to expect it when he least expects it.

The next day, Tharin gets into a fistfight with another patient and Eric saves him from the wrath of Javier, smuggling him out of the home to score a bag of pot. Believing Tharin's escaped again, the home's corporate manager SHIRLEE mistakenly rewards Eric for "rescuing" him. Eric's star rises at the home, becoming a hero to the patients and to Shirlee, much to the dismay of the control-freak head nurse VLADIMIR.

Despite Tharin's increasing despair and failing health, Eric keeps failing to uphold his end of the deal. When Tharin cancels it, cutting Eric off from his Dilaudid, Eric throws a party for him, complete with booze and yellow pills for all the old folks. The party is a swinging success; putting the deal back on track, and romantically uniting Tharin with Mary. The next morning, there's no evidence of the party and Eric begins to believe he's untouchable - that he truly runs the joint.

But when Mary's visiting son discovers his mom spent the night with Tharin, he yanks her out of the home. Eric sneaks the ailing Tharin out to visit her, but she gives him the cold shoulder, shattering him beyond repair.

Instead of returning to St. Joseph's, the two social renegades park and ride out the rain, where Tharin cashes in his third wish - he wants Eric to give him a fatal dose of Dilaudid. The next morning, Eric takes Tharin's body back to the home and says goodbye to his buddy. With his gig at the home obviously at its conclusion, and with his hopes of redemption unlikely, he steals a case of Dilaudid and hits the road. Maybe to find a new home. Or maybe to find himself.

ABOUT THE PRODUCTION

"If you want to gather honey, don't kick over the beehive."

-- Dale Caregie

In January 2004 Jeff Orgill began working on BOPPIN' AT THE GLUE FACTORY, which evolved out of a hellish time while living in San Francisco.

"A close friend suffered a life-threatening addiction to speedballing heroin and coke" laments Orgill. "He was completely functional, but I knew in my gut he was an addict even though he completely concealed it. It was sad fun witnessing the intricate web of lies he wove servicing his habit. And all the while he emotionally skipped many important things happening in our lives – like online dating, grunge, divorce and abortion."

"... horses that are euthanized (for animal glue) are often said to have been sent to the "glue factory."

- Wikipedia

For a setting in BOPPIN' AT THE GLUE FACTORY Orgill wanted something sexier than your average indie film. "Each day on my way to work I would walk past a convalescent hospital - a place full of patients near the end of their lives and a perfect juxtaposition for our hero to perform his juggling act. Easy pickin's! Or so he thinks..."

Giggling – A high pitched, cackling laugh, typically emitted by hyena being chased; expresses intense fear or excitement.

- Wikipedia

"I'm mad about sad" confides Orgill. "Laughter out of awkwardness or pain. Laughing in pain."

"If you want people to like you, Rule 2 is: Smile."

-- Dale Caregie

THE SCREENPLAY

B. Scott O'Malley - Co-Writer / Producer:

I love the smell of coffee. But I don't drink it. It's hot. And black. Like African-American porn.

Director Jeff Orgill drinks coffee. Collaborating with Jeff Orgill on the screenplay for Boppin' At The Glue Factory, ergo, made my office smell of coffee. Any joy I received from working on Boppin' with Orgill is derived from said smell. The end.

Jesus. You're not satisfied? You need more information?

Fine. Alrighty. I'll make up some bullshit. Hang on while I pop out my dvd of Ebony Hardcore XX -

CUT TO: Orgill and I worked for legendary film maverick, Roger Corman in the late 1990's. I took a couple weeks off to shoot a feature film and needed an office location for one of the scenes. Orgill helped sneak my entire unpaid cast and crew into Corman's post-production offices on the weekend. We got caught. We both got fired. So when he hit me up to help him

take a crack at the Boppin' script, and had that "I Became Unemployed For Your Stupid Film" vibe about him, how could I refuse? Plus, he promised to fill my apartment with the zesty thick smell of coffee.

He'd been working on the script for several years prior, but said he hadn't been able to fully tap into Boppin's comedic potential (senior citizens + a junkie nurse = comedy gold!) So we stripped his older draft down to the chassis and got busy. Pimp busy.

First up, Orgill wanted the foundation of the story to be rooted in the viewpoint of the unreliable first-person narrator. Eric LaBudde, the junkie nurse, had to be several things at once - (a) likeable and funny (b) an unknown quantity (c) a shameless opportunist and (d) absolutely believable. Orgill wanted Eric's view of the world to be from a junkie's perspective, but a junkie who doesn't think he's a junkie, and he wanted to avoid the typical junkie cliché that seems to be so prevalent in feature films. (See Requiem For A Dream, or, more accurately, don't.)

Once we established the story from Eric's off-kilter point of view, and had established Eric's need for dope and what he was willing to do to get it, we delved in on the old folks and Eric's co-workers. They could be as grounded in reality or as offbeat as we wanted, whenever we wanted, and Orgill steered them towards both, which made for a great combination of social satire and moments of laugh-out-loud weirdness. (What's not to laugh about an ex-con Cholo nurse who beats up old people, or an 80-year-old woman who shits herself?)

The crux of the story is Eric's deal with the senior renegade Tharin, who trades Eric his nightly dope in exchange for Eric turning a blind eye to Tharin's after-hours music and pot sessions, and a little more freedom in the restrictive retirement home. Eric's relationship with Tharin is sometimes helped, sometimes hurt by how Eric reacts to his fellow nurses - the uncaring disciplinarian Vladimir and the sadist ex-con Javier - so to walk the lines between comedy, gravitas, and believability, we had to be vigilant against these foils becoming overwrought or cartoony.

Fleshing out the rest of the story, we drew mostly from the style and tone of one of Orgill's heroes, Hal Ashby (Being There, Harold and Maude), our own hellish work experiences, and Orgill's friendship with the real life Eric LaBudde.

One of the main challenges the story presented was how much of Eric should the audience know about, and how much should we keep in the dark?

For example, we were vexed by the question of whether or not we should reveal to the audience that Eric was a junkie right off the bat, rather than revealing it at the end. And if we showed him as a junkie, what kind of junk should he use? Heroin? Methadone? Something non-descript? Whatever it was, it would speak volumes about his character, and the type of junkie he was, namely a functional junkie - one who didn't act like a junkie, jones like a junkie, or walk around scratching his arms and pouting like some Euro-tart on the cover of Vogue.

We chose Dilaudid for several reasons, the order of which I'll let Orgill himself rearrange, but here's mine: (1) It was a feasible drug to have access to in an old folks' home, (2) we felt there was at least some sort of audience familiarity with it, (3) as a minor homage to one of Orgill's favorite Gus Van Sant movies, Drugstore Cowboy, and (4) it was one of those sterile, slick-packaged, opiate-derived pharmaceuticals you could believe a clean-cut cat like Eric could get hooked on and be in total denial about.

Another problem we had to tackle was where did Eric come from? And how much should we show? We floated numerous Eric backstories - previous jobs, where he lived, ex-girlfriends, etc. - but none were so appealing as the "Pale Rider" paradigm. That is, we brought him out of nowhere to exploit this employment opportunity at a senior home, but kept the audience guessing as to why he was stealing drugs, goofing off on the job, and accidentally letting patients die, revealing only small bits of his past and his situation as other characters would learn of them.

This Pale Rider paradigm had to be dialed down a bit later, when we realized we needed to give the audience more Eric info than we'd provided, in order to simply keep them engaged and on the same page. So we let the audience know (a) Eric was homeless and slept in his car (b) Eric just fled a nursing gig at a County Hospital where a fire and some other horrible shit went down and (c) Eric was a thief, a liar, and an all around nice guy. Other than that, you're on your own.

So we freebased all that up in a nice silver spoon and ended up with a script that was skewed slightly more towards the comedy side than social satire, and kept improving subsequent drafts with the script help from our fellow filmmakers, notably, Paul Roberts, Tony Berrios, Roger Mayer, and Jacques Thelemaque, whose comments helped smooth out the kinks, trim down the fat, and really make the characters bop.

Blah blah blah, you get the idea. I'd go on, but you've already read Story, How To Write A Screenplay In 21 Days, and Oral Fuck Queens of Harlem. Summation: We finished the script, did the whole indie film thing (I sold my uterus) and shot the film in a month. Glad I did it. The process made me a better writer. But I'm 80% sure it had nothing to do with Orgill being a great screenwriting partner, and everything to do with that coffee.

“All of us tend to put off living. We are all dreaming of some magical rose garden over the horizon
- instead of enjoying the roses that are blooming outside our windows today. “

- Dale Carnegie

THE VISUAL STYLE

“In Boppin’, we wanted to distinguish between the daytime hours and the nighttime hours when Eric runs the hospital by himself” explains director of photography Alicia Robbins. “During the nighttime scenes, the use of wide angle lenses helped us achieve a claustrophobic effect. Since our characters were basically “trapped” in the convalescent home, we felt that the wide angle diminished the sense of privacy and helped add to the surreal, and horrific nature of the night inside the home. The daytime scenes were presented in reality with more medium sized lenses and kinetic hand held camera movement.”

“The day lighting was kept as real as possible. Softer lighting and natural window lighting was accentuated for the daytime scenes. However, for the night, everything changed. We created unmotivated light sources and with different shades of blue and green, reflecting the film’s water motif. The lights were always placed at extreme angles. Either straight overhead, or below the actors’ faces. This helped with creating an unnatural and dreamy look for the nighttime since this is when Eric LaBudde begins his nightly dose of dilaudid.”

“Throughout Boppin’, the use of foreground elements was quite prominent in the framing. We often placed the characters in the extreme foreground splitting the screen, and then we’d do a complete 180 flip for the other side. This brought the eye-lines very close to the lens which helped the audience feel as if they too were living in the home.”

“One of our favorite gags throughout the film was using a slider to create simple dolly moves. Even if it was just slight movement, the floating effect really helped during the nighttime scenes where we wanted it to feel more imaginative.”

“Begin in a friendly way.”

- Dale Carnegie

THE MUSIC

“When I heard the music composers Harada and Moss created for Eric and Tharin in the car together mid-film it had a BUTCH CASSIDY AND THE SUNDANCE KID feel to it. This created a nice layered effect contrasting with the reality of Eric and Tharin's odd symbiosis.”

*“I'm just an animal looking for a home
Share the same space for a minute or two
And you love me till my heart stops”*

- Talking Heads

We toyed with many ideas and feels for the music created by character Tharin Sanders in his backstory as a Bebop jazz innovator. In his character we consider what happens to an artist, a musical composer, once at the vanguard in their youth and now forgotten in their twilight years. My inspiration for Tharin had been Thelonious Monk from the get go. Monk's playful, at times melancholy, angular style was considered “difficult” and evoked the rebel musical spirit of Tharin Sanders.

Harada improvised a crazy angular melody on fuzzed out guitar that I knew was working well when it annoyed my producers. It captured the “difficult” nature of Tharin's forgotten music from his hey day. Once Harada re-recorded it with a sax player it became the theme to Eric's getting high – reflecting the bizarre junkie luck that hooked him up with Tharin and his beloved narcotics.

“It's better to burn out than to fade away”

- Neil Young

THE EDIT

OBLIQUE STRATEGY cards that guided the editing process

“Twist the spine”

“Distorting time”

“Lowest common denominator”

“Make a blank valuable by putting an exquisite frame around it”

“State the problem in words as simply as possible”

- Brian Eno & Peter Schmidt

SOUND DESIGN

“Blue, blue, electric blue
That's the colour of my room
Where I will live
Blue, blue
Pale blinds drawn all day
Nothing to do, nothing to say
Blue, blue
I will sit right down, waiting for the gift of sound and vision
And I will sing, waiting for the gift of sound and vision
Drifting into my solitude, over my head
Don't you wonder sometimes
'Bout sound and vision”

-- David Bowie

THE CAST

Henry Dittman (as Eric LaBudde) feature film roles include *The Poughkeepsie Tapes* (MGM) and *Beach Party At The Threshold Of Hell* (National Lampoon's). TV roles include *Monk*, *Crossing Jordan*, *Zoey 101*, *Felicity*, *General Hospital*, *Titus*, and *Hang Time*. Voice-over roles include Cartoon Network's animated series *Naruto* and *Zatch Bell*, Disney's *Higglytown Heroes*, and narrative pieces for *Lost*.

Conrad Roberts (as Tharin Sanders) feature film roles include *The Mask of Zorro*, *The Scorpion King*, *The Million Dollar Hotel*, *Man On The Moon*, *Green Card*, *The Serpent and the Rainbow*, and *The Mosquito Coast*. Television roles include *The X Files* and *Miami Vice*.

Mews Small (as Mary LeDoux) had roles with Woody Allen, Milos Forman, Susan Sarandon, Morgan Freeman, Henry Fonda, James Earl Jones, Elizabeth Taylor, Danny De Vito, Gene Wilder, Vanessa Redgrave, and Jim Carrey. One of Mews's most notable roles was that of Candy, opposite Jack Nicholson, in *One Flew Over The Cuckoo's Nest*.

THE FILMMAKERS

JEFFREY JAY ORGILL (DIRECTOR / CO-WRITER)

Orgill directed short films, music videos and promo films for festivals including Sundance and Cinevegas (starring Dennis Hopper). *Boppin' at The Glue Factory* is his debut feature.

Orgill is developing his second feature *The Girl With The Wandering Eye*.

When procrastinating on his filmmaking Orgill plays bass guitar in two rock bands: IGOR SPECTRE and THE HIGH WIRES.

B. SCOTT O'MALLEY (CO-WRITER / PRODUCER)

O'Malley most recently wrote and directed the horror-comedy *Audie and The Wolf* for Brooklyn Reptyle Films, featuring Derek Hughes, Tara Price, and scream-queen darling Christa Campbell.

O'Malley's previous feature film was the post-apocalyptic cult hit *Bleak Future*, which *Fangoria* magazine praised as "Ridiculously fun to watch ..." and *DVDTalk* called "A madcap masterwork," has become an underground hit worldwide on Netflix, and is available on DVD via Cinema Epoch.

ROGER M. MAYER (PRODUCER)

Roger M. Mayer is a film producer, writer and director and the founder of Brooklyn Reptyle Films in 2001. He is also the Festival Director of Silver Lake Film Festival in Los Angeles and has served 8 years running the Print Traffic department of The Sundance Film Festival, and recently the Tribeca Film Festival.

CHRISTO DIMASSIS (PRODUCER / ACTOR)

A multi-talented actor, producer, and veteran of numerous commercials and films such as *Duncan's Dilemma*, *Carmento*, and *African-American Idol: The Search for the Next Black Leader*, Christo knows a vast array of independent filmmakers and actors, and is active in both Filmmakers Alliance and IFP. He most recently produced and starred in the feature film *Inside Irvin*, available on DVD from Cinema Epoch. Christo is a veteran Sundance Film Festival volunteer.

KAROL TAFFOLA BALLARD (PRODUCER)

Since 1995, Karol has produced, written, and directed film & television. She wrote, directed, and produced the short "The Vampire Rose," and has worked on several Power Up Films and Brooklyn Reptyle Films productions. In 1999, she won an Eclipse Award as associate producer & co-writer for "The Best of Santa Anita." She attended UCLA for film production and is a member of the National Association of Latino Independent Producers. She has written several shorts and screenplays, including "The God of Chocolate."

ABBY CASEY (EXECUTIVE PRODUCER) Abby Casey runs Abby Casey Talent Agency.

Special thanks to the Los Angeles and California State Film Commission and The Screen Actors Guild.

Filmed on location in Norwalk, CA with the Sony F900 HD 24P camera.



The events, characters and firms depicted in this motion picture are fictitious. Any similarity to actual persons, living or dead, or to actual firms is purely coincidental.

No animals were harmed in the making of this film.

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