

## THE MISCONCEPTION OF RANDAL BIMFORD

### SYNOPSIS:

A faulty social security number, fried eggs, a strange dog, and a taxidermied cat culminate in a staggering moment of enlightenment for one man leading a life of monotony and isolation.

### BIOS:

**MATT JARRETT** is the producer/writer/director of *The Misconception of Randal Bimford*, a comedic, 16mm short film. The script won second place in the Oshun 55 Short Script Competition (2001) and the film has screened at numerous film festivals, including, The Director's View Film Festival (2004), The Telluride IndieFest (2004), The New Orleans Film Festival (2004), The Trenton Film Festival, and The Tribeca Film Festival (2005) where it screened as a nominee for the Budweiser Filmmaker Discovery Award - selected from thousands of films on Kevin Spacey's Triggerstreet.com. His first short, *Merely This, Nothing More*, was the recipient of the Fuji Film Award for Outstanding Senior Production (1999). He's worked in various production positions on feature films and commercials in NYC and currently works for the American Theatre Wing. He's a graduate of Syracuse University's S.I. Newhouse School of Communications.

Matt has recently completed his 3rd short film, *Wunderkind*, and has three complete feature-length screenplays. His first screenplay, *A Means to an End*, is under option at Subtitled Films, and he will soon, if all goes as planned and money is found, embark on his first feature-length effort, *A Box of Love*, later this year.

**MORGAN PARKER** (Randal Bimford) Morgan was thrilled to work on *Misconception*. He's had principal roles in many shorts and the upcoming feature films, *One Man's Family*, *Elevator*, *The American Lady* and *Escape With the Devil*. He will also have a feature appearance on television in *The Slant*. His most recent theatre works include *State of the Union*, *Golden Boy* and *The New Sign* at the Present Company and *Glossing Over* at the Altered Stages Theatre.

Parker has pursued a professional stage-acting career for a number of years. He has held principal roles in *Hamlet*, *Richard III*, *Invitation to a March*, *The Zoo Story*, *The Birthday Party* and other standards, in addition to some musicals. He was also a member of The Cherry Rose Players and starred in the continuing role of Delaware in *A Bowl of Fruit*.

Parker attended the Neuman Core Drama Institute, trained by Charles N. Neuman and Ernest Saracino. He was also trained by Sande Shurin, Betty Buckley and studied at Stella Adler Studios, TSS and the Second City Training Center with Martin DeMatt. Morgan thanks the cast, crew and Matt Jarrett for his selection and support in *Misconception*. Special thanks to his wife, Harriet, for her love and support!

**ANDREAS WAGNER** (Director of Photography) Since attending Syracuse University's School of Visual Arts, Wagner has shot over 64 short films and 2 feature length films. His documentary, *Two Way Street*, which he shot and directed was screened at the Brooklyn Underground Film Festival. His latest film, *Julieta y Ramon*, which he produced and shot, is currently making its rounds at Film Festivals.

**ROB HAMMER** (Editor) Hammer is the recipient of various awards for his short film "Self." His recent feature credits include animation work on the Independent Spirit award winning documentary, *Keep the River on the Right*, as well as editing *Sucker Punch*, recently released by Artisan Films. He also had a hand in producing and editing the horror film, *Salvage*, which screened at Sundance 2006. Hammer's editing, design, and animation work can be seen on national and cable television as well as in a myriad of features and short films. He graduated from Syracuse University's S.I. Newhouse School of Communications in 1999, and is currently a freelance editor.

**JEAN STRONG** (Composer) Strong has produced a constant stream of highly original compositions for many independent films, chamber ensembles and bands. Her music has been broadcasted over nationally syndicated radio shows in the United States, Italy, Japan and various other stations and programs throughout the world and has been performed by such artists as Sweetie, The Jazz Pilots, G Love and Special Sauce and Rob Zammarchi. Strong also scores the animated series, *My Mother the Cow*, produced for Spike TV. Her original songs have hit number one on MP3.com, Vitaminic and various other web sites.

Strong's major compositions include *Domestic Bliss*, a digital music project, *Movie Music*, two string quartets, *Snapshots*, piano solos, *A Moment Alone*, woodwind quintet, *Ken and Amy*, cello and piano, plus many other compositions for orchestra, piano, and solo instruments. Strong is currently working on the music for *John Walker: The Musical*, with John McCloskey. *John Walker* will be performed at the 2004 New York Fringe Festival.

Raised on Chesapeake Bay, Strong is a graduate of the University of Maryland, where studied under both a full music and creative writing scholarship. This is Jean Strong's first collaboration with Matt Jarrett.

## **FULL CAST AND CREW LIST**

### **CAST**

Morgan Parker – Randal Bimford

Belgrave Henderson – African American Man

Terrance Chai – Korean Man

Harriett Parker-Mann – Office Woman

Melissa Dodd – Walking Woman

Brian Mooney – Walking Man

John A. Marnell - Joe

Napolean – Joe’s Dog

### **CREW**

Producer, Writer, Director - Matt Jarrett

Co-Producer - Melissa Dodd

Director of Photography - Andreas Wagner

Editor – Rob Hammer

Music – Jean Strong

Sound Design – Paul Geluso

1<sup>st</sup> AC/Grip - Terry Brown

Sound/Boom Operator – Alex Brown

Production Manager/Make-up – Anneta Klements

Script Supervisor - Sherry Gamlin

## Review from Trenton Film Festival

[http://www.milkplus.blogspot.com/2004\\_05\\_16\\_milkplus\\_archive.html](http://www.milkplus.blogspot.com/2004_05_16_milkplus_archive.html)

*The Misconception of Randal Bimford* - Randal Bimford leads a pretty banal existence; given that he's not exactly a pleasant person, you don't feel too badly for him. He has a cat toy that he treats as a real cat; he muses on health pronouncements about eggs as he eats his sunny-side up breakfast; he passes his neighbor and his dog in front of his building (does this neighbor ever move?); he tells an African-American man at the bus stop that he knows the man will pull out his Glock and shoot him; he later tells an Korean man at the bus stop that he knows the man will want to eat his cat; he calls up the Social Security Administration to change his SS number. Randal may just be mentally off - but it's impossible to tell if Randall isn't just stuck in his banality. But the day that Randal slips on dog poop in front of his building, hits his head on a trash can, and hears the neighbor's dog talking to him - well, there **is** some change in Randal's life. He's not suddenly normal, he doesn't get much insight into the weirdness of his life - but he has scrambled eggs for breakfast instead. Maybe sometimes that's all we can hope for.

This is probably the best put-together of the movies I saw. There were several tempting easy way outs with this one: Randal suddenly becoming normal, facing retribution for his actions - just having a 180 by hitting his head. Instead, there's just the complete boring totality of Randal. And by using ~90% voiceover to explain what's going on, plus keeping the tone consistent (Randal does the same thing everyday and we have to watch it), the film gives a strong impression of who Randal is - even if it doesn't explain why. The whole point just might be that Randal **is**.

### **THE MISCONCEPTION OF RANDAL BIMFORD**

by Christopher Zinsli (www.filmthreat.com)

(2004-06-02)

2003, Un-rated, 12 minutes, Grayhat Productions

Randal Bimford lives a regular life. Each day he wakes up and eats an egg breakfast, always sunny-side up, as his taxidermified cat looks on in stony silence. When he leaves his apartment building, he passes his neighbor Ed (who also stands motionless most of the time) and Ed's dog (which looks remarkably like the dog who plays Eddie on "Frasier").

As he waits for the bus, he exchanges patently racist small talk with whichever minority commuter happens to be at the stop. "You're Chinese, aren't you?" he asks an Asian man. "Korean," the man corrects. Randal replies, "I thought so." Randal then says he expects the man to eat his cat. On another day, he asks a black man standing near him when he's going to take out his Glock and shoot him.

With puffed cheeks and stilted gait, Randal seems like a poster boy for intolerance. The misconception of Randal Bimford is his bigotry. Interestingly, despite his prejudiced views of race, Randal seems slightly less closed-minded about gender issues. A hip-

swaggering homosexual man walks by, and Randal reflects quietly how “those” simply never held any appeal for him.

He heads to a park and takes a seat on a bench. “This is where I come to contemplate life,” he says. A moment later he rises, “Well, that’s that.” His simplistic outlook on life explains his set-in-his-ways attitude. Randal lives an existence as rigid as that of his ages-dead cat or his unmoving neighbor.

One day Randal slips on some droppings from Ed’s dog and bangs his head on a trashcan, and Ed’s dog begins communicating with Randal through subtitles (think of the cat from “Go”). Suddenly, small changes begin to creep into Randal’s routine, things like altering his breakfast to scrambled eggs. A small change indeed. But, as a quote from Charles Darwin that opens the movie states, evolution occurs gradually.

Unfortunately, just as gradual is the short’s plot. At only twelve minutes, it’s a deadly weakness that some scenes drag on too long. At work, Randal phones the federal government to request a new social security number, he reasons, because he doesn’t feel socially secure. He asks the woman on the other end, “Are you Mexican?” A long, long eight or nine seconds go by before he speaks again. “Oh, Hispanic.”

“The Misconception of Randal Bimford” contains a well thought-out concept and lots of clever ideas (once, when Randal enters an elevator, his voiceover is muffled by the closing doors), but regrettably they never quite congeal into something greater than the sum of their parts.