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2012

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Ol'Daddy

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Ol'Daddy

by

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Report

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Master of Fine Arts

The University of Texas at Austin

May 2012

Abstract

Ol'Daddy

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The University of Texas at Austin, 2012

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The following report covers the genesis of the story, covering the development of its characters, its transformation from a feature script to a short script, and the pre-production, production, and post-production stages of the thesis film, *Ol'Daddy*. Also included are the film's final shooting script and call sheets as supplemental materials.

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Introduction: Why, Oh Why, Oh why?

I gave up long ago on the notion that making a movie is as enjoyable as watching one in the comfort of your own space. Watching even a painfully drawn out movie only takes two hours of your time, maybe three, if you let it go that far. A short film production, good or bad, takes, at the very least, several weeks, or months usually, to complete. Or, for one thesis film titled *Ol'Daddy*, a couple of years were expended.

Film production has an alluring quality to it, I must admit, but it is no walk in the park. Sure, there are some pretty exciting moments that can happen on set like nailing the long complicated camera movements that take hours to perfect or moments of unexpected humor or a performance that stuns everyone on set. Those moments are great and they do occur, but not as often as one might expect. Largely, filmmaking, as a creative, collaborative endeavor, is flat out work - long hours, endless logistical conflicts, scheduling negotiations, creative differences of opinion, exorbitant use of personal funds, environmental complications, and to top it off, the often sobering task of finding an audience that actually wants to watch the SHORT film once all the time and energy has been spent.

So why does one subject oneself to this process, this “craft?” I’m not sure there is a quick and easy answer to that. It is different for everyone. Its appeal is sometimes a dubious one. It is very easy to burn out and get completely frustrated with the countless obstacles one confronts when trying to complete a film, a short film no less. Yet, here I

am about to graduate, not with my first degree in film production, but my second. I came back for more. I can recall scoffing at my undergraduate film studies professor at The University of Connecticut at Storrs as he wondered the same thing about student filmmakers - “Why would anyone want to become a filmmaker and subject themselves to the work, the energy, the expense, only to face a firing squad of criticism by your peers, and then to have only few people ever see it, let alone make money from it?” Spoken like a true academic who gets paid to sit in a temperature-controlled classroom and throw stones at any film he deems bereft of artistic or intellectual merit, without having to even lift a finger; I thought. The nerve. The cynicism.

Fast-forward 15 years, nearly 2 film degrees, and numerous “unsuccessful” short films later...

He may have had a point. Maybe his cynicism wasn't entirely unfounded. I suppose it is possible, though I am not for certain, that this professor had tried his hand in film production and found that the aforementioned temperature-controlled classroom was far preferred to the extreme conditions, and marginally controlled chaos, of a film set. I get it now. I've been there, to varying degrees. I've sweated it out on a feature film during one of the hottest summers in Texas, I've spent all my hard earned money on stories that I think people will find as compelling as I do, only to have the numerous DVD copies I made serve as book ends for all my screenwriting books. I've been on that unpaid 5-day shoot to get “good experience” as advertised only to want nothing more

than a cool classroom with the lights dimmed to watch a classic piece of cinema, ready to throw stones at it. Filmmaking is a total drag. There, I said it.

And yet, for some reason, after the countless film festival rejections and the debt that still haunts my credit cards, I just recently completed a 29-minute short film and I am very excited about it. I have no regrets whatsoever about the time, the energy, and the money spent. My only regret is that I didn't take it further, spend more, and try harder. Filmmaking, I have learned, is like a cold-hearted girlfriend or boyfriend who takes all your time and money, never returns your calls, and yet you still hang around for one more date. There's an appeal. There has to be.

So before I began making *Ol'Daddy*, it was very important for me to understand that appeal. I had to first reconcile my growing distaste for the physical and mental demands of production with the pure and simple desire to tell an original story. I needed to clarify what it was exactly about films, filmmaking, that really excited me, that was going to make me okay with the fact that I will be physically, mentally, and emotionally drained by the end of the process. I felt it absolutely essential to have an honest answer to that if I plan to continue this pursuit as a life-long career, and to be able to look myself in the mirror everyday.

It made more sense to me when I was in high school. "Filmmaker" sounded like a really cool title to have. It was hip, artistic, and everyone identified with movies in one way or another. "But what exactly does a filmmaker do?" I'd ask myself. I was in to drawing and painting at the time, taking all the advanced art classes I could, but I was beginning to tire of that. It just didn't reach much of an audience and my work had very

little to say, not that at 17 I had much insight into the world anyways, but I was looking for a new medium in which to be an “artist,” a potential career path even.

I had also begun to discover “good” movies at that time, differentiating between those films that I considered to have substance from those that were mere fluff. I recall one Friday night of my senior year in high school in which my close friends and I had been able to procure a twelve pack of beer and after promptly disposing of them, we decided a “good” movie was in order. “You know, a ‘good’ movie,” I emphasized. I was left in charge of running into the video store to quickly get the said “good” movie. I knew what I was getting cause I had already seen it 3 times and thought it was a challenging, well directed, well performed movie that was far superior to the stupid comedies that were usually favored. We got about 20 minutes into watching *Philadelphia (1993)*¹ before the guys started getting up to rummage through the kitchen till finally one of my more honest friends blurted out, “Is this whole movie gonna be about a fag with AIDS?” Needless to say, we didn’t make it to the second act but I remember feeling alone in the situation, in a good way. I saw something in this movie, in the characters, in their situation, that was rich and compelling to me that my peers did not. It had substance. It had flawed characters facing very real conflicts in which they were mentally or emotionally unprepared to handle. It cut below the surface and that, to me, was exciting.

I also remember being young and flipping through the television stations when my mom told me to stop on this ridiculous sounding movie called, *One Flew Over the*

¹ *Philadelphia*, Dir. Jonathan Demme. (1993; Columbia TriStar Home Video, 1997 DVD)

Cuckoo's Nest (1975)². I watched the first 30 minutes or so before I had to leave but damn if I wasn't in the video store the next day trying to hunt that movie down. I was enthralled. Randall Patrick McMurphy (Jack Nicholson's character) was an absolute loose cannon, a train wreck waiting to happen (or had already happened), and I wanted to be him. Forget Superman, he was my hero. I couldn't grow tired of watching him despite his self-destructive nature, or maybe it was because of it. He was real. He had seen more than his fair share of life and he wasn't afraid of anything. He had blood pumping through his veins. He was alive. And I was hooked.

That was my portal into films, I discovered – everyday complex characters. That was the appeal that got me into this field and that is still what I endeavor to achieve when I set out to make a movie today. I am forever fascinated by the human condition. What is it about our emotions and our inability to process them that cause us to carry out behaviors that would otherwise be viewed irrational? I don't know, nor do I believe any film that I hope to make will ever provide any clear answers to that question. Perhaps psychology would have been a more suitable major. But that is what I want to explore. That is what excites me about filmmaking. I get to create characters in very relatable, yet trying, circumstances and let them navigate their way to a resolution, be it happy, tragic, or somewhere in between. And hopefully, when the credits roll, any human being of any background would be able to reflect on the story and feel empathy or sympathy, or anger, or joy about the character and the story and maybe see a part of themselves; that that once ill-tempered, inappropriately behaving person they've been following through the story is

² *One Flew Over the Cuckoo's Nest*, Dir. Milos Foreman. (1975; Warner Home Video, 2002 DVD)

someone they actually know, or someone they have been. I learned an expression in school pertaining to good screenwriting, “write simple stories with complex characters,” and it all began to add up - telling everyday stories about who we are as human beings was going to be my objective. Train wrecks of human beings in fact, the lovable kind. That was what I loved most about watching movies, the access into the complicated lives of everyday people that it provided, and I wanted to create more of those characters. And when I looked around me, I saw I knew a few of those characters. In fact, I called most of them my family and friends.

So when it’s 6am and the scheduled scene calls for a sunny walk in the park and the rain is falling and the park rangers are saying you can’t shoot and you only have your actors for one day, one might ask oneself, “Why on Earth am I doing this?” For a time prior to the making of *Ol’Daddy*, I had a hard time justifying it. It gets hard to stave off the cynicism with each film that goes virtually unnoticed. But recently, the answer has come easier to me. I feel a sense of regeneration. I try to keep up with what is being produced today, most of which I think is God-awful, but when I do find that uniquely compelling film, I find myself fully engrossed in the experience. I am reminded. I am held captive. I am in the scene with the characters and I am mentally and emotionally participating in their situation. I get to peer through the window and become privy to their personal lives, their personal space. And what I find most fascinating, or perhaps most frightening, a powerful feeling no less, I see myself in the characters. I feel for them and then I think about my life. It helps. The screen becomes a mirror in a way. A good film sticks with me for days after. I sit around wondering what those characters are

doing now, after all that has happened to them. It's a good feeling. That is when I know I'm not lost, that filmmaking is what I want to be doing. Maybe I can affect others in a similar way.

And thus, that was my ambition when I set out to make *Ol'Daddy*. I wanted to create troubled yet sympathetic characters with whom people could relate and emotionally participate in their story. Simply put, I wanted people to feel something for these seemingly real, everyday people. It was of the utmost importance that the characters not just appear "real" but that they show it with their behaviors, hearts on their sleeves for everyone to see.

In the following chapters I will discuss how the characters and the story were developed, the process of transforming a feature script into a short script, and outline the stages of production.

Chapter One: The Character and the Story

Perhaps it's no surprise that I like to start with a character when writing a screenplay. A magnetic character with whom I can identify is what seems to first get my attention. The very seed that gave life to this project was an image that I had dreamt up, probably a combination of ideas from previous stories. I wanted to create as much conflict and contrast as I could in one image. I kept arriving at the image of a thug-type kid, fresh out of prison, muscular, tattoos, sitting on the edge of a bathtub. And in the tub was a naked elderly man, childlike, waiting to be bathed up and down. How could I make two characters so diametrically opposite in appearance, demeanor, and objective in one image? That was my goal. That was where I started with this project. Where I ended up was a completely different place but I'm proud to say the seed from which this project was born remained intact, even to the extent that the original image of the father and son by the bathtub made it into the movie.

It started as a feature script idea to be written in a screenwriting class I was taking with the MFA screenwriters – a young man gets an early release from jail to return home to care for his ailing father, the man who had turned him in 5 years ago. The premise seemed pretty loaded with conflict. The screenplay was called "Terry." I wrote two drafts of the script and even had a stage reading of it; casted, directed, and performed by filmmakers and actors in the Austin film community. Around the same time I had just finished my pre-thesis film and I was just beginning to entertain new ideas for my thesis film. Since I spent a good deal of time (the past two semesters) developing these

characters, I thought the only smart and logical thing to do was to keep them around and use them in the my thesis film.

“Ol’Daddy” is the story about a father and son figuring out their new lives after a car accident took the mother’s life and left the father with permanent brain damage. Tom Stephens, the father, is childlike in many ways and needs the fulltime care of his 25 years old son, Terry, the film’s main character. This is where the story begins. The story is as follows: They live out on an old ranch house in a rural setting. Terry is waiting for someone to arrive. Tom is excitedly waiting for the local weather update to air on TV so he can watch the foxy weather reporter, Hazel Barns, his crush. Because of his caretaking role, Terry has limited connection to the outside world and for a 25 years old young man who wants nothing more than to connect with a female his age, he is desperate. Thus, Angie, a local prostitute, arrives. Tom, disgruntled that Terry caused him to miss Hazel’s broadcast, interrupts Terry’s time with Angie which in turn causes her to slip away when Terry is dealing with his father. An argument erupts that ends with Terry heaving the TV into the backyard. If Terry can’t have a date, then neither can Tom. Terry, the “adult” of the two, reconciles and gets a new TV in town to make amends. Upon his return to the house however, Terry discovers that his dad has disappeared. Terry checks the usual places in town to no avail until a local says he spotted Tom at the bus stop. Terry pursues the bus on that route which leads him to the city of Austin. Terry is able to get ahead and jump on the bus but Tom is not there. Frustrated and confused on unfamiliar territory, Terry quickly picks up another clue when he spots the local news station across the street. A poster of Hazel Barns greets him in

the reception area and Terry feels he is hot on his dad's trail. He sneaks into the news station and it doesn't take long before Terry finds his dad in a waiting room, awaiting his chance to meet Hazel Barns. Before Terry can get his dad out of there, Jamie, a news station employee, escorts the two of them to the studio where Tom gets his chance to meet Hazel. Terry lets his dad have his moment, but before they leave, Tom declares he has something to say to Hazel. He tells her how great a son Terry is and invites Terry up to meet Hazel. To everyone's surprise, Tom pulls Terry aside and hands him his wife's old wedding ring. He wants to help Terry – he wants Terry to propose to Hazel. Terry refuses and Tom continues to force the issue until a pushing match and yelling take over. Terry steps in ends the chaos the only way he knows he can – he proposes to Hazel. Days pass and the two return to their routine when Terry sees something on TV. A group of friends and neighbors gather at their house for a premiere of some kind. It comes on the TV and Tom is now in the news station's weather promo. Everyone cheers Tom. Outside, a news crew has arrived. Hazel, Jamie, and the TV crew have come to shoot another promo that has proven to boast their ratings. Tom delivers his line to the camera with Hazel, Terry stands back with Jamie and watches. The end.

The reasons I chose to write this story aren't exactly clear to me. There are no real direct personal connections to the subject matter. My father is not mentally disabled, my mom lives in Connecticut, and being in a city is not unfamiliar territory to me. But there are indirect connections and personal experiences that have, at least, bled into the story and helped shape the characters. My mom is bi-polar, for instance, and where as she is an able bodied woman, I did have to step up into the adult role as a young teenager

from time to time to help her out emotionally and financially when she was feeling particularly down. Having the roles reversed at a young age was a memorable experience. I also know that my mother had to do the same for her parents when she was in high school. I didn't consciously think of these connections when I was writing the story, perhaps I didn't have to.

Terry also comes from friends I knew growing up, characteristics I have witnessed in them as well as from other characters I have seen in movies. Terry's name, in fact, was the exact name of a childhood friend. Before getting into this story he had been on my mind a lot. He was the friend, in fact, that made the crass comment about Tom Hanks' character in *Philadelphia*. He wasn't always graceful in social situations, but I knew he always meant well. He recently had a breakdown of sorts and became, personality-wise, unrecognizable. I later got a call from another friend saying that he jumped off the Sunshine Skyway Bridge in Tampa Bay. I thought that using his full name in the story was at least a tribute, and maybe a bit of inspiration too. It helped me personalize the film. It gave me access to this character I didn't yet know.

Terry is also the name of another spectacular train wreck of a character that I am quite fond of – Terry Prescott, Mark Ruffalo's character in *You Can Count On Me* (2001)³. He was another character that couldn't seem to get out of his own way and I couldn't seem to get enough of. He had a magnetism about him that could not be ignored. As often as he made bad decisions, hurting those around him, it was hard not to feel empathetic and root for him to grow up a little and get his act together. I've

³ *You Can Count On Me*, Dir. Kenneth Lonergan. (2000; Paramount Home Video, 2001 DVD)

definitely known many people in my life like him. They lead with their heart and their brain follows. I thought of Terry Prescott, and other childhood friends, often as I was trying to develop Terry's character.

Chapter Two: From a Feature to a Short

The process of taking a feature script and turning it into a short script was not an easy one. I was hoping to lift a scene or two from the original and shape it to fit the short form, but there were too many elements with which to contend. I knew a lot had to change. The feature script had similar elements but was not the same story. In that version, Terry had just been released from prison and was now faced with caring for the man who had turned him in. Tom was suffering from dementia, had been forced to retire from his postal service position, and had recently developed a crush on the local weather lady; a sign Terry noticed that his father now was not the same father that turned him in years ago. Terry and Tom's relation was much more hostile in the feature draft and Terry had plans to take Tom's money and hit the road as revenge.

I struggled with numerous versions of the short story before it found its legs. Originally I was most interested in exploring Terry's pursuit of girls his age now that he was a free man. I gave Terry an ankle tracking-device, a tether as they are called, and he was trying to hide it as he took an unsuspecting young girl on a date. He also had his dad to deal with. I liked both scenarios but it was too much for one short film, one too many things working against him. I needed to decide what the main antagonizing force would be. I was dead set on keeping the girl, Angie. I thought there was more interesting material in the sexual politics of two clueless young people trying to discover their own sexuality. But it eventually became apparent that I had only an idea, a theme, a concept,

but not a story. The father dynamic was richer, I concluded, and it offered more potential to create a story. The tether and the date were nixed, the father stayed.

Most of my classmates, and others who had read the drafts, agreed that they were more interested in the father. So, my challenge at that point was to create a compelling story with the father and son. That was a pivotal moment cause it went from a date movie to a father/son movie, which, to me, are very different genres. The story also needed a motivating force, something to kick the action into gear. I wanted to maintain Terry's foolhardy approach to life and I also knew I needed to get him out of the house and out into the public since his safety zone was at home.

I ran into a friend at a bar one night. He had taken one of the feature screenwriting classes with me so he was familiar with the characters. I told him I was struggling with a short film version of the script. It didn't take him too long to sit me down to clarify what I had been searching for with the story. He said the part of the feature draft that he remembered most, and liked the most, was when Terry decided to take Tom to meet Hazel at her suburban house at night. It got them out of the house, but more importantly, it got the story moving. It gave them direction and a tangible thing in which to chase. In all the other drafts of the short script, I had been trying to force the date with Terry and Angie and it would always fall flat or hit a dead-end. I was convinced I could make it work but what I learned was that a boy and girl going on a date was not a story, it did not provide forward dramatic action; going on an adventure to meet the local weather lady, did. It soon became official, Tom and Terry would go looking for Hazel.

Tom's mental illness was also an area that proved to be difficult. I originally wrote that he was suffering from Alzheimer's Disease. I am totally unacquainted with Alzheimer's. I knew I wanted him to be childlike and largely dependent on someone else's assistance to function on a day-to-day basis. In the early drafts, however, what I discovered was that I was writing him to display whatever type of behavioral traits that happened to best serve the story at any given time. People who knew better would comment that he was not really behaving in a way that was consistent with the behavioral patterns of someone afflicted with dementia of any kind. Upon further research, I found I was way off the mark and quickly backed off of the Alzheimer's angle. That was also helpful because this was not meant to be a story about a specific disease and the terrible affects it has on an entire family. It was about Terry trying to come to terms with his situation and finding a connection outside of his home life. In the end, a car accident that caused severe brain damage seemed enough to serve the story without weighing it down with specifics. In turn, it actually provided a cleaner backstory about the mother that I had been flip flopping on - there was a car accident, the mother died, Tom hit his head hard, and Terry was left to figure out his new role in life. He can't possibly be good at it.

Chapter Three: Pre-Production

The story was in place, not completely written, but the outline had been formed, the characters had been fleshed out, and there was forward moving action in the plot. It was time to begin to assemble all the pieces that would make up the cast and crew as well as finding locations and narrowing down potential shooting dates. This is my least favorite stage of production, by the way, and certainly the most stressful in my opinion.

I had tried over a year ago to get this project off the ground. I had half of a script written and I thought if I began casting and got others onboard at an early stage, it would put the necessary pressure on me to finish up the script, and thus, set this ship a'sail. I held auditions, even, and was planning to do callbacks when I realized my story was not anywhere near ready. Calling them back was what I did, just not in the casting sense; I had to tell them I wasn't sufficiently prepared to go forward with the project at that time. It was not a great experience and I remember telling myself that I would absolutely not bring anyone onboard until the script has a solid beginning, middle, and end as to not have to go through that again and waste people's time.

So in the fall of 2011, the process started all over again but this time I was prepared. I wanted to first get a few key personnel committed to the project. Marcel Rodriguez, a former graduate of the MFA program at UT, one year ahead of me, had expressed interest in shooting my pre-thesis film a few years back but our schedules prevented that from happening. This time around, we talked at least a year in advance and he was committed to being the DP. Next, I recruited two other former RTF students to help produce the film, Ashley and Leslie Saunders. I was closely associated with them and had collaborated with them on a few projects in the recent months. I, then, contacted the MFA Theater Design students and was fortunate enough to get one response from a

design student named Bich Vu. She had film experience and was quick to join in. Tim Tsai, Alex Thomas, and Dan Stuyck, classmates of mine, also agreed to help out with sound, assistant directing, and post production work, respectively.

I was confident in the crew, most of whom I had prior working experience with, but casting was a different beast. In previous UT films that I had made, I had sent out the obligatory mass email casting calls and spent more time sifting through emails and headshots than I did meeting actors. And the actors that I did see generally we're wrong for the part or without much experience. This time around I had a new game plan. I was going to research the field and then go after specific actors and invite them to an audition. It wasn't the fastest process but I found it to be a much more valuable experience with less wasted time trying to schedule auditions.

I, basically, had two essential criteria, other than availability, which is always a factor when seeking cast and crew. 1) Does he or she have a good look? Look the part? And 2) Does he or she have significant enough acting experience and acting tools with which to work? Those were the two things that I looked for and, by and large, it proved to be a winning combination. I had gone to see a friend's play at UT and saw Jon Cook perform. He had an interesting way about him. He was earnest, had great timing, and a likeable sensibility. I kept him in mind for the part of Terry. Months later he served me a coffee at the Cactus Club where he was working and I introduced myself. I had him read only once. He was my first pick. He agreed to play the part.

Tom's role was even less complicated. I looked on a local talent agency's website and saw his headshot. There aren't many men his age to choose from but, even if there had been, he had the look that I had envisioned. He also had a reel on the site that I was able to view; he had chops, he was good. I contacted him via email and he was excited to audition when he got back in town. At that point I had already cast Jon and I

had the two of them read for his audition. He was the only actor I auditioned for Tom. The rest of the main cast, Angie, Hazel, Jamie, and Larry were all cast on our first meetings, as well. All either came with recommendations or Hazel and Larry (Antoinette and John) for instance, were in the MFA acting program here at UT and I was confident in their ability. Casting Antoinette to play Hazel was probably the easiest casting I have ever done. One reading and I offered her the part. She was Hazel.

Locations were a challenge for this film since there were many. Like finding most of the cast though, finding the house location proved to be a one-shot deal. The Texas Film Commission sent me a list of possible rural farmhouses in their registry. I contacted Tom and Jeannie Weigl, the owners of the ranch in Bastrop, TX, and a deal was struck within days. They had a spare house on their property that was old but fully functioning, partially furnished, and we were granted full access to it. They were also the nicest, most accommodating hosts I have ever come across. The other main location, the TV studio, was not as easy to get. It is on UT's campus but it belongs to the School of Journalism and I had to convince the heads of the department that I would be careful in their studio, pay for a technical supervisor, and that I would not show their on-air "brand" in the film. I agreed and all the big pieces had finally come together.

Chapter Four: Production

The bulk of the shooting was split over two weekends – the first weekend in Bastrop at the house, the second weekend at UT in the television studio. The rest of the days were scattered throughout the week with a much smaller crew, shooting mostly half days. Scheduling and weather became the two biggest obstacles with which we had to contend. By the end of the second day, it was becoming clear that we scheduled too many shots for the entire weekend and had to quickly rethink our pacing and our approach to each day.

We also suffered a little from having a revolving crew each day. I was grateful for their time, but it did slow down our rhythm, not to have the same guys working with each other everyday. But that being said, it always seemed by mid-day the cast and crew would lock in and, usually, the second half of the days were our most productive.

By the end of the first weekend I was convinced I offended Mother Nature by misrepresenting her in the script somehow cause it seemed whenever we scheduled to shoot outside, the weather turned bad. We rescheduled to shoot inside when it was lightly raining, then when we had most of the actors and extras on set, and it was absolutely crucial that we shoot them out, we went outside to shoot the final scene of the movie as sleet fell down on us. It all seemed too ironic that Tom was delivering his catchy on-air line, “It’s always sunnier with Hazel Barns,” as the temperatures hit record lows and our breath could be seen. I had no idea if any of the footage would work with the original intent.

In a weird way though, it was those moments that I enjoyed the most. I remember feeling a collective surrender to the conditions by the group that brought us all together. In fact, it is that scene in the final cut of the movie that has, thus far, received the most

compliments. The actors were responding to the conditions. I had told them to improvise and use what was being given to them. It was a very organic moment on set, despite the shivers, and it is evident on the screen. That was not the only day weather affected us. The days during the week that were rainy, we had to do the same thing, which was buck up and make the most of what is being given. I also didn't want to push back any days since I knew the schedule was becoming longer than we had originally planned. Getting the cast and even just a small crew together on short notice was not an easy task.

Aside from the weather and scheduling complications, I was feeling really good about my duties as a director, particularly in regards to working with the actors and making sure I got the most out of every scene. In my previous films, there were always a handful of shots that, for whatever reason, I failed to get the take that I felt the film needed. Before, I would throw my hands up and decide that I would "fix it in post." But this time around, I was stubborn. I didn't want to compromise. I didn't get to rehearse with the actors very much in pre-production so the scenes were still pretty new to most of the actors and I wanted to make sure we got to the heart of each scene. Sometimes it took just a few takes, other times up to ten. But I felt good about the process. If the first take was far from what I was aiming for, then the second and third takes got us a little closer till the fifth or sixth takes got us the performance the scene needed. I remember feeling very pleased by the end of the first weekend that I didn't move on to the next shot till I was completely satisfied by the performances.

The second weekend was a little more controlled since we were only in one location, more or less. Upon arriving at the studio that first day, that was the first time all the actors in the scene had been together in the same room. We had not rehearsed any of the material so the first thing we did that day was to take the first hour or two and run the

scene till we knew it inside and out, or as much as one can in an hour or two. It proved to be extremely helpful. It helped in the way we planned out the shots, too. We were there for two days to shoot that scene – the first day we shot everything facing the back wall, the second day we shot everything facing the green screen wall. We were quickly able to breakdown the scene visually and I think it shows in the final piece.

Overall it was not the easiest of shoots, but it was certainly not the worst either. It did get dragged out a bit as we shot an additional three and a half days to complete principle photography. By the end of it all, I was excited to sit in a dark room all by myself and begin to review and assemble all the footage.

Chapter Five: Post-Production

I quite enjoy the editing process. Not because I enjoy sitting in front of a computer for hours on end watching the same takes over and over again, nor is it because editing almost always immediately follows long days on set and sitting in a room by yourself is a nice change of pace, though that doesn't hurt either. I like it because it's the time when all the preparation and planning and all the sweat and hard work on set gets to come together, piece by piece, revealing the story that you began thinking about long ago. Those images that stuck with me from years ago when the writing began are now revealing themselves on screen before me. And finally at this stage, I get to use those images to place them in order to discover if the story I set out to make reveals itself onscreen.

Post-production on *Ol'Daddy* proved to be the fastest of all the three stages of production. That was mostly due to the fact that I was trying to graduate by the end of that semester and time was of the essence. I had a little over two months to cut the picture, color correct, and design the audio if I was to stay on schedule. But I like to think it went fast, also, because of the hard work that had been done leading up to post. I already knew that with each set-up in every scene, there was a good take. Most often it was the last one. On set, we'd do several takes till we got it right, then we'd move on. Regardless of that fact though, I still went through every take and took notes and labeled the good takes from the best takes and marked the ones that had good parts in them and the ones that were, more or less, useless. From this prep work, I was able to cut together the scenes fairly quickly. They were, in fact, coming together as I envisioned them and I was not fussing much over the takes. It felt good to know that there was one or two good

takes to work with and that was all. And if it wasn't coming together, the challenge was to be creative and think differently about the scene.

The last week or two before locking picture is always the most stressful. It's when the smallest cuts have the biggest impact. It's when you get to make the big decisions – whether or not some of your greatest looking shots get to stay in the story. It's not easy letting go of shots you had always imagined being in the story. I used to fuss endlessly about it. With *Ol'Daddy*, however, my baby for the last year or so, I felt surprisingly liberated to cut wherever it was needed. It felt good, actually. The rewards of trimming down a scene can be noticed almost immediately. It always amazes me how much better a scene plays when it becomes leaner and gets directly to the point. That leaner scene then affects the following scene, and so on. It's an important editing that I've come to embrace.

By the time I picture locked, I was confident that I had trimmed enough to keep the story ahead of the audience but not too much trimming (which I've definitely done) to where I compromised what I had originally intended to achieve with the scene, and ultimately the entire film. Dan Stuyck, a former classmate and a colorist in town, gave me a weekend of his services to color correct the picture. We were able to comb over the picture with an even finer toothed comb to tweak the color in support of the story and to further emphasize a consistent visual look.

Chapter Six: What Lies Ahead

Ol'Daddy is now a fully realized short film that began with nothing more than an image in my head and a desire to make an audience sympathize with complex everyday characters. I already knew the process of making a film was a taxing one and I was okay with it. I had a story that I wanted to tell and I had characters that I could see in myself. The story meant something to me. It's a personal story without revealing my personal life. My goal with it now is to reach an audience, to let them participate in the story and reflect afterwards. I hope they'll be entertained too.

Two years ago, when I was asking myself over and over why I wanted to be a filmmaker, I had to dig deep to remind myself. Making *Ol'Daddy* has left me in a much better place. I feel reenergized about moving on to the next project. I've already been thinking about new characters. And that is my goal once I leave RTF at The University of Texas at Austin, to continue to make films for the same reasons I started. It has been a wonderful 5 years in which I have learned a great deal about filmmaking, and about myself. I'm curious what exactly lies ahead for me, but right now I like the direction I'm going.

Appendix A: *Ol'Daddy* Shooting Script

Ol'Daddy
by
Brian Schwarz

Draft 7

Brian Schwarz
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FADE IN:

INT. FRONT DOOR - DAY

TERRY STEPHENS, mid 20s, gnaws on his finger nails as he intently looks out through the front screen door.

TERRY'S POV: at the end of his dirt driveway, a car speeds past his house.

TERRY
(to himself)
C'mon, show up.

TOM (O.S.)
(slightly slurred)
It's all about being reliable Terry. You need to be able to count on her at all times.

TERRY
Dad. Your pants, get'em on.

TOM (O.S.)
She's almost on.

TERRY
Dad, I ain't kidding around.

INT. LIVING ROOM - CONTINUOUS

TOM STEPHENS, Terry's mentally disabled father, late 50s, sits on the couch in his underwear and stained t-shirt.

Terry walks in and squats down in front of him and tries to get him to put his legs into his pants. Terry reacts to an odor.

TERRY
Jesus, you need a bath.

ON TV: HAZEL BARNS, the foxy weather reporter for the local news station, stands in front of the weather map.

HAZEL
We've got a some cool air moving into the area over night and we'll take a look at how that is going to affect your weekend plans and into next week coming up right after the break. Back to you Carol.

Hazel gives a little point and snap of the fingers.

Tom, who is all smiles, mimicks Hazel's snap and point perfectly.

ANCHOR #1 (O.S.)
Thanks Hazel...

TOM
Thanks Hazel.

Terry rolls his eyes.

TERRY
She's not even real, she's on TV. I've got someone real. C'mon, next leg.

A car horn blares from outside. Terry jumps up and goes to the front door.

FRONT DOOR - CONTINUOUS

TERRY'S POV: a car is stopped in the street just passed Terry's driveway with another car behind it honking. The girl in the first car waves the another car to go around. He does with another honk and she gives him the finger.

LIVING ROOM

Terry storms back to the couch.

TERRY
She's here! let's go, let's go.

TOM
Hazel is reliable. I can't remember the last time she missed a show. So beautiful, too.

Terry grabs the remote and turns off the TV. Tom is stunned.

TOM (CONT'D)
I didn't get to see Hazel finish.

TERRY
Get in the bedroom now.

Terry yanks him up, gives him his pants, and pushes him in the bedroom.

INT. BEDROOM - CONTINUOUS

Terry leads him to his bed and sits him down. Terry grabs a bottle of pills on the night stand and puts it in Toms hands.

TERRY

Take one and go to sleep, alright?

TOM

Can you bring the TV in here?

TERRY

No. You can miss one god damn weather update. Take your pill.

The door bell rings.

EXT. FRONT DOOR - MOMENTS LATER

Terry steps out the door with a cool swagger.

TERRY

Hello there, I'm Terry.

ANGIE, early 20s, heavy make-up and clothing that is far too tight for her, offers a half smile. She looks around at the rural, rustic surroundings.

ANGIE

You're definitely out here a ways.

TERRY

Yeah, this is home.

Terry nods and smiles. Neither know what to say.

INT. LIVING ROOM - MOMENTS LATER

Terry aggressively makes out with Angie on the couch. Terry is moving in closer with his hands roaming freely. Angie pushes him back.

ANGIE

Wait. Easy.

TERRY

What?

ANGIE
Before it goes too far, can we...first?

TERRY
Condom?

ANGIE
No.

Angie says it with her eyes without saying it.

TERRY
Oh. Okay. Before?

ANGIE
That's usually how it's done.

TERRY
Of course.

Terry jumps up and goes to the other side of the room.
Angie looks around the room curiously.

ANGIE
You must get bored out here all by
yourself.

Terry comes back and hands a wad of money to Angie who
takes it and tucks it away with a sheepish smile.

ANGIE (CONT'D)
Thank you. So what do you want to do with
me?

Terry sits back down on the couch.

TERRY
I'm new to this, sorry. I really like
kissing you though. I think you're really
pretty too.

Angie smiles. Terry attacks her mouth again.

ANGIE
A little slower please.

TERRY
Right.

Over Terry's shoulder, as they kiss, Angie looks up and
sees Tom emerge from the bedroom and walk to the kitchen
with only a towel around his waist.

Angie freezes. She clutches the back of Terry's head and jerks him away. Terry thinks it's foreplay.

TERRY (CONT'D)
Oh baby...

ANGIE
(quietly)
Who the fuck was that?

TERRY
What?

ANGIE
There's a naked man.

They hear clunking around the kitchen.

ANGIE (CONT'D)
I told you before I came that I don't want anyone else around.

TERRY
Oh him? That's just my dad.

ANGIE
Oh, just your dad?

TERRY
No, he's messed up in the head, mentally, you know. He doesn't know what's going on, really. He's harmless.

Tom walks out of the kitchen and back into the bedroom.

TERRY (CONT'D)
See?

Angie is coiled up and not looking pleased.

TERRY (CONT'D)
Alright, hang on.

Terry gets up and heads to the bedroom.

INT. BATHROOM - CONTINUOUS

Tom is lying naked in the tub with the water running. Terry squats down next to him.

TERRY
What in the hell are you doing?

Washing. TOM

TERRY
Right now? Right now you needed to get
clean?

INT. LIVING ROOM - MOMENTS LATER

Angie hears splashing and talking. She is getting restless. She gets up from the couch and walks quietly to the bathroom door.

BATHROOM

Through the crack in the door she sees Terry running a wash cloth over Tom.

TERRY
After this you're gonna take a nap right?

TOM
Okay.

Angie backs away.

INT. LIVING ROOM - LATER

Terry and Angie are laying down on the couch, Terry is trying to get her shirt off.

ANGIE
What's wrong with him?

TERRY
Car accident, gave him brain damage.

ANGIE
Must be tough.

TERRY
We make do.

Terry is still working on the shirt.

ANGIE
It'd sure be nice if we had a room or something.

TERRY
We're good, I promise.

Across the room the TV suddenly pops on. It's Hazel Barnes giving a weather update.

Angie pulls her shirt down quickly as Terry jumps up. He sees a hand sticking out from the bedroom door holding the remote.

TERRY (CONT'D)
That's it.

Terry charges into the bedroom.

INT. BEDROOM - CONTINUOUS

Tom steps in the room with Terry breathing down his neck. Terry shuts the door behind him.

TERRY
What is your God damn problem?

Terry sits Tom down on the bed and pushes him back slowly till he is laying down.

TERRY (CONT'D)
Do not move, you hear?

Tom lays still.

INT. LIVING ROOM - MOMENTS LATER

Terry comes back in the room.

TERRY
Sorry about that.

Angie is not on the couch. Terry hears the sound of a car starting. He runs to the front door.

EXT. DRIVEWAY - CONTINUOUS

Terry runs out of the house and chases after the car.

TERRY
Angie! Where are you going? Come back!

The car reaches the road and speeds off. Terry waves but quickly gives up. Terry kicks the dirt driveway.

TERRY (CONT'D)

Fuck!

INT. LIVING ROOM - MOMENTS LATER

Terry storms in the house to find Tom sitting on the couch watching Hazel. Terry stands over Tom.

TERRY

(irate)

I cook for you. I clean you. I clean up after you. I dress you. I make sure you get to watch Hazel three fucking times a day and this is the thanks I get.

Tom remains silent. Terry yanks the TV remote from his hands and tosses it aside.

TERRY (CONT'D)

I have to watch over you 24/7. My life is going to shit because of you!

Tom is still. Hazel's name is mentioned by the news anchor and Tom peeks around Terry to look. Terry takes offense.

Terry grabs the TV off of the TV stand, rips the cords from the wall with one big tug, and proceeds to the front door. Tom watches as Terry heaves the TV into the yard.

Terry slams the door shut. As he comes back in the room, he picks up the remote and tosses it to Tom.

TERRY (CONT'D)

Have fun watching her now.

Tom is speechless. Terry walks out.

EXT. BACK YARD - LATER

Terry wails on a punching bag that hangs in the shed till he can't throw another punch.

LATER

Terry masterbates on the side of the shed. He finishes and sits down on a wood stump to collect himself.

INT. PAWN SHOP - DAY

Terry has the old TV on the counter as he talks to the CLERK. There are TV's stacked behind him.

TERRY

Listen, just use this for parts and give me 20 bucks off of that one. That's fair.

CLERK

I don't need parts son. That's the price. Take it or leave it.

TERRY

Fine, I'll just fix this up myself and it'll be worth way more than that piece of crap. Your loss.

Terry waits for a comeback. The clerk doesn't budge.

INT. LIVING ROOM - DAY

Terry lugs a new TV into the living room and sets it down.

TERRY

(yells)

Hey dad, what do you say we watch the news huh? Hazel is coming on.

Terry begins to get it set up.

INT. TOM'S BEDROOM - MOMENTS LATER

Terry opens the bedroom door.

TERRY

You can watch Hazel now if you...

Tom is not there.

EXT. BACK YARD - MOMENTS LATER

Terry looks around the yard. Nothing.

TERRY

Dad!

EXT. NEIGHBOR'S HOUSE - DAY

Terry pulls up in his truck to the neighbor's mail box where the NEIGHBOR is getting the mail.

TERRY

You haven't seen my pops wandering around out here, have you?

NEIGHBOR

No sir. He wander off again?

TERRY

Will you give a holler if you see him?

NEIGHBOR

I'll keep my eyes open.

TERRY

Appreciate it.

Terry pulls away.

I/E. TRUCK/MAIN STREET - LATER

Terry's truck slowly drives down the street. Terry looks out the window and surveys the main street of the small town. Few people mill about the shops.

EXT. SIDEWALK, MAIN STREET - MOMENTS LATER

Terry talks to an elderly woman holding groceries.

TERRY

No, it was maybe 30 minutes ago. If you see him will you let me know? Or just keep him in one place. He shouldn't be hard to miss, I don't think he's wearing much but his underpants.

Terry walks quickly down the street, stopping to peer into the store windows. He goes inside the local pizza shop but quickly comes out and continues down the sidewalk.

EXT. PARK - DAY

Terry sits on a bench looking around the town center. It is still quiet.

VOICE (O.S.)

You letting him out on his own now I see,
Terry?

Terry is greeted by GARY, a man Tom's age.

TERRY

Gary. Have you seen him?

GARY

About 30 minutes ago, sitting right there
at the bus stop. I'm pretty sure that was
him. I was down the street and by the
time I finished loading my truck he was
gone.

TERRY

He got on the bus?

GARY

Can't say for sure but I saw the bus
pulling away and he wasn't sittin there
no more. I was fixin to call your house
but then I seen you here.

TERRY

You know where that bus goes?

GARY

Pretty sure that's a city bus.

I/E. TRUCK/HIGHWAY - DAY

Terry's truck races down a country road. Corn fields
quickly turn into dense neighborhood streets.

Terry has a determined look. He spots a bus ahead of him.
He tries to speed up but gets caught at a light.

MOMENTS LATER

Terry catches the bus as it is pulling away from one of
it's stops. Terry follows it. He switches lanes and gets
up next to the bus but can't see in the windows.

They both pull up to a stop light. Terry tries to get the
attention of the BUS DRIVER.

TERRY

Hey! Over here!

Terry honks but the bus driver doesn't acknowledge him.
The light turns green.

I/E. TRUCK/CITY STREETS - MOMENTS LATER

Terry follows the bus. It makes one of its stops and
Terry watches to see who gets off. No Tom. The bus pulls
away.

EXT. CITY STREETS/BUS STOP - MOMENTS LATER

Terry switches lanes and blows past the bus. Terry skids
to the side of the street. He jumps out of the truck and
runs to an empty bus stop just as the bus is pulling up.
The bus door opens and Terry gets on.

INT. BUS - CONTINUOUS

Terry walks right past the bus driver.

BUS DRIVER

Excuse me son, you need to pay or swipe
your card.

Terry looks throughout the bus, scans every face. There
are only a few people aboard, no Tom.

BUS DRIVER (CONT'D)

Son, I need your fare or you can't ride.

EXT. BUS STOP/CITY STREET - MOMENTS LATER

The bus pulls away and Terry is left standing on the
curb. Terry walks back down the sidewalk.

Terry's face is taugth. His eyes dart around in every
direction. Cars are speeding by right next to him. Terry
looks at every face he sees. He is spinning.

Terry stumbles close to the edge of the curb. Tires
screech and a car horn screams. Terry jumps away from the
curb as a news van slowly pulls past him.

DRIVER

Wake up pal! Almost got you.

Terry watches the van drive away. He reads the station's
call letters on the back of the van- KBDS.

I/E. TRUCK/NEWS STATION - MOMENTS LATER

Terry follows the news van down the street as it pulls into the parking lot of a news station.

Terry parks and scans the building.

TERRY
Oh look who it is.

EXT. NEWS BUILDING - MOMENTS LATER

Terry approaches the entrance and looks at a large poster of the local news team where Hazel Barns is prominently featured.

Terry presses his face up against the glass door, looking in. He opens the door and enters.

INT. RECEPTION AREA - CONTINUOUS

Terry cautiously looks around. An employee, JAMIE, 20's, cute, hurriedly searches for something at the front desk. Terry stands at the desk waiting to be acknowledged.

*
*

JAMIE
May I help you?

TERRY
Um, I'm looking for someone. An older guy, kind of slow.

JAMIE
Was he supposed to appear on a show or was he working with our crew?

LARRY, the station manager, comes in the room wearing a head-set.

LARRY
Jamie, we're rolling soon. They need you in there.

Larry leaves through a back door.

JAMIE
I'm sorry, I need to run. Feel free to wait, the receptionist will be right back.

*
*
*

Jamie exits the room in a hurry. Terry is left standing alone. Terry **thinks a moment then** sees a guest badge on the desk. **He looks around.** He picks it up. *
*

INT. NEWS BUILDING, HALLWAY - MOMENTS LATER

Terry nervously walks down the hallway. A few people wearing "news team" shirts, talking into head sets, breeze past Terry.

Terry peers through open doors as he walks down the hall. He stops, through the window of the door he sees Tom sitting alone at a table. *
*
*

INT. GUEST ROOM - CONTINUOUS

Terry steps in the room, Tom has his back to him. The door shuts and Tom turns around with excited anticipation.

TOM

Terry. *

Terry stands over him, glaring intently.

TERRY

What in God's good name are you doing? *
Have you totally lost it? Have you? Do *
you have any sense of what you're doing? *
(silence) *
Get up, we're going home. *

TOM

I came to **talk to** Hazel. *

TERRY

Tough shit. Get up. *

TERRY (CONT'D)

What are you gonna do? Try to kiss her? *
Drool on her? Ask her to wipe your nose? *
She ain't gonna do that, that's my job. *

TOM

I want to ask her something.

TERRY

What? If she'll be your girlfriend? *
Please, **you are absolutely insane.** *
(pause)
Let's go. Get up, let's go. *

Terry pulls on Tom's arm.

TERRY (CONT'D)
Get up, we're leaving.

Tom aggressively pulls his arm from Terry.

TOM
Let go Terry!

TERRY
I want you to hear me very clearly Dad,
okay. If you do not get up and walk out
of here right now, I swear, on Mom's
grave, I am dropping you off at the state
hospital where you can fart around with
all the other crazy nut jobs out there.
You hear me? Is that clear? The state
looney bin! No more Hazel 3 times a day..

*
*
*
*

The door to the room opens and the Larry stands in the doorway.

*

LARRY
Tom Stephens?

Terry and Tom both look up at him startled.

LARRY (CONT'D)
I'm sorry, who are you? Are you here for
someone?

TERRY
This is my father.

LARRY
Oh great. Well Hazel is shooting her
green screen spots now but I can take
both of you to the studio to meet her and
you should be able to see her in action
as she's finishing up. How does that
sound Tom?

*

TOM
Sounds good.

Terry is dumbfounded.

LARRY
(to Terry)
Thanks for bringing Tom. Hazel is really
excited to have such a fan. She just
loves this.

*
*

(MORE)

LARRY (CONT'D)

We've got a photographer here too if you want to take some photos with Hazel. This will be a lot of fun. C'mon, follow me.

Terry looks at Tom.

INT. HALLWAY - MOMENTS LATER

Tom is upbeat as he walks alongside Larry, listening to his instructions.

Terry follows reluctantly, looking defeated.

INT. TELEVISION STUDIO - MOMENTS LATER

It's a full but quiet television set. Several TV camera's are rolling and aimed at a green screen, crew members are in their positions, monitors are up.

Larry, Tom, and Terry creep through the back. Larry reminds them to be quiet by placing his finger over his mouth.

The studio is dark except for Hazel who stands perfectly lit in front of the green screen giving her weather report in her usual cheery delivery.

Tom watches in awe as they move to the side of the stage. Terry looks as if he'd rather be anywhere else.

Larry points them over to an area by the side of the stage.

Jamie approaches them.

JAMIE

(whispering to Terry)

Oh good, you found him. We've got some chairs over here for you.

*
*
*

Jamie points them to the side.

*

Tom takes a seat and watches Hazel. Terry rolls his eyes at Tom and leans up against the wall. Jamie stands next to him.

JAMIE (CONT'D)

So right now we're doing a promotional spot, I handle all the promo and marketing stuff here.

*
*
*

(MORE)

JAMIE (CONT'D)

When Hazel finishes she's going to invite Tom up to the stage where they can meet and pose for a picture. Then we thought we'd let Tom do an introduction for the camera and we can give the tape to him as a gift. Does that sound okay?

*
*
*

TERRY

Sure. Spoil him rotten.

JAMIE

Thanks Terry. This is really great of you to do this.

*
*
*

Jamie smiles and scoots off. Hazel finishes her take.

*

HAZEL

...and we keep you up-to-date, to the minute, on all your local weather. I'm Hazel Barnes and this is your KXOM.

*
*
*

Hazel gives her signature snap and point to the side.

*

DIRECTOR (O.S.)

And cut!

Tom applauds loudly, Terry hits his shoulder. Hazel looks out to the set, shading her eyes from the lights.

*

HAZEL

Oh my, applause. How was it? Okay?

*

DIRECTOR (O.S.)

Looked great. We got it.

Larry quickly comes on stage and whispers in Hazel's ear and points to the back of the studio. He runs off. Hazel looks in Tom's direction.

*

HAZEL

I hear we have a guest today. Tom?

*

Jamie steps in and helps Tom up to the stage.

*

HAZEL (CONT'D)

Hi Tom. Thanks for coming in today.

TOM

Hello Hazel. It's nice to meet you.

HAZEL

It's nice to meet you. I hear you're a big fan of the show.

TOM
Especially the weather.

Laughter emerges from the set. Terry rolls his eyes.

HAZEL
That's very nice of you to say Tom. We have a surprise for you today. We thought we'd let you do an introduction for the weather report and record it for you. How does that sound?

TOM
I don't think I can do it as good as you Hazel.

More laughter.

HAZEL
Geez, are you kidding me? That last one I did was rough. I bet you can. You can read your line right off of that monitor right there.

*
*

Hazel points to the teleprompter by the camera.

HAZEL (CONT'D)
Let's have you stand here on this mark Tom and face the camera, okay?

Standing in the shadows, Terry watches Hazel joke with Tom and shower him with attention.

*

MONTAGE:

Hazel gets Tom facing the camera and shows him the teleprompter. The AD gives the countdown, then says "action." Tom reads the introduction and snaps and points. Hazel and the crew laugh.

Tom improvises another introduction, throwing his arms in the air and saying a line. Hazel laughs and high fives him.

*
*
*

Tom and Hazel pose for the photographer.

*

END MONTAGE.

HAZEL (CONT'D)
Well thanks so much for coming in Tom, it was really nice meeting you.

*
*
*

Tom steps back and looks for Terry.

HAZEL (CONT'D) *
We'll send you a copy of the tape. *

TOM
There's actually one thing that I'd like
to say.

HAZEL *
Sure, what's that Tom?

TOM *
I think you are the best, most reliable,
most beautiful woman on TV and you never
get the weather wrong. Ever. *

HAZEL
(laughing)
Well that's not true. But thank you Tom.
That's very nice of you.

Hazel pats Tom on the back and looks around thinking
someone is going to come get him.

TOM *
But the real reason I came today wasn't
for me. It was for my son, Terry. He's
right over there. *

Tom points to where Terry was standing. *

TOM (CONT'D)
Terry?

LARRY (O.S.)
He's over here.

HAZEL
I didn't know your son was here.

TOM
Terry, come on over here.
(to Hazel)
Hazel, he's the best son in the whole
world. He's hard working, good hearted,
reliable, and he takes care of me
everyday. I know that I'm a burden in his
life and he can't always do what he wants
to cause of me but I just want him to be *
happy. *

A collective "aww" from the set. Jamie waves Terry to *
come up. *

JAMIE
C'mon up. We'll get a photo of all of
you.

*
*
*

HAZEL
That's so sweet Tom.

LARRY
(quietly to the cameraman)
Roll!

The cameraman gives him the thumbs-up. Terry joins them
on stage.

*
*

HAZEL
Hi Terry, I'm Hazel. You've got quite a
father here.

Terry forces a smile.

TERRY
Is it time to get going Dad?

Tom pulls Terry to the side, turning his back to Hazel.
Tom digs in his pocket and puts something into Terry's
hands.

TOM
(quietly)
Here.

Terry opens his hands and see's an old wedding ring in
his hands. Tom winks at Terry.

TERRY
Why did you bring Mom's wedding ring?

TOM
Ask her Terry. She's reliable, she can
make you happy.

Terry holds the ring, shaking his head, stunned.

*

JAMIE (O.S.)
How about a group photo? We could
probably get this in the paper.

*
*
*

Tom turns to the set and Hazel.

TOM
Terry has something he'd like to ask you
Hazel.

*
*

TERRY

Dad, stop. *

Terry sees the camera pointing right at him. *

CAMERAMAN
(to himself)

What is that? *

The cameraman pulls Larry over. *

CAMERAMAN (CONT'D)

He's got something in his pocket, I don't know what it is. *

HAZEL
(to Terry)

Is everything okay? *

TOM

Terry, ask her. *

HAZEL

You can ask me Terry. *

TERRY

Dad, stop it, it's time to go. Say goodbye. *

TOM

Ask her. *

Larry comes up on stage. *

LARRY

Okay I think it's a wrap everyone. I don't know what you're hiding in your pocket but this is a security breach and it's time for you all to go, now. *

Larry grabs Tom by the shoulders to get him moving towards the exit. Tom aggressively shakes him off. *

TOM

Let go! *

TERRY

Don't touch him. Dad we're going. *

LARRY

Someone calm him down or I am calling the police. *

JAMIE

Larry, back off. I'll handle this. *

Jamie approaches Tom. *

JAMIE (CONT'D)

Tom what can we do for you? *

TOM

Can Terry just have just one minute, it's just one question. *

LARRY

Jamie this is absurd, he is hiding something in his pocket and it could be something dangerous. I'm calling the police if they are not out of here in one minute. *

TERRY

I'm not hiding anything. *

TOM

Ask her Terry. *

Terry looks once more at Tom's pleading. He then pushes past Larry goes right up to Hazel. Over the cacophony of dissenting voices, Terry drops down to one knee and holds the ring out to her. *

TERRY

Hazel... *

HAZEL

Whoa. What is going on here? *

TERRY

My father and I would love for you to be part of our family. Will you marry me? *

The set is silent except for a few gasps. Terry remains stone faced. Hazel is in shock. Tom is eagerly waiting her response. Terry look over to Tom. *

I/E. TRUCK/HIGHWAY - LATER

Terry drives his truck down a long open road with the city skyline in the distance behind them. The sun is setting.

Terry looks over to Tom who is staring out the window. They ride in silence. *

INT. TOM'S BEDROOM - NIGHT

Terry tucks Tom into bed and turns out his light.

TERRY
Get some sleep, alright.

Terry shuts the door.

FADE TO: *

EXT. MAIN STREET - DAY *

A quiet day on Main Street. Terry and Tom step out of a store, Tom is carrying a bag. He digs around in the bag. *

TERRY
Dad, just leave it in there. *

VOICE (O.S.)
Hey Tom, it's always sunnier with Hazel. *

Tom waves to the voice with a smile. As they walk down the sidewalk, Gary steps out from the cafe behind them and throws his arms up in a "Y." *

GARY
It's always sunnier with Hazel. *

Terry and Tom turn around as Gary laughs at the gesture. Tom turns and throws his arms up too. Terry hurries him along back to the truck. *

INT. LIVING ROOM - LATER *

Terry and Tom walk in to find a GROUP OF NEIGHBORS sitting on the couch watching the TV. *

NEIGHBOR #1
Just in time y'all, it should be coming right up. *

NEIGHBOR #2
Tom, you been practicing your move? *

Terry and Tom gather around the couch and face the TV. *

ON TV: *

A KXOM weather promo begins with Hazel reporting behind the map, then on location reporting about extreme weather.

*
*
*

TV VOICE
...with up to the minute weather coverage with Hazel Barnes keeping central Texas informed.

*
*
*
*

HAZEL
Don't take it from me, ask someone who knows.

*
*
*

It cuts to Tom in front of the map throwing his arms up.

*

TOM
It's always sunnier with Hazel.

*
*

Hazel high fives Tom and gives a winning smile to the camera as the promo ends.

*
*

LIVING ROOM

*

The neighbors cheer and pat Tom on the back. He can barely contain his smile. Terry messes his hair

*
*

TOM
That was me Terry.

*

TERRY
It sure was, you crazy son of a bitch. You're famous!

*
*

There is a knock at the door. Terry gets up.

EXT. FRONT DOOR - CONTINUOUS

Terry opens the door to Jamie.

*

JAMIE
Hi, we found it.

*
*

Behind Jamie in the driveway the cameraman is getting his tripod set up and Hazel is straightening her suit. Terry is all smiles.

*
*
*

TERRY
It's nice to see you again.

*
*

JAMIE *
We're just gonna be setting up in the *
yard. *

Terry is all smiles. *

EXT. DRIVEWAY - LATER *

The camera is set up. Hazel stands in front of the *
camera. Tom stands to her right. *

HAZEL *
So when I finish Tom, I'm gonna turn to *
you and ask you about the warmer weather, *
okay? And that's when you do your line... *

TOM *
It's always sunny with Hazel Barnes. *

Terry stands back with Jamie.

JAMIE *
You would not believe the response we've *
gotten from that promo, people just love *
it. They're calling in about it... *

TERRY *
That's crazy. He's a natural I guess. *

JAMIE *
What a beautiful old house you have. *

Terry smiles.

TERRY *
Thanks. Maybe I can show you around *
afterwards? *

JAMIE *
Yeah that sounds really nice. *

Terry is giddy. They turn their attention to Hazel and *
Tom. The neighbors stand back and watch. The camera *
rolls. *

FADE OUT. *

Appendix B: *Ol'Daddy* Call Sheets

Ol' Daddy

Director: Brian Schwarz
Producers: Ashley Saunders,
 Leslie Saunders
Line Producer: Irene Georghiades
1st ADs: Monique Walton,
 Alex Thomas
Company: Thesis Production

| CALL | TIME |
|----------|------|
| for crew | |
| 8:30 AM | |

DATE: Friday, Feb. 10, 2012
Shoot Day: 1 of 7

Setup: 8:30AM **Shoot: 1:00PM**
Sunrise: 7:15 AM **Sunset: 6:13 PM**
Weather: few showers

| SET LOCATION | Nearest Hospital |
|--|---|
| 552 FM 1209 Bastrop, TX 78602 Ashley's phone: 469.644.0372 Leslie's phone: 469.323.4452 Irene's phone: 979.229.9811 Monique's phone: 516.361.5641 | Smithville Regional Hospital 801 Highway 71 E Smithville, TX 78602 phone: 512.237.3214 |

Crew will meet at set - 552 FM 1209 BASTROP, TX

| CAST | ROLE | Set Call |
|------------|-------|----------|
| Jon Cook | TERRY | 1:00 PM |
| Bob Tolaro | TOM | 11:00 AM |

| Set | Scene | Cast | Pages |
|--------------------------------|-------|------------|---------|
| INT. BATHROOM | 8,9A | Terry, Tom | 4/8 pgs |
| INT. BEDROOM | 5,12 | Terry, Tom | 5/8 pgs |
| EXT. BACK YARD - MOMENTS LATER | 20 | Terry | 1/8 pgs |
| INT. TOM'S BEDROOM | 19 | Terry | 2/8 pgs |
| INT. FRONT DOOR | 1 | Terry | 4/8 pgs |

| SET PRODUCTION | TIME | ART DEPARTMENT | TIME |
|----------------|--------------------------|----------------|-----------------------|
| Director | Brian Schwarz 8:30AM | PD | Bich Vu 8:30AM |
| 1st AD | Monique Walton 8:30AM | Hair/Make-Up | Faith Pieratt 11:00AM |
| Line Producer | Irene Georghiades 8:30AM | | |
| PA | Amanda Yam 8:30AM | | |

| CAMERA | TIME |
|---------|-------------------------|
| DP | Marcel Rodriguez 8:30AM |
| Grip | Keegan Curry 8:30AM |
| Grip | Ty Eddingston 8:30AM |
| Grip | Thomas Harbert 8:30AM |
| Sound | Tim Tsai 11:00AM |
| Boom Op | Benjamin Hanks 11:00AM |

Ol' Daddy

Director: Brian Schwarz
Producers: Ashley Saunders, Leslie Saunders

1st AD: Alex Thomas
Company: Thesis Production

| CALL | TIME |
|----------|------|
| for crew | |
| 7:30 AM | |

DATE: Saturday, Feb. 11, 2012
Shoot Day: 2 of 7

Setup: 7:30AM **Shoot: 8:00AM**
Sunrise: 7:14 AM **Sunset: 6:13 PM**
Weather: 30% rain

| SET LOCATION | Nearest Hospital |
|--|---|
| 552 FM 1209 Bastrop, TX 78602 Ashley's phone: 469.644.0372 Leslie's phone: 469.323.4452 Alex's phone: 502.545.0585 | Smithville Regional Hospital 801 Highway 71 E Smithville, TX 78602 phone: 512.237.3214 |

Crew will meet at set - 552 FM 1209 BASTROP, TX

| CAST | ROLE | Set Call |
|-------------------|-------|----------|
| Jon Cook | TERRY | 7:30 AM |
| Bob Tolaro | TOM | 1:30 PM |
| Bonnie Sturdivant | ANGIE | 8:30 AM |

| Set | Scene | Cast | Pages |
|------------------------|-------|--------------|-----------|
| INT. LIVING ROOM | 13 | Terry | 1/8 pgs |
| INT. LIVING ROOM | 18 | Terry | 2/8 pgs |
| INT. LIVING ROOM | 7 | Terry, Angie | 2 1/8 pgs |
| INT. LIVING ROOM | 10 | Terry, Angie | 7/8 pgs |
| INT. LIVING ROOM | 9 | Angie | 1/8 pgs |
| EXT. FRONT DOOR | 6 | Terry, Angie | 3/8 pgs |
| TERRY'S POV OF STREETS | 3 | Terry, Angie | 1/8 pgs |
| EXT. DRIVEWAY | 14 | Terry, Angie | 3/8 pgs |
| EXT. BACK YARD | 16 | Terry | 1/8 pgs |
| EXT. BACK YARD | 16A | Tom | 1/8 pgs |
| INT. LIVING ROOM | 2 | Terry, Tom | 7/8 pgs |
| INT. TOM'S BEDROOM | 38 | Terry, Tom | 2/8 pgs |

| SET PRODUCTION | TIME | ART DEPARTMENT | TIME |
|-------------------|--|----------------|-----------------------|
| Director | Brian Schwarz 7:30 AM | PD | Bich Vu 7:30 AM |
| Producers | Ashley Saunders 7:30 AM Leslie Saunders 7:30 AM | Hair/Make-Up | Faith Pieratt 7:30 AM |
| 1st AD | Alex Thomas 7:30 AM | | |
| Script Supervisor | Sarah Gonzalez 7:30 AM | | |
| PA | Nhi Tran 7:30 AM | | |

| CAMERA | TIME |
|---------|--------------------------|
| DP | Marcel Rodriguez 7:30 AM |
| Grip | Adam Brandenburg 7:30 AM |
| Grip | Brandon McKay 7:30 AM |
| Grip | Fabian Valdez 7:30 AM |
| Sound | Tim Tsai 7:30 AM |
| Boom Op | Collin Snyder 7:30 AM |

Ol' Daddy

Director: Brian Schwarz
Producers: Ashley Saunders, Leslie Saunders
1st AD: Alex Thomas
Company: Thesis Production

| CALL | TIME |
|----------------------------|------|
| for crew | |
| 7:30 AM (breakfast) | |
| 8:00 AM (set up) | |

DATE: Sunday, Feb. 12, 2012
Shoot Day: 3 of 7
Setup: 8:00AM **Shoot: 8:00AM**
Sunrise: 7:13 AM **Sunset: 6:14 PM**
Weather: 10% rain

| SET LOCATION | Nearest Hospital |
|--|---|
| 552 FM 1209 Bastrop, TX 78602 Ashley's phone: 469.644.0372 Leslie's phone: 469.323.4452 Alex's phone: 502.545.0585 | Smithville Regional Hospital 801 Highway 71 E Smithville, TX 78602 phone: 512.237.3214 |

Crew will meet at set - 552 FM 1209 BASTROP, TX

| CAST | ROLE | Set Call | Set Call |
|-------------------------------------|-------|------------------------|----------|
| Jon Cook | TERRY | (we'll call you) | 9:00 AM* |
| Bob Tolaro | TOM | | 8:00 AM |
| Antoinette Robinson | HAZEL | | 10:00 AM |
| Briana McKeague | JAMIE | | 10:00 AM |
| FULL CAST (excluding Larry & Angie) | | (need to call/confirm) | 10:00 AM |

| Set | Scene | Cast | Pages |
|-----------------------------|-------|--------------------------|---------|
| INT. LIVING ROOM | 7.1 | Tom | 1/8 pgs |
| INSERT: REMOTE CONTROL/HAND | 7.2 | Tom | |
| INT. LIVING ROOM | 2 | Terry, Tom | 7/8 pgs |
| INT. LIVING ROOM | 40 | Terry, Tom, Neighbors, 1 | 1/8 pgs |
| EXT. FRONT DOOR | 41 | FULL CAST | 3/8 pgs |
| EXT. DRIVEWAY | 42 | FULL CAST | 5/8 pgs |
| EXT. BACK YARD | 15A | Terry | 1/8 pgs |
| EXT. BACK YARD | 16 | Terry | 1/8 pgs |
| EXT. BACK YARD | 16A | Tom | 1/8 pgs |
| TERRY'S POV DRIVEWAY | 3 | Terry | 1/8 pgs |
| EXT. DRIVEWAY | 14 | Terry | 3/8 pgs |
| INT. LIVING ROOM | 15 | Terry, Tom | 3/8 pgs |

| SET PRODUCTION | TIME | ART DEPARTMENT | TIME |
|-------------------|------------------------|----------------|-----------------------|
| Director | Brian Schwarz 7:30 AM | PD | Bich Vu 7:30 AM |
| 1st AD | Alex Thomas 7:30 AM | Hair/Make-Up | Faith Pieratt 7:30 AM |
| Script Supervisor | Sarah Gonzalez 7:30 AM | | |
| PA | Nhi Tran 7:30 AM | | |
| PA | Amanda Yam 7:30 AM | | |

| CAMERA | TIME |
|---------|--------------------------|
| DP | Marcel Rodriguez 7:30 AM |
| GAF | Carlos Boillat 7:30 AM |
| Grip | Allen Ho 11:00 AM |
| Grip | Brandon McKay 7:30 AM |
| Grip | Adam Brandenburg 7:30 AM |
| Sound | Tim Tsai 7:30 AM |
| Boom Op | Collin Snyder 7:30 AM |

Ol' Daddy

Director: Brian Schwarz
Producers: Ashley Saunders, Leslie Saunders
1st AD: Alex Thomas
Company: Thesis Production

| CALL | TIME |
|-----------------------------|------|
| for crew | |
| 7:00 AM (breakfast) | |
| 8:00 AM (set up) | |
| 4:30 PM (2nd set up) | |

DATE: Wednesday, Feb. 15, 2012
Shoot Day: 4 of 7
Setup: 8:00 AM **Shoot: 8:00 AM**
Sunrise: 7:10 AM **Sunset: 6:17 PM**
Scattered Storms

| SET LOCATION #1 | Nearest Hospital |
|--|---|
| 552 FM 1209 Bastrop, TX 78602 Ashley's phone: 469.644.0372 Leslie's phone: 469.323.4452 Alex's phone: 502.545.0585 | Smithville Regional Hospital 801 Highway 71 E Smithville, TX 78602 phone: 512.237.3214 |

Skeleton Crew will meet at set.

| SET LOCATION #2 | Nearest Hospital |
|--|---|
| 2500 Guadalupe St., CMA Building Austin, TX 78705 Ashley's phone: 469.644.0372 Leslie's phone: 469.323.4452 Alex's phone: 502.545.0585 | St Davids Rehabilitation Center 919 East 32nd Street Austin, TX, 78705 phone: 512.476.7111 |

| CAST | ROLE | Set Call |
|-----------------|-------|------------------|
| Jon Cook | TERRY | 8:00 AM; 5:00 PM |
| Briana McKeague | JAMIE | 5:00 PM |
| John Smiley | LARRY | 5:00 PM |

| Set | Scene | Cast | Pages |
|------------------|------------------|-------|---------|
| INT. LIVING ROOM | 15 F, 18A, 14.1A | TERRY | 3/8 pgs |
| I/E. FRONT DOOR | 14.1A | TERRY | 1/8 pgs |
| EXT. BACK YARD | 15.1A, 16A | TERRY | 2/8 pgs |
| EXT. DRIVEWAY | 14.1B | N/A | 1/8 pgs |
| INT. BEDROOM | 19B | N/A | 1/8 pgs |

| COMPANY MOVE TO UT CAMPUS, CMA BUILDING | | | |
|---|----|--------------|---------------|
| INT. GUEST ROOM | 34 | TERRY, LARRY | 1 and 7/8 pgs |
| INT. HALLWAY | 35 | TERRY, LARRY | 1/8 pgs |
| INT. NEWS BUILDING - HALLWAY | 33 | TERRY | 1/8 pgs |

SKELETON CREW TBD TIME: 4:30 PM

Ol' Daddy

Director: Brian Schwarz
Producers: Ashley Saunders,
 Leslie Saunders
1st AD: Alex Thomas
Company: Thesis Production

| CALL | TIME |
|----------------------|------|
| for crew | |
| NOON (set up) | |

DATE: Friday, Feb. 17, 2012
Shoot Day: 5 of 7
Setup: NOON
Sunrise: 7:08 AM
Scattered Rain
Shoot: 12:30 PM
Sunset: 6:19 PM

| SET LOCATION | Nearest Hospital |
|---|---|
| MAIN ST., at corner of 1st and 2nd St. Elgin, TX 78621 Ashley's phone: 469.644.0372 Leslie's phone: 469.323.4452 Alex's phone: 502.545.0585 | The Hospital at Westlake Medical Center 5656 Bee Caves Road Austin, TX 78746 phone: 512.330.0106 |

Crew will meet at set.

| CAST | ROLE | Set Call |
|------------|-------|----------|
| Jon Cook | TERRY | 1:00 PM |
| Bob Tolaro | TOM | 1:00 PM |

| Set | Scene | Cast | Pages |
|----------------------------|-------|-------------------------|---------|
| EXT. MAIN STREET | 39 | Terry, Tom | 3/8 pgs |
| EXT. SIDEWALK, MAIN STREET | 23 | Terry, Elderly Lady, BG | 2/8 pgs |
| EXT. PARK | 24 | Terry, Gary, BG | 6/8 pgs |
| I/E. TRUCK/MAIN STREET | 22 | Terry, BG | 1/8 pgs |

| SET PRODUCTION | | TIME | ART DEPARTMENT | | TIME |
|----------------|------------------|------|----------------|---------------|------|
| Director | Brian Schwarz | NOON | PD | Bich Vu | NOON |
| AD | Catherine Licata | NOON | Assistant PD | Taylor Martin | NOON |
| PA | Amanda Yam | NOON | Hair/Make-Up | Faith Pieratt | NOON |

| CAMERA | | TIME |
|---------|------------------|------|
| DP | Marcel Rodriguez | NOON |
| GAF | Anand Modi | NOON |
| Grip | Ty Eddingston | NOON |
| Grip | Carmen Hilbert | NOON |
| Grip | Keegan Curry | NOON |
| Sound | Tim Tsai | NOON |
| Boom Op | Collin Snyder | NOON |

O! Daddy

Director: Brian Schwarz
Producers: Ashley Saunders,
 Leslie Saunders
1st AD: Alex Thomas
Company: Thesis Production

| CALL | TIME |
|----------------------------|------|
| for crew | |
| 8:00 AM (breakfast) | |
| 8:00 PM (wrap) | |

DATE: Saturday, Feb. 18, 2012
Shoot Day: 6 of 7

Setup: 8:30 AM Shoot: 10:00 AM

Weather: doesn't matter

| SET LOCATION | Nearest Hospital |
|---|---|
| 2500 Guadalupe St., CMB Building, 4th Floor, STUDIO 4F Austin, TX 78705 Ashley's phone: 469.644.0372 Leslie's phone: 469.323.4452 Alex's phone: 502.545.0585 | St Davids Rehabilitation Center 919 East 32nd Street Austin, TX, 78705 phone: 512.476.7111 |

| CAST | ROLE | Set Call |
|----------------------|-------|----------|
| Jon Cook | TERRY | 8:30 AM |
| Bob Tolaro | TOM | 8:30 AM |
| Briana McKeague | JAMIE | 8:30 AM |
| Antoinette Robinson | HAZEL | 8:30 AM |
| John Smiley | LARRY | 8:30 AM |
| FULL TV STATION CAST | | 8:30 AM |

| Set | Scene | Cast | Pages |
|-----------------|-------|-----------|---------------|
| INT. TV STATION | 36 | FULL CAST | 6 and 4/8 pgs |

| SET PRODUCTION | | TIME | ART DEPARTMENT | | TIME |
|-------------------|--------------------|---------|----------------|---------------|---------|
| Director | Brian Schwarz | 8:00 AM | PD | Bich Vu | 8:00 AM |
| Producers | Ashley Saunders | 8:00 AM | Assistant PD | Taylor Martin | 8:00 AM |
| | Leslie Saunders | 8:00 AM | Hair/Make-Up | Faith Pieratt | 8:30 AM |
| AD | Alex Thomas | 8:00 AM | | | |
| Script Supervisor | xxxx | 8:00 AM | | | |
| PA | Catherine Gonzales | 8:00 AM | | | |
| PA | Annielyn Felux | 8:00 AM | | | |

| CAMERA | | TIME |
|---------|------------------|---------|
| DP | Marcel Rodriguez | 8:00 AM |
| GAF | Anand Modi | 8:00 AM |
| Grip | Carmen Hilbert | 8:00 AM |
| Grip | Keegan Curry | 8:00 AM |
| Sound | Tim Tsai | 8:00 AM |
| Boom Op | xxxx | 8:00 AM |

Ol' Daddy

Director: Brian Schwarz
Producers: Ashley Saunders,
 Leslie Saunders
1st AD: Alex Thomas
Company: Thesis Production

| CALL | TIME |
|----------------------------|------|
| for crew | |
| 9:00 AM (breakfast) | |
| 9:00 PM (wrap) | |

DATE: Saturday, Feb. 19, 2012
Shoot Day: 7 of 7

Setup: 9:30 AM Shoot: 10:00 AM

Weather: doesn't matter

| SET LOCATION | Nearest Hospital |
|---|---|
| 2500 Guadalupe St., CMB Building, 4th Floor, STUDIO 4F Austin, TX 78705 Ashley's phone: 469.644.0372 Leslie's phone: 469.323.4452 Alex's phone: 502.545.0585 | St Davids Rehabilitation Center 919 East 32nd Street Austin, TX, 78705 phone: 512.476.7111 |

| CAST | ROLE | Set Call |
|----------------------|-------|----------|
| Jon Cook | TERRY | 9:30 AM |
| Bob Tolaro | TOM | 9:30 AM |
| Briana McKeague | JAMIE | 9:30 AM |
| Antoinette Robinson | HAZEL | 9:30 AM |
| John Smiley | LARRY | 9:30 AM |
| FULL TV STATION CAST | | 9:30 AM |

| Set | Scene | Cast | Pages |
|-----------------|-------|---------------------|---------------|
| INT. TV STATION | 36 | FULL CAST | 6 and 4/8 pgs |
| INT. GUEST ROOM | 34 | Terry, Jamie, Larry | 1 7/8 pgs |

| SET PRODUCTION | TIME | ART DEPARTMENT | TIME |
|-------------------|----------------------------|----------------|-----------------------|
| Director | Brian Schwarz 9:00 AM | PD | Bich Vu 9:00 AM |
| Producers | Ashley Saunders 9:00 AM | Assistant PD | Taylor Martin 9:00 AM |
| | Leslie Saunders 9:00 AM | Hair/Make-Up | Faith Pieratt 9:00 AM |
| AD | Alex Thomas 9:00 AM | | |
| Script Supervisor | Taylor Martin 9:00 AM | | |
| PA | Catherine Gonzales 9:00 AM | | |
| PA | Annielyn Felux 9:00 AM | | |

| CAMERA | TIME |
|---------|--------------------------|
| DP | Marcel Rodriguez 9:00 AM |
| GAF | Anand Modi 9:00 AM |
| Grip | Carmen Hilbert 9:00 AM |
| Grip | Keegan Curry 9:00 AM |
| Sound | Tim Tsai 9:00 AM |
| Boom Op | Cameron Jones 9:00 AM |

References

- ¹ *Philadelphia*, Dir. Jonathan Demme. (1993; Columbia TriStar Home Video, 1997 DVD)
- ² *One Flew Over the Cuckoo's Nest*, Dir. Milos Foreman. (1975; Warner Home Video, 2002 DVD)
- ³ *You Can Count On Me*, Dir. Kenneth Lonergan. (2000; Paramount Home Video, 2001 DVD)