THE UNIVERSITY OF NORTH CAROLINA PRESENTS A SCHOOL OF FILMMAKING PRODUCTION

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PINK TRIANGLE SAMPLE PRODUCTION PACKET

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Shooting Dates: October 23rd, 25th - 26th, 31st, November 2nd

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- Crew List
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SAMPLE

1

Void of photographs or life. A barren waste, overpowered by a large window and occupied only by a bed, a full mirror, and a shabby desk.

A rotary phone RINGS in the one room flat. HARMON LEHMANN, 32, slight, answers.

HARMON

Hello.

1

The telephone cord winds its way up Harmon's side.

HARMON (CONT'D)

I understand. I'm leaving now.

He returns the phone and looks over to the window. Hesitant, he finishes buttoning his shirt and puts on a jacket, completing a worn ensemble. He grabs a briefcase and leaves.

2 INT. MOVIE THEATER - LATER

2

Holding the briefcase before him, Harmon steps into the theater, the grey Nazi propaganda reflecting onto his face from the screen. His eyes scan the room.

Spotting a NAZI UNIFORM near the back row, Harmon struggles with his limp as he slides down the aisle, forming a shadow on the screen.

He sits next to THE COLONEL, 45, a dark figure enraptured by the successes showcased on the screen. He does not notice Harmon.

Harmon pulls a shabby folder from his briefcase. The Colonel examines Harmon's delicate nature, grabbing the folder from his shaking hands.

THE COLONEL

(whispering)

That's enough!

He gazes over the crowd. No one is watching. He returns to the folder, singling out a photograph of four men, their faces circled in red.

THE COLONEL (CONT'D)

(smirking)
I'd think you would be used to this by now.

Harmon avoids looking the Colonel in the eye.

2

2 CONTINUED:

HARMON

Yes, Standartenführer.

The Colonel continues glancing through the contents of the folder.

THE COLONEL

So many men, Harmon. You still deliver. Such a dedicated "soldier".

Again scanning the crowd, he pulls a brown folder from beneath his seat, shoving it into Harmon's grasp.

But as lyans. The SIONE (CONT'D)

Harmon gazes over the photographs in the folder as the Colonel focuses on the propaganda displayed before him.

THE COLONEL (CONT'D)

The war is ending. We're losing. But I'm not finished yet. I want all of these men identified within two days.

Harmon flips through the photographs, pausing at one: TWO MEN laugh toward the camera, a smoke-filled bar behind them. Harmon starts, noticing the Man on the left, his face X-ed out.

The Colonel perceives Harmon's reaction.

THE COLONEL (CONT'D)

Something wrong?

HARMON

No.

THE COLONEL

We have this man. Find this one.

He points to the Man on the right. Harmon looks up to meet the Colonel's gaze.

HARMON

Yes...Standartenführer.

THE COLONEL

Good. I expect results.

Harmon nods, closing the brown folder in his hands.

3

3 INT. HARMON'S APARTMENT - NIGHT

Harmon opens the door, the rain outside casting a shadow on his face. He unfastens his jacket, placing it on his bed. He removes his tattered pants and unbuttons his shirt.

His gaze meets the mirror...and the scar peeking through his open shirt. He cowers from the image and buttons the shirt back up.

4 LATER THAT NIGHT

4

Harmon lies in bed, his arms folded over the blanket tightly wrapped around him. He stares at the ceiling.

5 MOMENTS LATER

5

Harmon flicks on the desk lamp. Displayed before him, the contents of the brown folder.

With a red pencil he circles several men in various photographs, writing their names next to their faces.

Pulling the photograph of the two men laughing, he circles the Man on the right. He writes "Straussberg".

He scans the photograph. Suddenly, Harmon stops breathing. In the corner, a MAN is half-turned to the camera, cut off on the edge of the frame.

Something horrible forms within Harmon.

6 BEGIN FLASHBACK, 7 YEARS AGO

6

INT. UNDERGROUND BAR - LATE NIGHT

The flash of a camera. FREDERIC STRAUSSBERG, the Man on the right, 28, laughs with his arm around his LOVER, 27, the Man X-ed out. Behind them, the bar is overcrowded with jubilance.

Full of life, YOUNG HARMON, 25, lowers the camera, beaming at the couple. He looks to the back of the bar.

Through the crowd of MEN, DEITER SCHOLL, 23, turns to face the flash. Beneath ruffled hair, his eyes express a yearning for Young Harmon.

5	BACK TO SCENE (HARMON'S OFFICE)	5
	Harmon sweats, now, breathing heavily.	
6	CONTINUE FLASHBACK	6
	Deiter pushes through the drunk dancing, stepping to Young Harmon. Tired, he leans his head on Harmon's ch Young Harmon waves goodbye to Straussberg, placing hi arm around Deiter as they leave.	
20	QUICK FLASH	20
	A bloodied Deiter hangs in chains.	
5	BACK TO SCENE (HARMON'S OFFICE)	5
	Harmon recoils, leaning back. As his breathing slows, returns to the photograph, staring at Deiter in the corner of the frame.	he
	DISSOLV	E TO:
7	EXT. ROAD OUTSIDE THE CITY - NEXT AFTERNOON	7
	Red dirt floats in the air. At the crest of a hill, a figure trudges onward. Harmon. He moves closer. Close	
8	EXT. FIELD OUTSIDE THE CITY - LATER	8
	Nearing a lone tree, Harmon's fingers graze the still tall grass.	
9	EXT. FOREST OUTSIDE THE CITY - LATER	9
	Harmon steps away from the trees into a clearing. Bey him, a dilapidated house sits peacefully under a Nazi flag. He surveys the property and heads to the house.	ond
10	INT. HOUSE OUTSIDE THE CITY - CONTINUOUS	10
	Dust drifts. The front door nudges open. Harmon steps looking around at a cold house, occupied by old furniand dust.	
	His fingers graze the grey, decaying walls. He stops, noticing an old chair in the corner.	

10 CONTINUED:

He rips the bottom open, pulling out stuffing. He reaches in deep, removing an old revolver. He examines it, places it aside.

Then...he pulls a bare photograph, creased down the center. The back displayed, it reads: "HARMON, NEVER FORGET, I WILL LOVE YOU FOR ETERNITY. YOUR DEITER".

Harmon turns the photograph over and sees Young Harmon embracing Deiter in front of the house, grinning. His eyes well.

Suddenly, Harmon hears the LATCH turning at the door. Grasping the photograph, he stands.

As the front door opens, the photograph drifts from his fingers to the flactor opens.

11 HE SEES 11

Young Harmon and Deiter step in from the night. Young Harmon rubs his neck, exhausted, as he moves toward the stairs. Behind him, Deiter closes the door, pausing briefly.

He follows up the stairs. Harmon watches him pass, confused. He looks around him. The house is at it once was: alive.

Deiter stops, leans against the rail. Young Harmon notices and walks back down to him.

He lifts Deiter's cheek. Deiter looks up at him from under the brim of his hat, longing. Young Harmon removes his hat and they stand, looking into each other's eyes.

Young Harmon kisses Deiter's eyes, his cheeks. He leans back as his fingers glide to Deiter's shirt. He unbuttons it, gracefully pulling the shirt back, revealing Deiter's shoulder.

Young Harmon's fingers graze Deiter's stomach, running his fingers under his naval. His hand goes behind, pulling Deiter close. They kiss, Deiter holding him tight.

Harmon watches, touching his lips, remembering.

A harsh KNOCK at the door. Young Harmon and Deiter look. Uncertain, they debate. Another KNOCK. Deiter steps toward the door.

Harmon chokes on his breath as he watches the door burst open. An SS SERGEANT and TWO POLICE OFFICERS rush in.

11	CONTINUED:	1	1
	0011##110###	-	-

Deiter bounds up the stairs, but not before they grab him.

An Officer throws him into a wall. He collapses.

Harmon flinches.

Young Harmon charges, grabbing the Officer. The SS Sergeant, jerks him away, thrusting him to the ground. The other Officer smashes his face with a gun.

Harmon covers his eyes. After a moment, he removes his hands and sees that...

12	OMITTED SAMPLE	12
13	OMITTED	13
14	INT. HARMON'S APARTMENT - LATER THAT NIGHT	14
	Cigarette in hand, Harmon slouches, silhouetted with his back to the desk. Smoke rises from his lips.	;
	Atop the desk, the photograph of Young Harmon and Deiter lingers. Harmon embraces the photograph with a glance.	.
15	LATER STILL	15

Harmon unbuttons his pajamas, letting them fall as he stands before the mirror. He looks at his reflection. At the scars covering his body.

16 INT. LOBBY, NAZI HEADQUARTERS - NEXT DAY 16

Eclipsed by a great window, Harmon falters to the desk sitting beneath a grand Nazi flag.

HARMON

The Standartenführer is expecting me.

The SECRETARY notices him.

SECRETARY

Name.

HARMON

Harmon Lehmann.

16 CONTINUED:

16

She confirms with a roster on her desk, then points upstairs. Harmon nods, struggling up the stairs.

17 INT. UPSTAIRS HALLWAY: NAZI HEADQUARTERS - CONTINUOUS 17

The boots of two NAZI SOLDIERS stride down the immaculate corridor, dragging two bloody feet. Straussberg's Lover. Aching, he carries no emotion.

In a daze, Harmon sits alone before a door. The Soldiers drag the Lover past him. Uncertain, he turns to see. The Lover notices him, attempts to call out to him. No sound.

Harmon turns back. Beyond him, the Soldiers continue down the hallway.

18 INT. NAZI OFFICE - CONTINUOUS 18

Behind an ASSISTANT, Harmon passes rows of desks, occupied by WOMEN and the hum of typewriters.

19 INT. THE COLONEL'S OFFICE - CONTINUOUS 19

Before the window, the Colonel glares at the city streets. A glass of bourbon in hand, he slowly drinks.

A KNOCK at the door.

THE COLONEL

Come in.

Harmon enters, empty-handed. The Colonel surveys him, slowly letting the blinds down.

THE COLONEL (CONT'D)

Where are the names?

HARMON

I'm not finished.

He stares at Harmon, still standing in defiance.

THE COLONEL

The people are gathering outside to hear the Fuhrer's words. They expect justice...swift action.

Harmon lowers his eyes from the Colonel's scowl.

19 CONTINUED:

19

THE COLONEL (CONT'D)

If you can't provide them that, then I can find fifty other filthy pederasts who will.

The Colonel nears Harmon, trying to catch his gaze.

THE COLONEL (CONT'D)

And I thought you wanted to be like us?

Harmon struggles to focus on the window in the distance.

THE COLONEL (CONT'D)

Come with me.

He opens the door, the HUM of typewriters breaks the silence.

20 INT. TORTURE ROOM: NAZI HEADOUARTERS - CONTINUOUS

20

Straussberg's Lover, now 34, sits chained to the desk in the center of the dreary, black space. The Colonel circles him, striking his face repeatedly.

The Lover yelps. Harmon struggles to view the scene.

THE COLONEL

Give me a name!

The Colonel slams his fist into the Lover's rib cage. As he screams in pain,

21 HARMON SEES

21

Deiter, in place of the Lover, his hands bound behind him. As tears flow, he holds his pain inside. The Colonel beats him unmercifully.

Next to Deiter Young Harmon is chained to a column, unable to move. Blood seeps from whiplashes all over his back. He looks up through bruised eyes to see the Colonel grab a blade and raise it to Deiter's throat.

20 BACK TO PRESENT

20

The Colonel takes a knife to the Lover's throat. Harmon breathes heavily again.

THE COLONEL

Give me--

21 OUICK FLASH

21

The Colonel now stands before Deiter.

THE COLONEL

--a name!

Deiter spits blood in the Colonel's face. He smiles, slicing Deiter's throat, just as...

YOUNG HARMON

I'LL GIVE YOU A NAME!

The Colonel, face still spattered with blood, turns to Harmon.

20 BACK TO PRESENT

20

Guilt-ridden, Harmon rushes toward the door. Behind him, the Colonel wipes the blade, staring at the life-less figure seated before him.

Harmon runs out Re Apol i P

21 A HALLWAY 21

where he dry-heaves, slamming the door shut. He lowers himself, devastated, but unable to cry. Deciding, he bolts.

22 INT. UPSTAIRS HALLWAY: NAZI HEADOUARTERS - MOMENTS LATER22

Harmon stands before a diagram spread vertically on the wall showcasing the patches of Nazi targets. At the top, a star of David with the word "Jews" beside it.

At the bottom, an upside down pink triangle and the word "Homosexuals".

Harmon stares at the pink triangle, then rips the patch from the diagram.

23 EXT./INT. HARMON'S APARTMENT BUILDING - LATER THAT DAY 23

Harmon looks out to the streets below his living room window, drained.

23	MOMENTS LATER	23
	Harmon sews the pink triangle patch onto the breast of his shirt.	
24	INT. BATHROOM - CONTINUOUS	24
	With ferocity, Harmon takes scissors to his hair, harsh cutting as the strands fall into the sink.	ly
25	INT. HARMON'S APARTMENT - CONTINUOUS	25
	Harmon places the gun in his jacket pocket. He buttons his shirt and pulls his jacket tightly over the pink triangle over his heart.	
26	INT. LOBBY, NAZI CEAMULTIRD CONTINUOUS	26
	Harmon strides through the pristine spinning doors. He passes SOLDIERS and SECRETARIES, all racing toward the crowd NOISE outside. Behind him, the great window grows dim with the shadows of the gathering crowd.	
	He clasps the gun in his jacket pocket and climbs the stairs to	
27	THE UPSTAIRS HALLWAY	27
	now vacant. He passes the Nazi diagram and enters	
28	THE NAZI OFFICE	28
	dropping his coat as he moves past empty desks. He steps into	5
29	THE COLONEL'S OFFICE	29
	where the Colonel stands looking out the window at the crowd below. Harmon removes his hat, holding the gun in his other hand, strong, secure.	
	The Colonel smiles at Harmon's appearance, noticing the gun. Harmon rubs the gun in his fingers, cold.	
	The sound of the crowd OVERWHELMS.	
	Harmon raises and cocks the gun. The Colonel's smile fades, understanding.	

29 CONTINUED:

29

The gun fires, the CHEERS outside drowning out all sound.

Smoke rises from the gun. Harmon stares straight ahead, the SOUNDS of the crowd fading away.

DISSOLVE TO:

30 INT. TRAIN STATION - DUSK, A FEW DAYS LATER

30

Harmon holds the photograph of Frederic Straussberg, as a train SOUNDS in the distance. He closes the brown folder, looking to either side of him as he leans on a bench.

Frederic Straussberg, now 35, saunters from the platform, carrying a briefcase. He looks around in anticipation for a loved one...for his Lover.

Harmon looks up fro And Rs hat

Straussberg sees Harmon. At first surprised, Straussberg beams.

Then, he sees Harmon's solemn face...sees the brown folder in Harmon's hand.

Harmon steps toward Straussberg. A CROWD moves between them.

Harmon hands Straussberg the brown folder. Straussberg opens it, sees the photograph...of his face circled, his Lover's face X-ed out.

He returns his gaze to Harmon, comprehending.

Harmon stares back at Straussberg, aching.

The two men stand a few feet apart.

Time drifts, and the crowd envelops them.

FADE TO BLACK.



Pink Triangle Shooting Schedule

Day One: Friday, October 23rd - Call Time 12:00pm - 12:00am

Scene 10: INT. HOUSE OUTSIDE CITY

(5/8, 10 Shots)

- · Wide Harmon entering door.
- · CU Harmon as he pushes door open.
- CU of Harmon's foot stepping into house.
- Wide on Harmon's back, facing door, after flashback.
- Med. Full back on Harmon. Camera dollies to follow him out of living room and his back swipes frame (blacks out frame).
- MCU Harmon's mid-forearm. Olly page in and slid is across wall. Turn into OTS looking toward couch.
- MCU of bottom of couch as Harmon rips fabric and removes items.
- Reverse MCU OTS on couch, items being removed from hole. When Harmon hears door latch, he looks over his shoulder as camera adjusts for tight CU
- Insert photograph. Will start on words, and turn over to reveal picture.
- MCU low angle Harmon. Couch dirties left of frame, Harmon on the right. Will cover Harmon's reaction to gun and photograph.

Scene 11: INT. HOUSE OUTSIDE CITY (HARMON SEES)

(1, 10 Shots)

- MCU of Harmon, camera dollies to keep him on the right of frame as his eyes follow them
 up the stairs. (Slider)
- Med.OTS from Harmon facing Wide of hallway with Young Harmon and Deiter at door (continues swipe from 10H, now flashback).
- · MCU OTS on Deiter, becomes tight two shot of kiss
- · Medium profile two shot through banister as they lie back onto stairs.
- Series of kissing/undressing/hands through hair.
- CU of Deiter, possibly through rails.
- CU of Young Harmon through rails.
- Medium of Deiter in foyer as he goes to door and Nazis burst through door. Deiter is thrown
 into wall and camera pans with that action.
- Medium of Harmon as he pushes officer and Colonel pins him to the ground. Camera moves forward as officer raises rifle and smashes down with it.
- CU of Harmon as rifle pulls away to reveal smashed face.

Day Two: Sunday, October 25th - Call Time 6:00am - 6:00pm

Scene 2: INT. MOVIE THEATER

(5 Shots)

- 2A. Full Harmon enters, dolly right with him, leading to seat next to General. Wide/Med. 2-Shot on both, with two rows of seats in front. Occasional lens flares from projector behind them.
- 2C. MCU General on right of frame, Harmon on left (30-45 degrees).
- 2B. MCU Harmon on left of frame, General on right (30-45 degrees).
- 2D. Insert photograph of four men, panning over circled faces.

Company Move to Field (8:05 – 8:35)

Scene 8: FIELD OUTSIDE CITY(in Forest) w/ Jon

(1/8pgs, 1 Shot)

8A. MCU Dolly of Harmon walking through forest path.

Scene 7: EXT. ROAD OUTSIDE CITY(in Field) w/ Joh

(1/8pgs, 1 Shot)

7A. Wide, Harmon cresting hill (Telephoto lens).

Scene 8: FIELD OUTSIDE CITY(in Forest) w/o Jon

(1/8pgs, 2 Shot)

- 8B. Full shot on Harmon's back as he walks away from camera, it dollies diagonally to the left.
- 7C. Harmon's POV of Canopy, sun strikes lens

Day Three: Monday, October 26th - Call Time 11:00am - 11:00pm

Scene 17: INT. UPSTAIRS HALLWAY

(2 Shot)

- 17A. Wide of Harmon sitting on bench. Soldiers cross frame with lover.
- 17B. MCU Harmon profile. Lover dragged in background by soldiers. As Harmon turns rack focus then rack back when he turns away.

Scene 22: INT. UPSTAIRS HALLWAY

(2 Shots)

- 22A. Cowboy behind Harmon at a slight low angle.
- 22B. CU Star of David. Camera tilts and booms down to pink triangle. Will cover Harmon's hand entering frame to rip patch off wall.

Scene 27: UPSTAIRS HALLWAY

(1 Shot)

27A. CU Feet through handrail. Dolly back and pan as Harmon passes Camera.

Scene 16: INT. LOBBY

SAMPLE

(1 Shot)

 16A. High angle Wide from 2nd floor looking down to Harmon. Camera follows his movement to desk, then to stairs.

Scene 26: INT. LOBBY

(2 Shots)

- 26A. Cowboy Harmon, dolly leads down lobby. Harmon moves slightly faster than Camera into a Med.
- 26B. Wide Lobby, dolly in. Harmon enters left of frame, walking slightly faster than Camera.

Scene 28: NAZI OFFICE

(1 Shot)

• 28A. Med. Harmon, dolly leads down office, with empty desks in background.

Scene 18: INT. NAZI OFFICE

(1 Shot)

• 18A. Wide of office, with both of rows of desk symmetrical. Assistant and Harmon enter frame and walk through middle of desks to door at end of hall.

Scene 6: INT. UNDERGROUND BAR

(8 Shots)

- 6A. Wide of bar, recreating photograph. Begins with flash rig.
- 6B. Med. 2-Shot Straussberg and Lover drunk and flirty. Deiter pushes through, dolly back to reveal Young Harmon in profile. Become 2 Shot, Deiter facing camera as he leans on Young Harmon. They exit frame, rack focus back to bar.
- 6C. MCU Deiter at bar, turns to notice Harmon.
- 6D. Med. Couple dancing
- 6F. MCU 2-Shot people laughing, follow as someone leans head back.
- 6E. Med. People drinking, having conversation.
- 6G. MCU Young Harmon, scanning bar, looks toward Deiter.
- 6H. CU Young Harmon lowers camera.

Day Four: Saturday, October 31st - Call Time 9:00am - 9:00pm

Scene 3: INT. HARMON'S APARTMENT

(2 Shots)

- 3A. Wide of Apartment, Harmon enters, silhouetted by hall light. Crosses to bed, camera pans as dolly pushes in, following hands as he places clothes on bed. Pan back as he turns to face mirror, with Harmon's reflection in frame. When Harmon turns back, pan with him.
- 3B. CU scars on chest, tilt up to face as buttons cover scar.

Scene 15: INT. HARMON'S APARTMENT (LATER STILL)

(2 Shots)

- 15A. Low angle Full behind Harmon standing before mirror. Slow dolly in.
- 15B. CU Scars on Harmon's back. Camera booms up into MCU OTS on reflection.

Scene 4: INT. HARMON'S APARTMENT, LATER THAT NIGHT

(1 Shot)

4A. Med. Overhead Harmon, rain casting shadow on face.

Scene 5: INT. HARMON'S APARTMENT, MOMENTS LATER

(5 Shots)

- 5A. Wide/Med. 1/4 Harmon's back. Lamp illuminates his hair, silhouetting him.
- 5B. Insert main photograph, panning to follow circling of Straussberg, up to Deiter. After a beat zoom in on Deiter
- 5C. CU Harmon from picture's perspective, covering entire reaction to flashback.
- 5D. Insert full of main photograph, Harmon's fingers slightly in frame.
- 5E. CU Profile Harmon, dolly to follow him throwing his head back after quick flash.

Scene 14: INT. HARMON'S APARTMENT

(1 Shots)

14A. MCU Harmon silhouetted, with photograph in frame.

Scene 23: EXT/INT. HARMON'S APARTMENT

(3 Shots)

- 23A. Low Angle Wide Harmon inside window. Camera dollies in and jibs up to MCU low angle.
- 23B. Med. Harmon, slow dolly in on sewing.
- 23C. ECU needle coming through patch.

Scene 25: INT. HARMON'S APARTMENT

(2 Shots)

- 25A. ECU Buttons, tilting to follow.
- 25B. CU Gun in hand, follow as he puts it in jacket pocket.

Scene 1: INT. HARMON'S APARTMENT

(1 Shot)

 1A. CU on Phone, lamp on opposite side of desk, door out of focus in background. When Harmon answers phone, boom up following cord. Stop at Harmon's face, he's turned 1/4 away. Turns to camera, still left frame and walks out of focus in background.

Scene 24: INT. BATHROOM

(2 Shots)

- 24A. CU Sink basin as hair piles up.
- 24B. CU Harmon's hair as scissors run through.

Scene 2: INT. MOVIE THEATER

(1 Shot)

• 2E. Insert main Photograph

Scene 11: INT. HOUSE OUTSIDE CITY (HARMON SEES)

(1, 1 Shot)

CU of Harmon as rifle pulls away to reveal smashed face.

Day Five: Sunday, November 1st - Call Time 9:00am - 9:00pm

Scene 29: GENERAL'S OFFICE

(4 Shots)

- 29A. Med. General 1/4 back toward the window. He turns into 1/4 front.
- 29B. 29C. Med. Harmon.
- 29C. CU Harmon.
- 29D. CU General.

SAMPLE

Scene 28: NAZI OFFICE

(1 Shot)

28A. Med. Harmon, dolly leads down office, with empty desks in background.

Scene 17: INT. UPSTAIRS HALLWAY

(1 Shot)

• 17A. Wide of Harmon sitting on bench. Soldiers cross frame with lover.

Scene 19: INT. GENERAL'S OFFICE

(4 Shots)

- 19A. Wide profile of office, with General on left of frame, window center, and Harmon on right.
- 19B. MCU Harmon, General steps into OTS
- 19C. Med. OTS on General at window, he steps into MCU.

Scene 20: INT. TORTURE ROOM

(5 Shots)

- 20A. Wide of torture room, Harmon on left of frame and General and Lover on right.
- 20B. MCU of Harmon reacting to both past and present.
- 20C. Cowboy 2-Shot on General and Lover as if from Harmon's POV. General will grab
 knife in shot and raise it to the Lover's throat.
- 20D. ECU knife breaking skin.
- 20E. Wide of torture room, similar to 2B. Quick dolly back as Harmon leaves and slams door. Shot ends with door completely in frame and Harmon crouched in the lower half.

Scene 21: HARMON SEES (TORTURE ROOM)

(5 Shots)

- 21A. CU impact of punch, tilt up to CU Deiter. General steps into dirty single. Will cover up to throat slit.
- 21B. CU General, dirty single (Deiter).
- 21C. Med. Young Harmon. Camera drifts down onto table, showing feet to upper body.
 Camera slightly moves closer on face.
- 21D. CU Young Harmon screaming.
- 21E. MCU Deiter lifeless, tilt down to General as he turns toward camera into CU.

Day Six: Monday, November 2nd - Call Time 9:00am - 9:00pm

Scene 9: EXT. FOREST OUTSIDE CITY

(1 Shot)

9A. Wide of Harmon walking up to house, which takes the left of frame.

Scene 30: INT. TRAIN STATION

(9 Shots)

- 30A. CU Straussberg photograph, dolly out into OTS from Harmon. 48fps
- 30B. Med. 1/4 front Harmon seated looking around with extras in background and passing frame. 48fps
- 30C. Wide Straussberg walking from platform with extras crossing frame. 48fps
- 30D. Med. Straussberg entering from platform. 48 fps
- 30E. CU Harmon almost from Straussberg's perspective, looking up from hat. 48fps
- 30F. Med. Profile 2-shot of Harmon and Straussberg as they walk to each other. Harmon hands Straussberg the folder. Dolly out at end of scene as extras cross frame and Harmon and Straussberg disappear into crowd. Extras will cover frame. Black. 48fps
- 30G. MCU OTS Straussberg from Harmon. 48fps
- · 30H. MCU OTS Harmon from Straussberg. 48fps
- 30J. CU Harmon. 48fps



			Shoot Day# 1 Saturday, October 9, 2010		
Scn #:	13	INT	BEAUTY SUPPLY STORE	Day	5/8
			Akram buys nail polish remover		
			ID: 1, 9		
			Company Move		
Scn #:	3	EXT	Street Corner - Two Weeks Earlier	Day	2/8
			Akram begs for money		
			ID: 1		
		End D	ay# 1 Saturday, October 9, 2010 Total Pages: 7/8		
			Shoot Day# 2 Sunday, October 10, 2010		
Scn #:	8	EXT	SULTAN CAFE - MORNING	Day	4/8
			Kaseem offers Akram the job		
			ID: 1, 6, SAMPLE		
Scn #:	4	EXT	Sultan Cafe	Day	3/8
			Akram walks by the Sultan Cafe		
			ID: 1, 6, 8		
Scn #:	17	EXT	SULTAN CAFE - EVENING	Night	6/8
			Akram calls it off		
			ID: 1, 6, 8		
Scn #:	11	EXT	Sultan Cafe - Late Night	Night	3/8
			Akram receives first payment from Kaseem		
			ID: 1, 6		
		End I	Day# 2 Sunday, October 10, 2010 Total Pages: 2		
			Shoot Day# 3 Monday, October 11, 2010	-	
Scn #:	30	EXT	AIRPORT TARMAC	Day	1 3/8
			Akram and Kaseem sit in helicopter		
			ID: 1, 6		
			Company Move		
Scn #:	28	EXT	AL-BASHIR HOUSE - A FEW DAYS LATER	Day	1/8
			Mina opens mailbox		
			ID: 2		

			Company Move		
Scn #:	23	EXT	PARK - SAME The Girls watch fireworks	Night	2/8
			ID: 2, 3, 4, 5		
_		End Da	y# 3 Monday, October 11, 2010 Total Pages: 1 6/8 1ST UNIT		
			Shoot Day# 4 Friday, October 15, 2010		
Scn #:	27	INT	AL-BASHIR HOUSE - KITCHEN	Day	7/8
			Mina learns about Akram's suicide		
			ID: 2		
Scn #:	29	INT	AL-BASHIR HOUSE - KITCHEN	Day	3/8
			Mina finds gold thread		
			ID: 2		
Scn #:	16	INT	AL-BASHIR HOUSE - KITCHEN	Night	4/8
			The Al-Bashir's eat a good dinner		
			ID: 1, 2, 💽 5 🚺 🖸 🗀		
Scn #:	6	INT	AL-BASHIR HOUSE - KITCHEN - LATER	Night	3/8
			The Al-Bashir's have a meager supper		
			ID: 1, 2, 3, 4, 5		
Scn #:	26	INT	AL-BASHIR HOUSE - GIRL'S BEDROOM	Night	1/8
			Girls toss in sleep as Mina watches		
			ID: 2, 3, 4, 5		
Scn#:	26A	INT	AL-BASHIR HOUSE - PARENTS BEDROOM	Night	1/8
			Mina watches girls toss in sleep		
			ID: 2, 3, 4, 5		
			2ND UNIT		
Scn #:	1	INT	Studio - News Desk - TV Footage	Night	2/8
			Breaking news report		
			ID: 11		

Scn #:	27A	INT	Studio - News Desk - TV Footage	Night	2/8
			Anchor at the News Desk		
			ID: 11		
		End D	ay# 4 Friday, October 15, 2010 Total Pages: 2 7/8		
			Shoot Day # 5 Saturday, October 16, 2010		
Scn #:	7	INT	AL-BASHIR HOUSE - PARENTS BEDROOM- EARLY	Day	2/8
			Akram receives a phone call		
			ID: 1, 2		
Scn #:	20	INT	AL-BASHIR HOUSE - KITCHEN - THE NEXT DAY	Day	1 2/8
	-		Girls are getting ready for fireworks		
			ID: 1, 2, 3, 4, 5		
Scn #:	21	INT	AL-BASHIR HOUSE - LIVING ROOM - LATER	Night	4/8
			Federal agents bust into the Al-Bashir house		
			ID: 1,7SAMPLE		
Scn #:	2	EXT	AL-BASHIR HOUSE	Night	2/8
			Michael Russell's news report		
			ID: 7		
Scn #:	22	EXT	AL-BASHIR HOUSE	Night	2/8
			Michael Russell giving news with Fireworks		
			ID: 7		
		End Da	y# 5 Saturday, October 16, 2010 Total Pages: 2 4/	8	
			Shoot Day# 6 Sunday, October 17, 2010		
Scn #:	12	INT	Used Car Dealership	Day	3/8
			Akram purchases used car		
			ID: 1, 10		
			Company Move		
Scn #:	5	INT	AL-BASHIR HOUSE - LIVING ROOM - A LITTLE LATER	Day	1 4/8
			Mina sews blue jacket, Akram enters		
			ID: 1, 2, 4		

	One	Line	Sch	edule
--	-----	------	-----	-------

Scn #:	14	INT	AL-BASHIR HOUSE - LIVING ROOM Akram brings groceries home	Night	7/8	
			ID: 1, 2, 3			
Scn #:	10	INT	AL-BASHIR HOUSE - LIVING ROOM	Night	6/8	
			Akram tells Mina of job			
			ID: 1, 2			
		End Da	ay#6 Sunday, October 17, 2010 Total Pages: 3 4/8			
			End of Principle Photography			
			STILLS			_
Scn #:	15A	EXT	GAS STATION	Day		
			Akram buys maps			
			ID: 1			
Scn #:	15B	EXT	Store	Day		
			Akram leaves store with cart of hydrogen peroxide			
			SAMPLE			
Scn #:	15C	EXT	STREET CORNER	Day		
			Akram puts supplies in car trunk			
			ID: 1			
			OMITTED SCENES			
Scn #:	18	EXT	AL-BASHIR HOUSE - A LITTLE LATER	Day	4/8	
			Forclosure notice arrives in mail			
			ID: 1, 2, 3, 4, 5			
Scn#:	9	EXT	STREET CORNER	Day	3/8	
			Rude driver passes Akram			
			ID: 1, 12			
Scn #:	24	INT	OMIT	Night	2/8	
			The girls huddle close together in bed			
			ID: 3, 4, 5			
Scn #:	25	INT	OMIT	Night	1/8	
			Mina alone on couch bed	-5:		
			ID: 2			

Scn #: 19

INT

AL-BASHIR HOUSE - LIVING ROOM

Night 2/8

Mina sings Pashto Lullaby

ID: 1,2

SAMPLE

			Sheet		4	1	2	3	22	
			Page Count	1	3/8	2/8	4/8	5/8	1 3/8	
		CHAMPAGNE			Parent's Home) Night	Night	Living Room - In the Corner (on Flor Night 2	Living Room - Middle of the Room Night 3	Night	
	Director	Marcie Mayhorn			s Paren		the Cor	ddle of		
	Producer	Kaitlin Bodfish			(Molity'	E	u- u	₩- ш		
	Assistant Director	Nick Leopold			Bathroom (Molly's 4	Living Room 1	19 Roo	19 Roo	>	
	Script Dated									
Rachel Molly	racter	No SAMP	LE ₁		INT Scs.	Scs	Scs	Scs.	LX SOS	
Patrick Craig Katrina Young Ra	achel		3 4 5 6		6		6	6	5	
Young Mo Drunk Wo Frat Guy	olly oman		8		7	8	8	8		7
Girl 'Molly's M	other									ay #
Two Frat	Guys									End Day #1
		Back	ground Actors				<u> </u>	- X2		
				Scheduled	Molly comforts Rachel.	New Year's Eve Party, 1999	Young Rachel & Molfy weave friendship	The girls await the stroke of midnight as	Rachel leads Molly away from the party	

Molly convinces Rachel to attend a	INT College Bathroom	Night	1 2/8	5
Molly and Rachel argue.	Company Scs. 10	Night	1 5/8	10
Rachel overhears two guys talking abou	ω ¬ INT Party Scs. 17	Night	5/8	17
Rachel talks with Patrick.	EXT Back Porch of Party Scs. 12	Night	1 6/8	12
	End Day #2			
Molly dances with Craig,	INT Main Party Room Scs. 9	Night	1 1/8	9
	D Scs. 11	Night	1/8	11
Rachel makes her way through the	INT Party - Beer Pong Area/Hallway Scs. 13	Night	1/8	13
Rachel leads Patrick through the party.		Night	5/8	23
Rachel goes to find Molty.	INT Hallway Scs. 18	Night	2/8	18
	End Day # <mark>≎</mark>			
Partygoers as Molly and Rachel arrive	INT Party House Entrance	Night	1	6
New Year's Countdown as Rachel looks	INT Hailway Scs. 18A	Night	2/8	24
Mally joins a game of beer pong. Rache		Night	1	8
Rachel talks awkwardly with Patrick	Co Co Co Scs. 9A Scs. 9A	Night	1 1/8	25
Rachel takes a moment to herself in the	INT Bathroom (Party House)	Night	1/8	14
	End Day #4			
Rachel discovers Craig in bed with	Scs. 19	Night	6/8	19
Rachel finds Molly in the hallway.	N INT Hallway Scs. 20	Night	4/8	20
Rachel says goodbye to Patrick.	Scs. 21	Night	4/8	21
Rachel makes her way back into the	Scs. 15	Night	4/8	15

			L	ļ.,	Г
Rachel finds Patrick.		Scs. 16	3/8		16
		End Day #5	-		
Molly discovers Craig at the party.	E: 1	S A S S S S S S S S S S S S S S S S S S	Night 1/8		7
Rachel and Molly arrive at the party.		NT Party House Entrance	Night		26
Rachel makes her way through the		INT Party - Beer Pong Area/Hallway Scs. 13A	Nght 8/9		27
Rachel goes to find Molly.		INT Hallway Scs. 188	Night		28
		End Day #6			
UnScheduled					

\$AMPLE



1533 S. Main Street Winston-Salem, North Carolina 27127

COURSE NAME AND NUMBER: FIM 450

PROD. #: 09F401 PRODUCTION TITLE: DYING FROM HOME

CREW CONTACT LIST

POSITION	NAME	PHONE	E MAIL
	,	PRODUCTION	
Producer	KEENAN JACKSON	703.728.7818	kjackso1@artist.uncsa.edu
Producer			
UPM	Nicholas Hoisington	740.272.0086	nhoising@artist.uncsa.edu
Director	Scott Freije	317.752.6089	sfreije@artist.uncsa.edu
Writer	Nathan Connelly	919.801.4589	nconnell@artist.uncsa.edu
1 st AD	Alex Roth	919.280.6510	aroth1@artist.uncsa.edu
2 nd AD	Kris Bain		kbain@artist.uncsa.edu
2 nd 2 nd AD			
Script Supervisor	Andrew Porter	864.508.2688	aporter2@artist.uncsa.edu
Prod. Coordinator	Amanda Adams	276.224.0955	aadams9@artist.uncsa.edu
Assistant to Producer			
Location Manager	Josh Dove	91 21 9 9	
		CAMERA	
OP	Tony Ziegler	540.355.6247	tziegler@artist.uncsa.edu
Camera Operator	Fillip Penson	201.478.9061	fpenson@artist.uncsa.edu
I st AC	Dylan Conrad	336.407.4352	dconrad@artist.uncsa.edu
2 nd AC	Eli Wallace-Johanson	910.547.6694	ewallacejohans@artist.uncsa.edu
_oader	Will Elder	703.909.2504	welder@artist.uncsa.edu
Still Photographer	Cory Warner	304.888.1720	cwarner@artist.uncsa.edu
Camera Operator	Brighton Linge	504.301.8909	blinge@artist.uncsa.edu
Camera P.A.	Geoff Levey	954.600.6525	glevy@artist.uncsa.edu
		SOUND	
Sound Mixer	Emily Maysilles	770.862.8057	emaysill@artist.uncsa.edu
Boom Operator	Max King	919.602.1685	mking4@artist.uncsa.edu
Utility			
•			
	•	ELECTRICAL	
Gaffer	Chuckie Lewis	704.491.7904	jlewis11@artist.uncsa.edu
Best Boy	Blake Engle	843.813.7879	bengel@artist.uncsa.edu
Electrician	Brandon Clark	919.368.4502	bclarck4@artist.uncsa.edu
Electrician			
Electrician	_		
Electrician			
Electrician			
Generator Operator			
		GRIP	
Key Grip	Drew Vallenti	919.619.8771	avalenti@artist.uncsa.edu
Best Boy	Preller Chambers	843.452.9739	gchamber@artist.uncsa.edu
Dolly Grip	Trevor Metcher	336.473.6104	tmetsche@artist.uncsa.edu
Grip	Dan Santioff	561.512.3699	dsatinof@artist.uncsa.edu
Grip	John Cambell	828.768.0938	jcambe1@artist.uncsa.edu
Grip	John Gambon	120.1 00.000	journou (@artiotationa.oud
Grip	1		
Grip	+		
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CREW CONTACT LIST - page 2

PRODUCTION TITLE:

NAME	PHONE	E MAIL
	ART DEPARTMENT	
Nick McIntyre	704.650.4021	nmictyr@artist.uncsa.edu
Cara Rhodes	252.349.3981	crhodes@artist.uncsa.edu
Aaron Gantt	704.332.6889	agantt@artist.uncsa.edu
John Harvey	313.510.8467	jharvey2@artist.uncsa.edu
Devin Forbes	919.636.1639	dforbes1@artist.uncsa.edu
Shannon Jones	540.589.3178	sjones20@artist.uncsa.edu
Ashley Hardy	704.763.8674	ahardy@artist.uncsa.edu
Jessi Gambi		
	WARDROBE	
Anna Tibbolt	910.992.6310	atibboel@artist.uncsa.edu
Jessica Propoci		
	TRANSPORTATION	
C	ATERING / CRAFT SERVICES	
Alisha Gaskins	336.480.4418	
I	PRODUCTION ASSISTANTS	
Gabbie Lieu	731.431.2942	
Alisha Gaskins	336.480.4418	
	POST PRODUCTION	
Lillian Dawson	919.757.7403	
	Ashley Hardy Jessi Gambi Anna Tibbolt Jessica Propoci Alisha Gaskins Figabbie Lieu Alisha Gaskins	Nick McIntyre

CREW CONTACT LIST - page 3

PRODUCTION TITLE:

POSITION	NAME	PHO	ONE	E MAIL
		ONAL CREW ME		·
2 ND AD	Joey Poach	561.281.1423		jpoach@artist.uncsa.edu
2 ND AD	John Eric Capps	770.630.1878		jcapps@artist.uncsa.edu
2 ND AD	Meghan Cerillo	917.5976815		mcirilio@artist.uncsa.edu
2 ND AD	Meghan Cerillo Chelsea O'Shea	646.479.8223		coshea@artist.uncsa.edu
2 ND AD	Nick Leopold	513.518.4694		nleopold@artist.uncsa.edu
2 ND AD	Will Davis	240.520.3032		wdavis4@artist.uncsa.edu
2 ND AD	Martin Aguilar	336.775.6187		maguilar@artist.uncsa.edu
	Watth Agailai	330.773.0107		maganar @ arriot.arrosa.caa
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1533 S. Main Street Winston-Salem, North Carolina 27127

COURSE NAME AND NUME	COURSE NAME AND NUMBER: FIM 450												
PROD. #: 09F402	PRODUCTION TITLE:	Champagne											
PRODUCER: Kaitlin Bodfis	h	DIRECTOR:	Marcie Mayhorn										

CAST CONTACT LIST

CHARACTER NAME	NAME	TELEPHONE NUMBER
Rachel	Rebecca Wolf	336.317.2479
Molly	Sasha Morfaw	336.480.8559
Patrick	Jared Thompson	704.771.6032
Craig	Dre Woller Marion Griff	814.720.6386
Katrina	M. T. on T	651.343.0016
Rachel's Mom	Teresa Grasty	704.506.0130
Young Rachel	Tara-Nicole Azarian	704.491.2210
Young Molly	Tyra Watts	704.713.5665



1533 S. Main Street Winston-Salem, North Carolina 27127

CALL SHEET

Pro	duction Ti	tle: Pink T	riangle														
Day	of Week:	Friday			Date:	10/23	/09		Day:	1	C)f	6		Call Tir	ne: 12:00pm	
		Name				Telep	hone										
DIR	ECTOR	Ryan Jeffe	ery Davis			919-601-6872							PRODUCTION # 09F405				
PRO	DDUCER	Chriss Ba	rkley			717-592-0450							SHUTTLE CALL: 11:30am				
	DDUCER												SET CALL 12:00pm				
UPN													1 ST N	6:00pm			
1 ST		Alex Roth				919-2	80-6510	0					WRA				
	AGER	Lindsay T				704 - 3	302 - 56	12					WEATHER: High - 76°Fahrenheit				
	PHONE	Chriss Ba					592 - 045								°Fahrenhei	l	
	CATION AD		830 South										PM S	Shov	vers		
	PRESS ANI			-			tist Hospital - 131 Miller St., Winston-Salem, NC										
NEA	REST MEI	DICAL FAC	CILITY	33	6 - 716	- 8200											
SET							SCENE		CAST		D		PAGI	E		LOCATION	
Int. House Outside the City						10			1			-	5/8		830 S. Bro		
Int. House Outside the City (PAST)						11			2, 3, 5		1	1	1	-	830 S. Bro	oad St.	
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	T						NA A L	ELID						$\frac{1}{1}$			
		CAST		P	ART OF	MAKEUP CALL			SET CALI	L	SCENES					REMARKS	
1	Jon Parke			Harm		12:00pm 12:30pm 10								\perp			
2	Bill Moser				Colonel				9:10pm		11			_			
3	Davis Albe	ershardt		Deiter	r	5:30pm 6:00pm 1					11			_			
4	lan Darka	- Davida		Valla	- U						4.4			+			
5 6	Jon Parke	bouglas	-	Young	g Harmo	on					11			+			
7									1	-				+			
8														+			
9										_				1			
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	ΓA	MOSPHE	RE AND ST	II GNA	NS			SE	TCALL			SPECIAL INSTRUCTIONS					
2 Off	ficers						9:	:10pm			Clo	sed	set - pa	artia	l nudity - 5	shots	
										_							
										_					_		
						4 D	VANCE	- CHO	OTING NOT								
	DAY & DA	TE			SET	AD	VAINCE	300	OTING NOT SCENES		D/N	PA	GES			LOCATION	
Sund	day, Oct. 25	, 2009	Int. Movie	Theater	r				2		D	1.5			rawford H	all	
			Ext. Field						7. 8		D	2/8					
Mono	day. Oct. 26,	2009	Upstairs F	lallway	'				17, 22, 27		D	5/8		M	lillenium C	enter	
												<u></u>					
Hea	d of Producti	on			Produc	tion Co	ordinato	Г				Assi	stant De	ean	of Product	ion	
770	-1322 (offic	e) or 403-	7269 (cell)		734-28	835 (office)					770	-1335	(off	ice) or 409	9-8849 (cell)	
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				2							THE REAL PROPERTY.						
1 st A	\D				Proc	lucer						UF	M				
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POSITION	NAME	CALL
	PRODUCTION	
Producer	Chriss Barkley	12:00pm
Producer		
UPM		
Director	Ryan Davis	12:00pm
1°¹ AD	Alex Roth	12:00pm
2 nd AD	Michael Fry	12:00pm
2 nd 2 nd AD	Emma Vanhalsem	12;00pm
Script Supervisor	Daniel DePaola	12:00pm
Prod. Coordinator	Sean Francis	12:00pm
Assistant to Producer	Shakim Coleman	12:00pm
Location Manager	Lindsay Thompson	12:00pm
Prod. Coordinator	Josh Dove	12:00pm
2 nd AD	Meghan Cirillo	12:00pm
2 nd AD	Warren Smith	12:00pm
	CAMERA	
DP	Chuckie Lewis	12:00pm
Camera Operator	David Leb	12:00pm
1 ⁵¹ AC	Luaren Goodnight	1 400
2 nd AC	Drew Valenti	12.00p
Loader		
Still Photographer	Saul McSween	12:00pm
Camera PA	Brittní Moore	12:00pm
	SOUND	
Sound Mixer	Patrick Farrell	12:00pm
Boom Operator	Hannah Smith	12:00pm
Utility		727,7 5 5 11
Sound Mixer	Emily Maysilles	12:00pm
Codita Mixor	anny mayames	12.00pm
	EL ECTRICAL	
0-#	ELECTRICAL Toulon Control	12:00pm
Gaffer	Dylan Conrad	12:00pm
Best Boy	Spencer Goodall	12:00pm
Electrician	Blake Engel	12:00pm
Electrician	Preller Chambers	12:00pm
Electrician	Dan Satinoff	12:00pm
Electrician	Ronnie Nelson	12:00pm
Electrician		
Generator Operator		
	GRIP	
Key Grip	Tony Ziegler	12:00pm
Best Boy	Eli Wallace	12:00pm
Dolly Grip	Trevor Metscher	12:00pm
Grip	Andrew Nelson	12:00pm
Grip	John Campbell	12:00pm
Grip	Brandon Clark	12:00pm
Grip	Devin Forbes	12:00pm
Grip	Cory Ring	12:00pm
	Jordan Lang	12:00pm
Grip	Jordan Lang	12.00pm
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POSITION	NAME	CALL
POSITION	ART DEPARTMENT	CALL
Prod. Designer	Lindsay Senior	12:00pm
Art Director	Amanda Cornell	12:00pm
Set Decorator		
Set Dresser		
Set Dresser		
Art Director	Meredith Hannah	12:00pm
Prop Master		
Assistant Props	James Burns	12:00pm
Greensman		
	-	
	MAKEUP / HAIR	
Makeup/Hair	Tiffany Bollick	12:00pm
n ke p/Hair	Jessica Gambi	12:00pm
Assis ant Ma sup		
SP/FX makeup		
·		
		_
	WARDROBE	
Wardrobe Supervisor	Sam Gay	12:00pm
Costumer	Taylor Sommers	12:00pm
Wardrobe Assistant	Raven Bradlev	12:00pm
Wardrobe Assistant	Rachel Fowler	12:00pm
Wardrobe Assistant	Elijah Allred	12:00рт
Wardrobe Assistant	Sam Pennington	12:00pm
	TRANSPORTATION	
Grip Truck	TRANSPORTATION	
Camera Truck		
Pickup		
Crew Van		
Crew Van		
Crew Van Generator		
Crew Van Generator		
Generator	FRING / CRAFT SEDVICE	
Generator	ERING / CRAFT SERVICE	ES
CAT Caterer	ERING / CRAFT SERVICE	ES
Generator	ERING / CRAFT SERVICE	ES
CAT Caterer	ERING / CRAFT SERVICE	ES
CAT Caterer	ERING / CRAFT SERVICI	ES .
CAT Caterer Craft Services		
CAT Caterer Craft Services	ERING / CRAFT SERVICE	
CAT Caterer Craft Services PR Production Assistant		
CAT Caterer Craft Services PR Production Assistant Production Assistant		
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CAT Caterer Craft Services PR Production Assistant Production Assistant Production Assistant		



1533 S. Main Street Winston-Salem, North Carolina 27127

CALL SHEET

Production	n Title	e: Pink T	riangle			•										
Day of We	eek: S	Sunday			Date:	10/25/09			Day:	2	C)f	6		Call Tim	e: 6:00am
		Name				Telephone										
DIRECTOR	7 1	Ryan Jeffe	ry Davis			919-601-6872							PRODUCTION # 09F405			
PRODUCE	R	Chriss Bar	kley			717-592-0	0450					SHUTTLE CALL: N/A				N/A
PRODUCE	R												SET			6:00am
UPM													1 ST M	1EAL	.:	12:00pm
1 ST AD	/	Alex Roth				919-280-6	3510						WRA	P:	6:00pm	
LOC. MANAGER		_indsay Th				704 - 302							WEA	Fahrenheit - High		
SET PHON		Chriss Bar				717-592-0									eit - Low	
LOCATION				Hall		A. 4215 Old							Partly	Clou	udy	
ADDRESS	AND	TELEPH	ONE OF			ptist Hospita	al - 131 M	filler S	St., Wins	ton-S	alem. N	1C.				
NEAREST	MED	ICAL FAC	ILITY		336 - 716	- 8200										
		SET	I .			SCE	ENE		CAST		D	/N	PAGE			LOCATION
Int. Movie T	heate	r				2		1, 2)	1 5/8		Crawford H	Hall
Ext. Road C				rnoo	n	7		1)	1/8	4	1215 Old Le	exington
Ext. Field O	utside	the City -	Later			8		1			[)	1/8	4	215 Old Le	exington
							$\Lambda \Lambda$									
		CAST			PART		1, K V J		ET CAL		97	CEN	FS			REMARKS
							CALL			-	2, 7, 8, 9					CLWATTO
		Douglas			rmon	0.0	<i>y</i> oam		15am			, 9				
2 Bill M	oser			l n	e Colone	6:00am 6:15am 2				2						
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			RE AND ST	ANI	INS			ET C	ALL		SPECIAL INSTRUCTIONS Set call will be at Crawford Hall					
5 Extras - M	iovie	neater					6:15an	1			Se	t cai	i wiii be a	at Cr	awioid Ha	<u> </u>
_						ΔΠ\/ΛΙ	NCE SH	ידהח	NG NOT	TFS.						
DAY	& DAT	ΓE			SET				SCENES		D/N	P.	AGES		L	OCATION
Monday, Oc			Int. Upsta	irs F	lallway				22, 27		D	5/8	3	Mil	lenium Cei	nter
			Int. Lobby	- Na	ızi Headqı	iarters		16,	26		D	5/8	}	Mil	lenium Cei	nter
			Int. Nazi C					18,	28		D	2/8	3	Mil	lenium Cei	nter
			Int. Under	groui	nd Bar			6			N	3/8	}	Mil	lenium Cei	nter
Head of Pro	ductio	n			Produ	ction Coordi	nator					Ass	istant De	an of	f Productic	on
770-1322 (7269 (00/1)		-	2835 (offic										-8849 (<i>cell</i>)
110-1322 (Jince	, or 4 00-1	200 (0611)		, 07-		<u> </u>					- 1	, ,000 (Jino		
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1 st AD Pro						Producer					UPM					

PRODUCTION Producer Producer UPM Director 1*I AD 2** AD Carrier Supervisor Prod. Coordinator Location Manager 2** AD Meghan Cirillo 2** AD Meghan Cirillo Camera Operator 1*I AC Loader Stall McSween Christs Barkley Ryan Davis Ryan Davis Alex Roth Alex Roth Alex Roth Alex Roth Emma Vanhalsem Daniel DePaola Emma Vanhalsem Sean Francis Shakim Coleman Lindsay Thompson Josh Dove Meghan Cirillo CAMERA DP Chuckie Lewis Camera Operator David Leb 1*I AC Lauren Goodnight Loader Still Photographer Saul McSween	6:00am
Producer UPM Director Ryan Davis 1st AD Alex Roth 2rd AD Michael Fry Emma Vanhalsem Script Supervisor Prod. Coordinator Assistant to Producer Location Manager Prod. Coordinator Josh Dove 2nd AD Meghan Cirillo 2rd AD Warren Smith CAMERA DP Chuckie Lewis Camera Operator Drew Valenti Loader	6:00am
UPM Director Ryan Davis 1st AD Alex Roth 2nd AD Michael Fry 2nd 2nd AD Script Supervisor Prod. Coordinator Assistant to Producer Location Manager Prod. Coordinator Josh Dove 2nd AD Meghan Cirillo 2nd AD Warren Smith CAMERA DP Camera Operator David Leb 1st AC Loader Ryan Davis Emma Vanhalsem Daniel DePaola Peancis Shakim Coleman Lindsay Thompson Josh Dove Meghan Cirillo CAMERA DP Chuckie Lewis Camera Operator David Leb Lauren Goodnight 2nd AC Drew Valenti	6:00am
Director Ryan Davis 1st AD Alex Roth 2nd AD Michael Fry 2nd 2nd AD Emma Vanhalsem Script Supervisor Daniel DePaola Prod. Coordinator Sean Francis Assistant to Producer Shakim Coleman Location Manager Lindsay Thompson Prod. Coordinator Josh Dove 2nd AD Meghan Cirillo 2nd AD Warren Smith CAMERA DP Chuckie Lewis Camera Operator David Leb 1st AC Lauren Goodnight 2nd AC Drew Valenti Loader	6:00am
1 ¹¹ AD Alex Roth 2 nd AD Michael Fry 2 nd 2 nd AD Emma Vanhalsem 2 nd 2 nd AD Emma Vanhalsem Prod. Coordinator Sean Francis Assistant to Producer Shakim Coleman Location Manager Lindsay Thompson Prod. Coordinator Josh Dove 2nd AD Meghan Cirillo 2 nd AD Warren Smith CAMERA DP Chuckie Lewis Camera Operator David Leb 1 nd AC Lauren Goodnight 2 nd AC Drew Valenti	6:00am
2 nd AD Michael Fry 2 nd 2 nd AD Emma Vanhalsem Script Supervisor Daniel DePaola Prod. Coordinator Sean Francis Assistant to Producer Shakim Coleman Location Manager Lindsay Thompson Prod. Coordinator Josh Dove 2nd AD Meghan Cirillo 2 nd AD Warren Smith CAMERA DP Chuckie Lewis Camera Operator David Leb 1" AC Lauren Goodnight 2 nd AC Drew Valenti Loader	6:00am
2 nd 2 nd AD Script Supervisor Prod. Coordinator Assistant to Producer Location Manager Prod. Coordinator Josh Dove 2nd AD Warren Smith CAMERA DP Camera Operator 1" AC Loader Emma Vanhalsem Sean Francis Shakim Coleman Lindsay Thompson Josh Dove Warren Smith CAMERA Dr Camera Operator Lauren Goodnight Drew Valenti	6:00am 6:00am 6:00am 6:00am 6:00am 6:00am 6:00am 6:00am 6:00am
Script Supervisor Prod. Coordinator Sean Francis Assistant to Producer Location Manager Prod. Coordinator Josh Dove 2nd AD Warren Smith CAMERA DP Camera Operator David Leb Lauren Goodnight 2nd AC Drew Valenti	6:00am 6:00am 6:00am 6:00am 6:00am 6:00am 6:00am 6:00am
Prod. Coordinator Sean Francis Assistant to Producer Lindsay Thompson Prod. Coordinator Josh Dove 2nd AD Meghan Cirillo Warren Smith CAMERA DP Camera Operator David Leb Lauren Goodnight 2nd AC Drew Valenti	6:00am 6:00am 6:00am 6:00am 6:00am 6:00am 6:00am
Prod. Coordinator Assistant to Producer Location Manager Prod. Coordinator Josh Dove 2nd AD Meghan Cirillo 2nd AD Warren Smith CAMERA DP Camera Operator 1" AC Loader Loader Sean Francis Shakim Coleman Lindsay Thompson Meghan Cirillo Warren Smith CAMERA Chuckie Lewis Lauren Goodnight Drew Valenti	6:00am 6:00am 6:00am 6:00am 6:00am 6:00am 6:00am
Assistant to Producer Location Manager Prod. Coordinator 2nd AD Meghan Cirillo Warren Smith CAMERA DP Camera Operator 1" AC Loader Lindsay Thompson Meghan Cirillo Warren Smith CAMERA David Lewis Lauren Goodnight Drew Valenti	6:00am 6:00am 6:00am 6:00am 6:00am 6:00am 6:00am
Location Manager Prod. Coordinator Josh Dove 2nd AD Meghan Cirillo 2nd AD Warren Smith CAMERA DP Camera Operator David Leb 11 AC Lauren Goodnight 2nd AC Loader	6:00am 6:00am 6:00am 6:00am 6:00am 6:00am
Prod. Coordinator 2nd AD Meghan Cirillo 2nd AD Warren Smith CAMERA DP Chuckie Lewis David Leb 1" AC Lauren Goodnight 2nd AC Drew Valenti Loader	6:00am 6:00am 6:00am 6:00am 6:00am 6:00am
2nd AD Meghan Cirillo 2nd AD Warren Smith CAMERA DP Chuckie Lewis Camera Operator David Leb 1nd AC Lauren Goodnight 2nd AC Drew Valenti Loader	6:00am 6:00am 6:00am 6:00am 6:00a
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Camera Operator David Leb Lauren Goodnight Part AC Drew Valenti Doder	6:00am
AC Lauren Goodnight Prof AC Drew Valenti Loader	(*************************************
2 nd AC Drew Valenti Loader	
Loader	
Still Photographer Saul McSween	6.00am
Camera PA Brittni Moore	6:00am
SOUND	<u> </u>
Sound Mixer Patrick Farrell	6:00am
Boom Operator Hannah Smith	6:00am
Itility	
Sound Mixer Emily Maysilles	6:00am
ELECTRICA	
Gaffer Dylan Conrad	6:00am
	6:00am
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Blake Engel	6:00am
Preller Chambers	6:00am
lectrician Dan Satinoff	6:00am
Electrician Ronnie Nelson	6:00am
lectricien	
Senerator Operator	
GRIP	
Key Grip Tony Ziegler	6:00am
	6:00am
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Dolly Grip Trevor Metscher	6:00am
Grip Andrew Nelson	6;00am
Grip John Campbell	6:00am
Brandon Clark	6:00am
Grip Devin Forbes	6:00am
irip Cory Ring	6;00am
Grip Jordan Lang	6:00am
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POSITION	NAME	CALL
	ART DEPARTMENT	
Prod. Designer	Lindsay Senior	6:00am
Art Director	Amanda Cornell	6:00am
Set Decorator		
Set Dresser		
Set Dresser		
Art Director	Meredith Hannah	6:00am
Prop Master		
Assistant Props	James Burns	6:00am
Greensman		-
	MAKEUD / HAID	
Makaun/Hair	MAKEUP / HAIR Titfany Bollick	6:00am
Makeup/Hair	Jessica Gambi	
k ip/Hair	Jessica Gambi	6:00am
Assi ant Ma eup		
SP/FX Makeup		ļ
	WARDROBE	'
Wardrobe Supervisor	Sam Gay	6:00am
Costumer	Taylor Sommers	6:00am
Wardrobe Assistant	Raven Bradley	6:00am
Wardrobe Assistant	Rachel Fowler	6:00am
	Elijah Allred	6:00am
Wardrobe Assistant		
Wardrobe Assistant	Sam Pennington	6:00am
	TRANSPORTATION	
Grip Truck		
Camera Truck		
Pickup		
Crew Van		
Crew Van		
Generator		
	DING LOD LET CED TO	
	RING / CRAFT SERVICES	>
Caterer		
Craft Services		
PRO	DUCTION ASSISTANTS	
Production Assistant		
Production Assistant	-	
	-	
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1533 S. Main Street Winston-Salem, North Carolina 27127

CALL SHEET

								OIILL I							
Pro	duction Ti	tle: Pink T	riangle												
Day	of Week:	Monday			Date:	10/26/0	9	Day:	3	Of	6		Call Tim	e: 11:00am	
		Name				Teleph									
DIRI	ECTOR	Ryan J. Da	avis			919-601-6872						PRODUCTION # 09F405			
	DUCER	Chriss Bar				717-592	2-0450					SHUTTLE CALL: 10:30am			
PRODUCER												T C		11:00am	
UPN												ME		5:00pm	
1 ST /		Alex Roth	·		919-280)-6510					AP:		11:00pm		
LOC.	AGER	Lindsay Th	nompson		704 - 30								Fahrenheit High		
	PHONE	Chriss Bar				717-592	2-0450						enheit - Low		
	ATION AD			Can				em NC							
		D TELEPH					5 th St., Winston-Salem, NC Few Showers tist Hospital - 131 Miller St., Winston-Salem, NC								
				-			pilai - 131	Willer St., VVII	151011-	Jaiem,					
NEA	KEST ME	DICAL FAC			336 - 716										
		SE	Γ				ENE	CAST		D/N		3E		LOCATION	
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		i Headquart	ers			16, 26		1		D	5/8		Millenium (
	lazi Office					18, 28	3	1		D	2/8		Millenium (
Int. L	Indergroun	d Bar				6		3, 4, 5, 6		N	3/8		Millenium (Center	
					($ V_{I}$								
		CAST			PART	SET ALL				SCENES			REMARKS		
1	Jon Parke	er Douglas		Hai	rmon	11:00am 11:20am All scei				II scene	es	7			
2															
3	Davis Albe	ershardt		Dei	ter		:45pm	6:00pm	6	_					
4	Chesley Po			Lov		TBD TBD 17.6									
5		er Douglas			ung Harmo										
6	Kevin Johi	-			deric	5:45pm 6:00pm			6						
7															
8															
9															
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		ı. Nazi Head			-				\dashv		,		/		
	ras - Int. Naz		4											-	
		nderground B	ar						\dashv						
	01					ADV	ANCE SH	DOTING NOT	ES						
	DAY & DA	ATE			SET	_		SCENES		D/N	PAGES		L	OCATION	
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	d of Product					ction Coor							of Production		
770	-1322 (offic	ce) or 403-7	7269 (<i>cell</i>)		734-2	.835 (<i>off</i>	ice)			7	70-133	5 (of	fice) or 409-	-88 4 9 (cell)	
							. <u>.</u>								
1 ^{\$1} A	. n		· · · · · · · · · · · · · · · ·		J L	ducer					UPM			<u></u> ,	
	11/					uuuci					OI IVI				

POSITION	NAME	CALL
	PRODUCTION	
Producer	Chriss Barkley	11:00am
Producer		
UPM:		
Director	Ryan Davis	11:00am
1 ^{s1} AD	Alex Roth	11:00am
2 nd AD	Michael Fry	11:00am
2 nd 2 nd AD	Emma Vanhalsem	11:00am
Script Supervisor	Daniel DePaola	11:00am
Prod. Coordinator	Sean Francis	11:00am
Assistant to Producer	Shakim Coleman	11:00am
Location Manager	Lindsay Thompson	FE:00am
Prod. Coordinator	Josh Dove	11:00am
2 nd AD	Meghan Ciríllo	I1:00am
2 nd AD	Warren Smith	11:00am
	CAMERA	
DP	Chuckie Lewis	11:00am
Camera Operator	David Leb	11:00am
1 ⁴¹ AC	Lauren Goodnight	1.1 mm
2 nd AC	Drew Valenti	l vn
Loader		UM
Still Photographer	Saul McSween	11:00am
Camera PA	Brittni Moore	11:00am
	SOUND	
Sound Mixer	Patrick Farrell	11:00am
	Hannah Smith	11:00am
Boom Operator	rtaniai Siinii	11.00an
Utility	Emily Mayailles	11:00am
Sound Mixer	Emily Maysilles	11:00am
	ELECTRICAL	
Gaffer	Dylan Conrad	11:00am
Best Boy	Spencer Goodall	11:00am
Electrician	Blake Engel	11:00am
Electrician	Preller Chambers	11:00am
Electrician	Dan Satinoff	11:00am
Electrician	Ronnie Nelson	11:00am
Electrician		
Generator Operator		
	1	
	ODID	
	GRIP	
	Tony Zirgler	11:00am
Best Boy	Tony Zirgler Eli Wallace	11:00am
Best Boy	Tony Zirgler Eli Wallace Trevor Metscher	11:00am 11:00am
Best Boy Dolly Grip	Tony Zirgler Eli Wallace	11:00am 11:00am 11:00am
Best Boy Dolly Grip Grip	Tony Zirgler Eli Wallace Trevor Metscher	11:00am 11:00am
Best Boy Dolly Grip Grip Grip	Tony Zirgler Eli Wallace Trevor Metscher Andrew Nelson	11:00am 11:00am 11:00am
Best Boy Dolly Grip Grip Grip Grip	Tony Zirgler Eli Wallace Trevor Metscher Andrew Nelson John Campbell	11:00am 11:00am 11:00am 11:00am
Best Boy Dolly Grip Grip Grip Grip Grip	Tony Zirgler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke	11:00am 11:00am 11:00am 11:00am 11:00am
Best Boy Dolly Grip Grip Grip Grip Grip Grip Grip Grip	Tony Zirgler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes	11:00am 11:00am 11:00am 11:00am 11:00am
Best Boy Dolly Grip Grip Grip Grip Grip Grip Grip Grip	Tony Zirgler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	11:00am 11:00am 11:00am 11:00am 11:00am 11:00am
Best Boy Dolly Grip Grip Grip Grip Grip Grip Grip Grip	Tony Zirgler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	11:00am 11:00am 11:00am 11:00am 11:00am 11:00am
Best Boy Dolly Grip Grip Grip Grip Grip Grip Grip	Tony Zirgler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	11:00am 11:00am 11:00am 11:00am 11:00am 11:00am
Best Boy Dolly Grip Grip Grip Grip Grip Grip Grip	Tony Zirgler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	11:00am 11:00am 11:00am 11:00am 11:00am 11:00am
Best Boy Dolly Grip Grip Grip Grip Grip Grip Grip	Tony Zirgler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	11:00am 11:00am 11:00am 11:00am 11:00am 11:00am
Best Boy Dolly Grip Grip Grip Grip Grip Grip Grip Grip	Tony Zirgler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	11:00am 11:00am 11:00am 11:00am 11:00am 11:00am
Key Grip Best Boy Dolly Grip Grip Grip Grip Grip Grip Grip Grip	Tony Zirgler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	11:00am 11:00am 11:00am 11:00am 11:00am 11:00am

POSITION	NAME	
POSITION	NAME ART DEPARTMENT	CALL
Prod. Designer	Lindsay Senior	11:00am
Art Director	Amanda Cornell	[1:00am
Set Decorator	/ diffalled Cornell	11.00411
Set Dresser	-	
Set Dresser		
Art Director	Meredith Hannah	11:00am
711 011 00101		
Prop Master	-	
Assistant Props	James Burns	11:00am
Greensman		
	-	
	MAKEUP / HAIR	
Makeup/Hair	Tiffany Bollick	11:00am
Mak up/Hair	Jessica Gambi	11:00am
ssi tant Ma		
SP/F		
	WARDROBE	
Wardrobe Supervisor	Sam Gay	11:00am
Costumer	Taylor Sommers	11:00am
Wardrobe Assistant	Raven Bradley	11;00am
Wardrobe Assistant	Rachel Fowler	11:00am
Wardrobe Assistant	Elijah Allred	11:00am
Wardrobe Assistant	Sam Pennington	11:00am
	TRANSPORTATION	
Grip Truck		
Camera Truck	-	
Pickup		
Crew Van	-	
Crew Van		
Generator		
	_	
CAT	ERING / CRAFT SERVICE	CES
Caterer		
Craft Services		
PR	ODUCTION ASSISTANT	rs
Production Assistant		



SCHOOL OF FILMMAKING

1533 S. Main Street Winston-Salem, North Carolina 27127

CALL SHEET

Production Ti	tle: Pink 1	Triangle											
Day of Week:	: Saturday Date:			: 10/31/09		Day:	4	С	of 6	5	Call Tim	ie: 9:00am	
	Name			Telephone									
DIRECTOR	Ryan J. D	avis		919-601-6	3872					PROD	UCTION#	09F405	
PRODUCER	Chriss Ba	rkłey		717-592-0	0450					SHUTT	ΓLE CALL:	N/A	
PRODUCER	-								7	SET C	ALL	9:00am	
UPM										1 ST ME		3:00pm	
1 ST AD	Alex Roth			919-280-6	3510				⊣ ⊢	WRAP		9:00pm	
LOC. MANAGER	Lindsay T	hompson							\dashv \vdash	WEAT		° - High	
SET PHONE	Chriss Ba	rkley		717-592-0	0450				7	61° - Lo	w		
LOCATION AD	DRESS:	Stage 6								Mostly	Cloudy		
ADDRESS ANI			WFU B	aptist Hospita	al - 131 Mi	ller St., Winst	on-S	Salem, N					
NEAREST MEI				6 - 8200									
			71		N/F		-		'A.	2405	1		
Int. Harmon's Ap	SE			SCE All Scer		CAST 1		D/		1/8	Stage 6	LOCATION	
Int. Bathroom	partifient			24	165	1		D		<u>176</u> 18			
Int. Movie Theate				24						5/8	Stage 6		
					HW		-			5/6	Stage 6		
Int. House Outsi	ide City							L.	, 1		Stage 6		
	CAST		PART		IAKEUP CALL	SET CAL	L	SC	ENES	REMARKS		REMARKS	
1 Jon Parke	er Douglas		Harmon		00am	9:00am		All sce	nes				
2													
3													
4													
5													
6													
7													
8													
9													
ΑT	TMOSPHEI	RE AND ST	AND INS		SE	T CALL				SPE	CIAL INSTR	UCTIONS	
								Day	Day Light Savings starts tonight!!!!				
											an hour at		
					CE SHO	OTING NOT	ES						
DAY & DATE SET		Γ		SCENES		D/N	PAG			OCATION			
Sunday, Nov. 1, 2009 Int. Colonel's Office				29, 19		D	1 2/8		Millenium Ce				
		Int. Tortur				20		D	4/8		Millenium Ce		
			Room (Past)			21		D	6/8		Millenium Ce		
Monday, Nov. 2,	2009	Ext. Forest	Outside of C	ity		9		D	1/8	F	Reynolda Bo	at House	
Head of Producti	ion		Produ	action Coordin	nator				Assista	ant Dear	n of Production	on	
770-1322 (offic	ce) or 403-	7269 (cell)	734-	2835 (office	9)				770-13	335 (of	fice) or 409	-8849 (cell)	
									,				
									<u></u>			· · · · · · · · · · · · · · · · · · ·	
1 st AD			Þr	oducer					UPM	3			

POSITION	NAME	CALL
1 00111014	PRODUCTION	VALL
roducer	Chriss Barkley	9:00am
Producer		
JPM		
irector	Ryan Davis	9;00am
*' AD	Alex Roth	9:00am
ad AD	Warren Smith	9:00am
d 2 nd AD	Einma Van Halsem	9:00am
cript Supervisor	Daniel DePaoloa	9:00am
rod. Coordinator	Sean Franklin	9:00am
ssistant to Producer		
ocation Manager	Lindsay Thompson	9:00am
Prod. Coordinator	Josh Dove	9:00am
	0.44554	
	CAMERA	0:00
P	Chuckie Lewis	9:00am
amera Operator	David Leb	9:00am
* AC	Lauren Goodnight	000an
d AC	Drew Valenti	100a
pader	CaulMcC	0.00
till Photographer	Saul McSween	9:00am
amera PA	Brittni Moore	9:00am
	SOUND	
ound Mixer	Patrick Farrell	9:00am
oom Operator	Jesse Andrews	9:00am
tility	Hannah Smith	9:00am
	ELECTRICAL	· ·
affer	Dylan Conrad	9:00am
est Boy	Spencer Goodall	9:00am
ectrician	Blake Engel	9:00am
ectrician	Preller Chambers	9:00am
ectrician	Dan Satinoff	9:00am
ectrician	Ronnie Nelson	9:00am
lectrician		
enerator Operator		
	GRIP	I
ey Grip	Tony Ziegler	9:00am
ey Gifp		9:00am
est Boy	Eli Wallace	
est Boy	Trevor Metscher	9:00am
est Boy Dily Grip	Trevor Metscher	9:00am 9:00am
est Boy Dily Grip rip	Trevor Metscher Andrew Neison	9:00am
st Boy Ily Grip Ip	Trevor Metscher Andrew Neison John Campbell	9:00am 9:00am
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est Boy olly Grip rip rip rip rip	Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	9:00am 9:00am 9:00am 9:00am 9:00am
	Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes	9:00am 9:00am 9:00am 9:00am
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est Boy Olly Grip rip rip rip rip	Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	9:00am 9:00am 9:00am 9:00am 9:00am
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POSITION	NAME	CALL
	ART DEPARTMENT	
Prod. Designer	Lindsay Senior	9:00am
Art Director	Amanda Cornell	9:00am
Set Decorator		
Set Dresser		
Set Dresser		
Art Director	Meredith Hannah	9:00am
Prop Master	James Burns	9:00am
Assistant Props	James Burns	7.00am
Greensman	<u> </u>	
	MAKEUP / HAIR	
Makeup/Hair	Tiffany Bollick	8:00am
Makeur Makeur	Jessica Gambi	8:00am
ssista		
D/EX Love		
	WARDROBE	
Wardrobe Supervisor	Sam Gay	9:00am
Costumer	Tayler Sommers	8:00am
Wardrobe Assistant	Raven Bradley	9:00am
Wardrobe Assistant	Rachel Fowler	9:00am
Wardrobe Assistant	Elijah Allred	9:00am
Wardrobe Assistant	Sam Pennington	9:00am
	TRANSPORTATION	<u> </u>
Grip Truck		
Camera Truck		
Pickup Crew Van		
Crew Van		
Generator		
Generator		
CAT	ERING / CRAFT SER	VICES
Caterer		
Craft Services		
PR	ODUCTION ASSISTA	NTS
Production Assistant		
		
	 	
	+	



SCHOOL OF FILMMAKING

1533 S. Main Street Winston-Salem, North Carolina 27127

CALL SHEET

Prod	luction Ti	tle: Pink T	riangle											
Day	of Week: Sunday Date: 1			e: 11/1/09 Day: 5 O			Of	6	Call	Time: 9:00am				
		Name	<u> </u>		Telephon	e e								
DIRE	CTOR	Ryan J. Da	avis		919-601-6872					PRODUCTION # 09F405				
PRO	DUCER	Chriss Bar		717-592-0)450				SHU	TTLE CAI	LL: 8:30am			
PRO	DUCER	R								SET	CALL	9:00am		
UPM										1 ST M	IEAL:	3:00pm		
1 ST A	VD	Alex Roth			919-280-6	5510				WRA	P:	9:00pm		
LOC.	GER	Lindsay Th	nompson							WEA.	THER:	65° - High		
	PHONE	Chriss Bar	kley		717-592-0)450				43° - 1	.ow			
LOCA	ATION AD	DRESS:	Millenium	Center						Few S	howers			
ADDI	RESS AN	D TELEPH	ONE OF	WFU Ba	aptist Hospita	l - 131 M	iller St., Winstor	ı-Salem.	, NC					
NEAR	REST ME	DICAL FAC	CILITY	336 - 71	6 - 8200									
		SE ⁻	T		SCE	NE	CAST		D/N	PAGE		LOCATION		
Int. C	olonel's Of	fice			29, 19		1, 2		D 1	1 2/8	Milleni	ium Center		
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					JA	171								
		CAST		PART) -	AKEUP CALL	SET CALL	5	SCENES	3		REMARKS		
1	Jon Parke	er Douglas		Harmon		0am	9:00am	19, 2	0, 29					
2	Bill Moser	•		The Colonel	8:0	0am	9:00am	All S	cenes					
3	Davis Alb	ershardt		Deiter	1:30pm		6:45pm	21	21					
4	Chesley F			Lover	11:00am		12:30pm	20	20					
5	Jon Parke	r Douglas		Young Harm	non			21						
6														
7														
8														
9														
+														
		- MOCDUET	DE AND CT	TAND INC			ET CALL			CDI	CLAL IM	CTRUCTIONS		
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Withita	ay, 1907. 2, .	2007	Ext. Train		Oity		30	D	5/8		215 Depo			
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اللم عاما	of Product	ion		Drad	ıction Coordir	nator			\	lant D	on of Dead	luction		
_		ce) or 403-7	7260 (2010		2835 (<i>office</i>					Assistant Dean of Production 770-1335 (office) or 409-8849 (cell)				
110-	IJZZ (OIIIC	e) or 403-7	209 (Cell)	/34-	ZOSS (OIIICE	7)			//0-1	1000 ((Jince) of	+U9-0049 (CBII)		
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POSITION	NAME	CALL
	PRODUCTION	T
oducer	Chriss Barkley	9:00anı
roducer		
PM		0.00
0irector	Ryan Davis	9:00am
nd AD	Alex Roth	9:00am
nd 2 nd AD	Warren Smith	9:00am
	Emma Van Halsem	9:00am
Script Supervisor	Daniel De Paola	9:00am
rod. Coordinator	Sean Franklin	9:00am
	Shakim Coleman	9:00am
ocation Manager	Lindsay Thompson	9:00am
rod. Coordinator	Josh Dove	9:00am
	CAMERA	Lace
P	Chuckie Lewis	9:00am
amera Operator	David Leb	9:00am
AC	Lauren Goodnight	Z:00ar A
AC	Drew Valenti	10 10
pader		
ill Photographer	Saul McSween	9:00am
mera PA	Brittni Moore	9:00am
	SOUND	
ound Mixer	Patrick Farrell	9:00am
om Operator	Jesse Andrews	9:00am
lity	Hannah Smith	9:00am
	ELECTRICAL	
affer	Dylan Conrad	9:00am
st Boy	Spenver Goodall	9:00am
ctrician	Blake Engel	9:00am
ectrician	Preller Chambers	9:00am
ctrician	Dan Satinoff	9:00am
ectrician	Ronnie Nelson	9:00am
ectrician		
	GRIP	
enerator Operator		9:00am
enerator Operator	GRIP	9:00am 9:00am
enerator Operator ey Grip est Boy	GRIP Tony Ziegler	
ey Grip est Boy olly Grip rip	GRIP Tony Ziegler Eli Wallace	9:00am
enerator Operator ey Grip est Boy olly Grip	GRIP Tony Ziegler Eli Wallace Trevor Metscher	9:00am 9:00am
enerator Operator ey Grip est Boy olly Grip ip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson	9:00am 9:00am 9:00am
ry Grip est Boy bily Grip ip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell	9:00am 9:00am 9:00am 9:00am
y Grip st Boy lip ip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke	9:00am 9:00am 9:00am 9:00am
y Grip st Boy Jlly Grip ip ip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes	9:00am 9:00am 9:00am 9:00am 9:00am
y Grip st Boy Jlly Grip ip ip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	9:00am 9:00am 9:00am 9:00am 9:00am
enerator Operator ey Grip est Boy olly Grip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	9:00am 9:00am 9:00am 9:00am 9:00am
y Grip st Boy Jlly Grip ip ip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	9:00am 9:00am 9:00am 9:00am 9:00am
enerator Operator ery Grip est Boy olly Grip ip ip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	9:00am 9:00am 9:00am 9:00am 9:00am
y Grip st Boy lly Grip p p	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	9:00am 9:00am 9:00am 9:00am 9:00am
y Grip st Boy Jlly Grip ip ip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	9:00am 9:00am 9:00am 9:00am 9:00am

POSITION	NAME	CALL
	ART DEPARTMENT	
Prod. Designer	Lindsay Senior	7:30am
Art Director	Amanada Cornell	7:30am
Set Decorator		
Set Dresser		
Set Dresser		
Art Director	Meredith Hannah	7:30am
Prop Master		
Assistant Props		
	_	
Greensman		
	MAKEUP / HAIR	
Makeup/Hair	Tiftany Bollick	7:30am
Makeu Hair	Jessica Gambi	7:30am
Assista t Makeup		
SP/FX Makeup		
	WARDROBE	
Wardrobe Supervisor	Sam Gay	9:00am
Costumer	Tayler Sommers	9:00am
Wardrobe Assistant	Raven Bradley	9:00anı
Wardrobe Assistant	Rachel Fowler	9:00am
Wardrobe Assistant	Elijah Allred	9:00am
Wardrobe Assistant	Sam Pennington	9:00am
	TRANSPORTATION	
Grip Truck		
Camera Truck		
Pickup		
Crew Van		
Crew Van		
Generator		
CATE	RING / CRAFT SERVICES	3
Caterer		
Craft Services		
PRO	DUCTION ASSISTANTS	
Production Assistant		



SCHOOL OF FILMMAKING

1533 S. Main Street Winston-Salem, North Carolina 27127

CALL SHEET

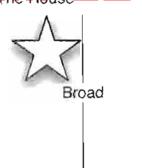
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Production Title: Pink Triangle					· · · · · · · · · · · · · · · · · · ·	77						ıı				
Day	of Week:	Monday			Date:	11/2/09			ay:	6)f	6		Call Time	e: 9:00am
Name Tele						Telephone										
				919-601							PRO	DU	CTION#	09F405		
PRC	DUCER	Chriss Bar	kley			717-592	-0450						SHU	TTL	.E CALL:	8:30am
PRC	DUCER												SET			9:00am
UPN	1												1 ST 1	ΛΕΑ	L:	3:00pm
1 ST /	AD	Alex Roth				919-280	-6510						WRA	P:		9:00pm
LOC.	AGER	Lindsay Th	nompson										WEA	THI	ER: 62°	- High
SET	PHONE	Chriss Bar				717-592							38° -	Low		
	ATION AD		Reynolda	Воа									Sunny	V .		
ADD	RESS AN	D TELEPH	ONE OF		WFU Baj	ptist Hosp	ital - 131 M	liller St.	Winst	on-S	alem, 1	4C				
NEA	REST ME	DICAL FAC	CILITY		336 - 716	5 - 8200										
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								HP		╊						
							717	<u> </u>		طِل						
		CAST			PART O	F	MAKEUP CALL	SE	SET CALL SCE			CEN	NES		R	EMARKS
1	Jon Parke	er Douglas		На	rmon	7	:30am	9:00	am		9, 30					
2																
3																
4																
5																
6	Kevin Joh	inson		Fre	deric	8	:00am	11:0	0am		30					
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30 B	ackground	Extras - Tra	in Station				11:00a	m								
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DAY & DATE SET					SC	ENES	Ī	D/N	P	AGES		L	OCATION			
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Hea	d of Product	ion			Produ	ction Coor	dinator					Ass	sistant De	ean	of Productio	n
770	-1322 (offic	ce) or 40 3-7	7269 (<i>cell</i>)		734-2	2835 (off	ice)					770	D-1335 ((offi	ce) or 409-	-8849 (cell)
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1 st A					┛╘╌	ducer				· · · · · · · · · · · · · · · · · · ·			PM			
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POSITION	NAME	CALL
	PRODUCTION	
roducer	Chriss Barkley	9:00am
roducer		
PM		
rector	Ryan Davis	9;00am
AD	Alex Roth	9:00am
d AD	Michael Fry	9:00am
d 2 nd AD	Emina Van Halsem	9:00am
cript Supervisor	Daniel DePaola	9;00am
rod. Coordinator	Sean Francis	9:00am
ssistant to Producer	Shakim Coleman	9:00am
ocation Manager	Lindsay Thompson	9:00am
rod. Coordinator	Josh Dove	9:00am
	CAMERA	
	Chuckie Lewis	9:00am
amera Operator	David Leb	9:00am
AC	Lauren Goodnight	9:00am 9:00am
nd AC	Drew Valenti	000
	Diew valeitti	(00a)
pader	Caul Ma Caus	
till Photographer	Saul McSween	:00am
amera PA	Brittni Moore	9:00am
	SOUND	I
und Mixer	Patrick Farrell	9:00am
oom Operator	Jesse Andrews	9:00am
ility	Hannah Smith	9;00am
		1,112
	ELECTRICAL	
affer	Dylan Conrad	9:00am
	Spencer Goodall	9:00am
est Boy	Blake Engel	9:00am 9:00am
lectrician	Preller Chambers	
	Prener Chambers	9:00am
	D. C. C. C.	0.00
ectrician	Dan Satinoff	9:00am
ectrician ectrician	Dan Satinoff Ronnie Nelson	9:00am 9:00am
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lectrician lectrician lectrician		
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lectrician lectrician lectrician		
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lectrician lectrician lectrician	Ronnie Nelson	
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lectrician lectrician lectrician enerator Operator	Ronnie Nelson GRIP Tony Ziegler	9:00am 9:00am
lectrician lectrician lectrician enerator Operator	GRIP Tony Ziegler Eli Wallace	9:00am
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lectrician lectrician lectrician lectrician lectrician enerator Operator ey Grip est Boy olly Grip rip	GRIP Tony Ziegler Eli Wallace	9:00am 9:00am 9:00am
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ectrician ectrician ectrician enerator Operator exp Grip est Boy Olly Grip rip rip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes	9:00am 9:00am 9:00am 9:00am 9:00am 9:00am
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ectrician ectrician ectrician ectrician enerator Operator exp Grip est Boy olly Grip rip rip rip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	9:00am 9:00am 9:00am 9:00am 9:00am 9:00am 9:00am 9:00am
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ectrician ectrician ectrician ectrician enerator Operator exp Grip est Boy olly Grip rip rip rip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	9:00am 9:00am 9:00am 9:00am 9:00am 9:00am 9:00am
ectrician ectrician ectrician ectrician y Grip est Boy elly Grip ip	GRIP Tony Ziegler Eli Wallace Trevor Metscher Andrew Nelson John Campbell Brandon Clarke Devin Forbes Cory Ring	9:00am 9:00am 9:00am 9:00am 9:00am 9:00am 9:00am 9:00am

POSITION	NAME	CALL
	ART DEPARTMENT	
Prod. Designer	Lindsay Semor	9:00am
Art Director	Amanda Corenll	9:00am
Set Decorator		
Set Dresser		
Set Dresser		
Art Director	Meredith Hannah	9:00am
		-
Prop Master Assistant Props		-
Assistant Frops	-	
Greensman		
	MAKEUP / HAIR	
Makeup/Hair	Tiffany Bollick	7:30am
Makeup/Hair	Jessica Gambi	7:30am
Assist n makeup		
SP/FX акевр		
	WARDROBE	
Wardrobe Supervisor	Sam Gay	9:00am
Costumer	Tayler Sommers	9:00am
Wardrobe Assistant	Raven Bradlev	9:00am
Wardrobe Assistant	Rachel Fowler	9:00am
Wardrobe Assistant	Elijah Allred	9:00am
Wardrobe Assistant	Sam Pennington	9:00am
	TRANSPORTATION	'
Grip Truck		
Camera Truck		
Pickup		
Crew Van		
Crew Van		
Generator		
		-
CATE	RING / CRAFT SERVICES	3
Caterer	32	
Craft Services		
	DUCTION ASSISTANTS	
Production Assistant		
Production Assistant		
Production Assistant Production Assistant		
Production Assistant Production Assistant		
January Managari		

Pink Triangle Map-Day 1 From UNCSA to Broad St. Interior Friday, October 23rd 12pm - 12am Scenes 10, 11

SAMPLE



Salem Ave. Traffic Circle

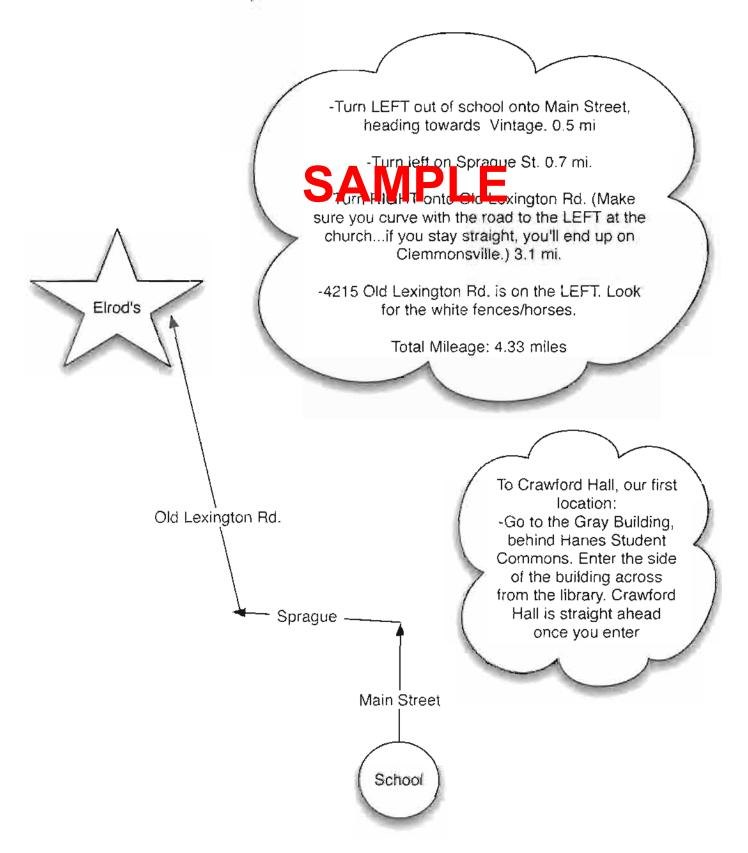
- -Turn RIGHT out of school onto S. Main Street. 0.3 mi.
- -Enter the traffic circle, turning RIGHT onto Salem Ave. 0.2 mi.
- -Turn RIGHT onto Broad St. 0.2 mi.
- -830 S. Broad St. is on the LEFT

Total mileage; 0.80

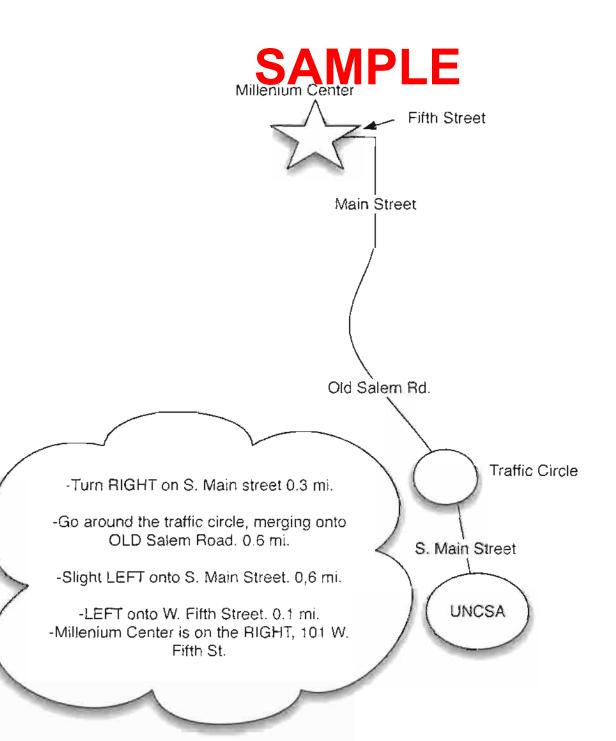
S. Main

UNCSA

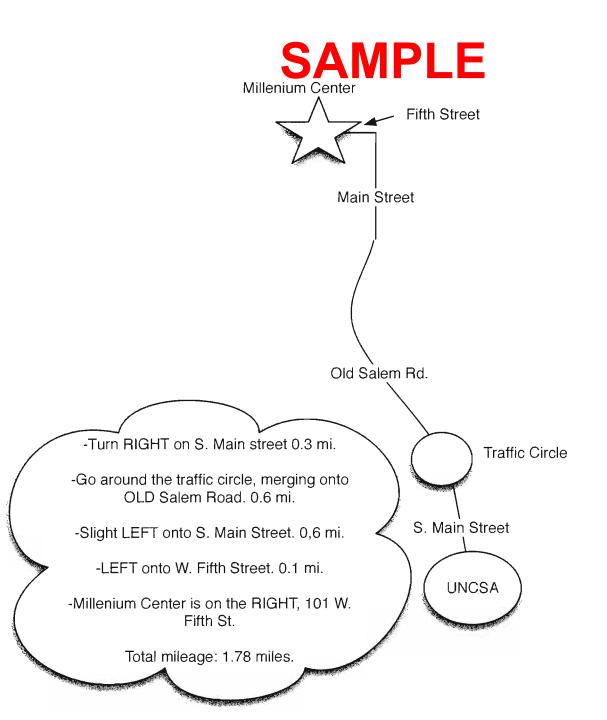
Pink Triangle Map - Day 2 UNCSA to Elrod Place 6am - 6pm



Pink Triangle Map - Day 3 UNCSA to Millenium Center Monday, October 26th 11am - 11pm Scenes 6, 16-18, 22, 26-28



Pink Triangle Map - Day 5 UNCSA to Millenium Center Sunday, November 1st 9am - 9pm



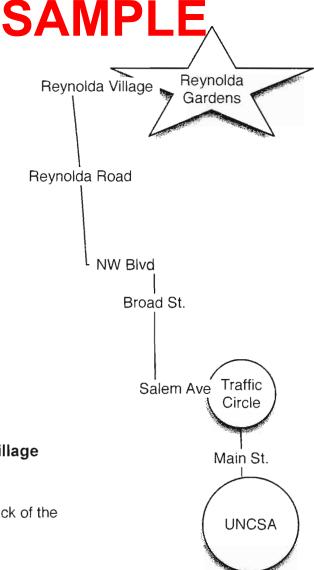
Pink Triangle Map - Day 6 From UNCSA to Reynolda Boathouse Monday, November 2nd 9am - 9pm

Head north on Main St SW toward Doune St. 0.3 mi.

- 2 At the traffic circle, take the 3rd exit onto Salem Ave W. 0.2 mi.
- 3 Turn right at S Broad St. 1.7 . mi.
- 4 Turn left at W Northwest Blvd.
- . 0.2 mi.
- 5 Take the 1st right onto
- . Reynolda Rd NW. 2.2 mi.
- 6 Turn right at Reynolda Village
- 7 Turn left to stay on Reynolda Village

Follow the parking lot around to the back of the shops. Boathouse is on the LEFT.

Total Mileage: 4. 83 miles.



Pink Triangle Map - Day 6 From UNCSA to Train Station Monday, November 2nd 9am - 9pm

SAMPLE

