

THE UNIVERSITY OF NORTH CAROLINA PRESENTS
A SCHOOL OF FILMMAKING PRODUCTION

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SHOOTING DATES:

OCTOBER 23RD, 25TH - 26TH, 31ST, NOVEMBER 2ND

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SAMPLE

1 INT. HARMON'S APARTMENT, GERMANY - WINTER, 1944, DUSK 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.

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.

SAMPLE

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.

(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.

THE COLONEL (CONT'D)

But as always, there are more.

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 INT. HARMON'S APARTMENT - NIGHT 3

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 **SAMPLE** 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 jubilation.

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 chest. Young Harmon waves goodbye to Straussberg, placing his arm around Deiter as they leave.

20 QUICK FLASH 20

A bloodied Deiter hangs in chains.

SAMPLE

5 BACK TO SCENE (HARMON'S OFFICE) 5

Harmon recoils, leaning back. As his breathing slows, he returns to the photograph, staring at Deiter in the corner of the frame.

DISSOLVE 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. Closer.

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. Beyond him, a dilapidated house sits peacefully under a Nazi flag. He surveys the property and heads to the house.

10 INT. HOUSE OUTSIDE THE CITY - CONTINUOUS 10

Dust drifts. The front door nudges open. Harmon steps in, looking around at a cold house, occupied by old furniture and dust.

His fingers graze the grey, decaying walls. He stops, noticing an old chair in the corner.

(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 floor.

SAMPLE

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:

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:

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.

SAMPLE

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:

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.

SAMPLE

20 INT. TORTURE ROOM: NAZI HEADQUARTERS - 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 QUICK 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 the door, lit

SAMPLE

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 HEADQUARTERS - MOMENTS LATER 22

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.

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 from beneath his 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.

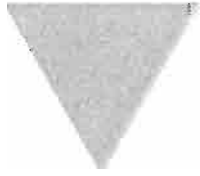
He returns his gaze to Harmon, comprehending.

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. Dolly reach forward and slides 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/ Jon (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

SAMPLE

One Line Schedule

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 Day # 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, 8		

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 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		

One Line Schedule

Company Move

Scn #: 23	EXT	PARK - SAME	Night	2/8
		The Girls watch fireworks		
		ID: 2, 3, 4, 5		

End Day# 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, 3, 4, 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		

One Line Schedule

Scn #: 19

INT

AL-BASHIR HOUSE - LIVING ROOM

Night

2/8

Mina sings Pashto Lullaby

ID: 1, 2

SAMPLE



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
UPM	Nicholas Hoisington	740.272.0086	nhoising@artist.uncsa.edu
Director	Scott Freije	317.752.6089	sfreije@artist.uncsa.edu
Writer	Nathan Connolly	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	919.211.5919	
CAMERA			
DP	Tony Ziegler	540.355.6247	tziegler@artist.uncsa.edu
Camera Operator	Phillip Penson	201.478.9061	fpenson@artist.uncsa.edu
1 st AC	Dylan Conrad	336.407.4352	dconrad@artist.uncsa.edu
2 nd AC	Eli Wallace-Johanson	910.547.6694	ewallacejohans@artist.uncsa.edu
Loader	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			
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			
Grip			
Grip			

CREW CONTACT LIST – page 2

PRODUCTION TITLE: _____

POSITION	NAME	PHONE	E MAIL
ART DEPARTMENT			
Prod. Designer			
Art Director	Nick McIntyre	704.650.4021	nmictyr@artist.uncsa.edu
Set Decorator	Cara Rhodes	252.349.3981	crhodes@artist.uncsa.edu
Set Dresser	Aaron Gantt	704.332.6889	agantt@artist.uncsa.edu
Set Dresser	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
Prop Master			
Assistant Props			
Greensman			
MAKEUP / HAIR			
Makeup/Hair	Ashley Hardy	704.763.8674	ahardy@artist.uncsa.edu
Makeup/Hair	Jessi Gambi		
Assistant Makeup			
SP/FX Makeup			
WARDROBE			
Wardrobe Supervisor	Anna Tibbolt	910.992.6310	atibboel@artist.uncsa.edu
Costumer	Jessica Propoci		
Wardrobe Assistant			
TRANSPORTATION			
Grip Truck			
Camera Truck			
Pickup			
Crew Van			
Crew Van			
Generator			
CATERING / CRAFT SERVICES			
Caterer			
Craft Services	Alisha Gaskins	336.480.4418	
PRODUCTION ASSISTANTS			
Production Assistant	Gabbie Lieu	731.431.2942	
Production Assistant	Alisha Gaskins	336.480.4418	
Production Assistant			
Production Assistant			
Production Assistant			
POST PRODUCTION			
Editor	Lillian Dawson	919.757.7403	
Editor			
Sound Editor			
Sound Editor			
Assistant Editor			
Assistant Editor			

SAMPLE



CALL SHEET

Production Title: Pink Triangle			
Day of Week: Friday	Date: 10/23/09	Day: 1 Of 6	Call Time: 12:00pm

Name	Telephone	PRODUCTION #	09F405
DIRECTOR Ryan Jeffery Davis	919-601-6872	SHUTTLE CALL:	11:30am
PRODUCER Chriss Barkley	717-592-0450	SET CALL	12:00pm
PRODUCER		1 ST MEAL:	6:00pm
UPM		WRAP:	12:00am
1 ST AD Alex Roth	919-280-6510	WEATHER:	High - 76°Fahrenheit
LOC. MANAGER Lindsay Thompson	704 - 302 - 5612	Low - 63°Fahrenheit	
SET PHONE Chriss Barkley	717 - 592 - 0450	PM Showers	
LOCATION ADDRESS:	830 South Broad Street, Winston - Salem, NC		
ADDRESS AND TELEPHONE OF NEAREST MEDICAL FACILITY	WFU Baptist Hospital - 131 Miller St., Winston-Salem, NC 336 - 716 - 8200		

SET	SCENE	CAST	D/N	PAGE	LOCATION
Int. House Outside the City	10	1	N	5/8	830 S. Broad St.
Int. House Outside the City (PAST)	11	2, 3, 5	N	1	830 S. Broad St.

SAMPLE

CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1 Jon Parker Douglas	Harmon	12:00pm	12:30pm	10	
2 Bill Moser	The Colonel	8:45pm	9:10pm	11	
3 Davis Albershardt	Deiter	5:30pm	6:00pm	11	
4					
5 Jon Parker Douglas	Young Harmon			11	
6					
7					
8					
9					

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS
2 Officers	9:10pm	Closed set - partial nudity - 5 shots

ADVANCE SHOOTING NOTES					
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION
Sunday, Oct. 25, 2009	Int. Movie Theater	2	D	1 5/8	Crawford Hall
	Ext. Field	7, 8	D	2/8	
Monday, Oct. 26, 2009	Upstairs Hallway	17, 22, 27	D	5/8	Millenium Center

Head of Production 770-1322 (office) or 403-7269 (cell)	Production Coordinator 734-2835 (office)	Assistant Dean of Production 770-1335 (office) or 409-8849 (cell)
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1 ST AD	Producer	UPM

SPECIFIC CALL TIMES ON BACK

POSITION	NAME	CALL
PRODUCTION		
Producer	Chriss Barkley	12:00pm
Producer		
UPM		
Director	Ryan Davis	12:00pm
1 st 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 st AC	Luaren Goodnight	12:00pm
2 nd AC	Drew Valenti	12:00pm
Loader		
Still Photographer	Saul McSween	12:00pm
Camera PA	Brittini Moore	12:00pm
SOUND		
Sound Mixer	Patrick Farrell	12:00pm
Boom Operator	Hannah Smith	12:00pm
Utility		
Sound Mixer	Emily Maysilies	12:00pm
ELECTRICAL		
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
Grip	Jordan Lang	12:00pm

POSITION	NAME	CALL
ART DEPARTMENT		
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
Makeup/Hair	Jessica Gambi	12:00pm
Assistant Makeup		
SP/FA Makeup		
WARDROBE		
Wardrobe Supervisor	Sam Gay	12:00pm
Costumer	Taylor Sommers	12:00pm
Wardrobe Assistant	Raven Bradley	12:00pm
Wardrobe Assistant	Rachel Fowler	12:00pm
Wardrobe Assistant	Elijah Allred	12:00pm
Wardrobe Assistant	Sam Pennington	12:00pm
TRANSPORTATION		
Grip Truck		
Camera Truck		
Pickup		
Crew Van		
Crew Van		
Generator		
CATERING / CRAFT SERVICES		
Caterer		
Craft Services		
PRODUCTION ASSISTANTS		
Production Assistant		
Production Assistant		
Production Assistant		
Production Assistant		
Production Assistant		

SAMPLE



CALL SHEET

Production Title: Pink Triangle			
Day of Week: Sunday	Date: 10/25/09	Day: 2 Of 6	Call Time: 6:00am

	Name	Telephone	
DIRECTOR	Ryan Jeffery Davis	919-601-6872	PRODUCTION # 09F405
PRODUCER	Chriss Barkley	717-592-0450	SHUTTLE CALL: N/A
PRODUCER			SET CALL 6:00am
UPM			1 ST MEAL: 12:00pm
1 ST AD	Alex Roth	919-280-6510	WRAP: 6:00pm
LOC. MANAGER	Lindsay Thompson	704 - 302 - 5612	WEATHER: 67°Fahrenheit - High
SET PHONE	Chriss Barkley	717-592-0450	44°Fahrenheit - Low
LOCATION ADDRESS:	Crawford Hall at UNCSCA, 4215 Old Lexington		Partly Cloudy
ADDRESS AND TELEPHONE OF NEAREST MEDICAL FACILITY	WFU Baptist Hospital - 131 Miller St., Winston-Salem, NC 336 - 716 - 8200		

SET	SCENE	CAST	D/N	PAGE	LOCATION
Int. Movie Theater	2	1, 2	D	1 5/8	Crawford Hall
Ext. Road Outside the City - Next Afternoon	7	1	D	1/8	4215 Old Lexington
Ext. Field Outside the City - Later	8	1	D	1/8	4215 Old Lexington

SAMPLE

	CAST	PART OF	START CALL	END CALL	SCENES	REMARKS
1	Jon Parker Douglas	Harmon	6:00am	6:15am	2, 7, 8, 9	
2	Bill Moser	The Colonel	6:00am	6:15am	2	
3						
4						
5						
6						
7						
8						
9						

ATMOSPHERE AND STAND INS 5 Extras - Movie Theater	SET CALL 6:15am	SPECIAL INSTRUCTIONS Set call will be at Crawford Hall

ADVANCE SHOOTING NOTES					
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION
Monday, Oct. 26, 2009	Int. Upstairs Hallway	17, 22, 27	D	5/8	Millenium Center
	Int. Lobby - Nazi Headquarters	16, 26	D	5/8	Millenium Center
	Int. Nazi Office	18, 28	D	2/8	Millenium Center
	Int. Underground Bar	6	N	3/8	Millenium Center

Head of Production 770-1322 (office) or 403-7269 (cell)	Production Coordinator 734-2835 (office)	Assistant Dean of Production 770-1335 (office) or 409-8849 (cell)
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1 ST AD	Producer	UPM

SPECIFIC CALL TIMES ON BACK



CALL SHEET

Production Title: Pink Triangle			
Day of Week: Monday	Date: 10/26/09	Day: 3 Of 6	Call Time: 11:00am

	Name	Telephone	
DIRECTOR	Ryan J. Davis	919-601-6872	PRODUCTION # 09F405
PRODUCER	Chriss Barkley	717-592-0450	SHUTTLE CALL: 10:30am
PRODUCER			SET CALL 11:00am
UPM			1 ST MEAL: 5:00pm
1 ST AD	Alex Roth	919-280-6510	WRAP: 11:00pm
LOC. MANAGER	Lindsay Thompson	704 - 302 - 5612	WEATHER: 59° Fahrenheit High
SET PHONE	Chriss Barkley	717-592-0450	50° Fahrenheit - Low
LOCATION ADDRESS:	Millenium Center - 101 W 5 th St. Winston-Salem, NC		Few Showers
ADDRESS AND TELEPHONE OF NEAREST MEDICAL FACILITY	WFU Baptist Hospital - 131 Miller St., Winston-Salem, NC 336 - 716 - 8200		

SET	SCENE	CAST	D/N	PAGE	LOCATION
Int. Upstairs Hallway	17, 22, 27	1, 4	D	5/8	Millenium Center
Int. Lobby - Nazi Headquarters	16, 26	1	D	5/8	Millenium Center
Int. Nazi Office	18, 28	1	D	2/8	Millenium Center
Int. Underground Bar	6	3, 4, 5, 6	N	3/8	Millenium Center

SAMPLE

	CAST	PART	CALL	SET CALL	SCENES	REMARKS
1	Jon Parker Douglas	Harmon	11:00am	11:20am	All scenes	
2						
3	Davis Albershardt	Deiter	5:45pm	6:00pm	6	
4	Chesley Polk	Lover	TBD	TBD	17, 6	
5	Jon Parker Douglas	Young Harmon	5:45pm	6:00pm	6	
6	Kevin Johnson	Frederic	5:45pm	6:00pm	6	
7						
8						
9						

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS
5 extras - Int. Upstairs Hallway		Make-up/Wardrobe at Millenium Center
12 - 13 extras - Int. Nazi Headquarters		
8 extras - Int. Nazi Office		
30 extras - Int. Underground Bar		

ADVANCE SHOOTING NOTES					
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION

Head of Production 770-1322 (office) or 403-7269 (cell)	Production Coordinator 734-2835 (office)	Assistant Dean of Production 770-1335 (office) or 409-8849 (cell)
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1 st AD	Producer	UPM

SPECIFIC CALL TIMES ON BACK



CALL SHEET

Production Title: Pink Triangle			
Day of Week: Saturday	Date: 10/31/09	Day: 4 Of 6	Call Time: 9:00am

Name	Telephone	PRODUCTION #	09F405
DIRECTOR Ryan J. Davis	919-601-6872	SHUTTLE CALL:	N/A
PRODUCER Chriss Barkley	717-592-0450	SET CALL	9:00am
PRODUCER		1 ST MEAL:	3:00pm
UPM		WRAP:	9:00pm
1 ST AD Alex Roth	919-280-6510	WEATHER:	76° - High
LOC. MANAGER Lindsay Thompson		61° - Low	Mostly Cloudy
SET PHONE Chriss Barkley	717-592-0450		
LOCATION ADDRESS: Stage 6			
ADDRESS AND TELEPHONE OF NEAREST MEDICAL FACILITY	WFU Baptist Hospital - 131 Miller St., Winston-Salem, NC 336 - 716 - 8200		

SET	SCENE	CAST	D/N	PAGE	LOCATION
Int. Harmon's Apartment	All Scenes	1	DN	2 1/8	Stage 6
Int. Bathroom	24	1	D	1/8	Stage 6
Int. Movie Theater	25	1	D	1 5/8	Stage 6
Int. House Outside City	26	1	D	1	Stage 6

SAMPLE

	CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Jon Parker Douglas	Harmon	8:00am	9:00am	All scenes	
2						
3						
4						
5						
6						
7						
8						
9						

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS
		Day Light Savings starts tonight!!!!
		Move clocks back an hour at 2am!!

ADVANCE SHOOTING NOTES					
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION
Sunday, Nov. 1, 2009	Int. Colonel's Office	29, 19	D	1 2/8	Millenium Center
	Int. Torture Room	20	D	4/8	Millenium Center
	Int. Torture Room (Past)	21	D	6/8	Millenium Center
Monday, Nov. 2, 2009	Ext. Forest Outside of City	9	D	1/8	Reynolda Boat House

Head of Production 770-1322 (office) or 403-7269 (cell)	Production Coordinator 734-2835 (office)	Assistant Dean of Production 770-1335 (office) or 409-8849 (cell)
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1 st AD	Producer	UPM

SPECIFIC CALL TIMES ON BACK



CALL SHEET

Production Title: Pink Triangle			
Day of Week: Sunday	Date: 11/1/09	Day: 5 Of 6	Call Time: 9:00am

Name		Telephone		PRODUCTION #	
DIRECTOR	Ryan J. Davis	919-601-6872		09F405	
PRODUCER	Chriss Barkley	717-592-0450		SHUTTLE CALL:	
PRODUCER				8:30am	
UPM				SET CALL	
1 ST AD	Alex Roth	919-280-6510		9:00am	
LOC. MANAGER	Lindsay Thompson			1 ST MEAL:	
SET PHONE	Chriss Barkley	717-592-0450		3:00pm	
LOCATION ADDRESS: Millenium Center				WRAP:	
ADDRESS AND TELEPHONE OF NEAREST MEDICAL FACILITY		WFU Baptist Hospital - 131 Miller St., Winston-Salem, NC		9:00pm	
		336 - 716 - 8200		WEATHER: 65° - High	
				43° - Low	
				Few Showers	

SET	SCENE	CAST	D/N	PAGE	LOCATION
Int. Colonel's Office	29, 19	1, 2	D	1 2/8	Millenium Center
Int. Torture Room	20	1, 2, 4	D	4/8	Millenium Center
Int. Torture Room (Past)	21	3, 5	D	6/8	Millenium Center

SAMPLE

CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1 Jon Parker Douglas	Harmon	7:30am	9:00am	19, 20, 29	
2 Bill Moser	The Colonel	8:00am	9:00am	All Scenes	
3 Davis Albershardt	Deiter	1:30pm	6:45pm	21	
4 Chesley Polk	Lover	11:00am	12:30pm	20	
5 Jon Parker Douglas	Young Harmon			21	
6					
7					
8					
9					

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS

ADVANCE SHOOTING NOTES					
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION
Monday, Nov. 2, 2009	Ext. Forest Outside of City	9	D	1/8	Reynolda House
	Ext. Train Station	30	D	5/8	215 Depot St.

Head of Production 770-1322 (office) or 403-7269 (cell)	Production Coordinator 734-2835 (office)	Assistant Dean of Production 770-1335 (office) or 409-8849 (cell)
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1 ST AD	Producer	UPM

SPECIFIC CALL TIMES ON BACK



CALL SHEET

Production Title: Pink Triangle			
Day of Week: Monday	Date: 11/2/09	Day: 6 Of 6	Call Time: 9:00am

	Name	Telephone	
DIRECTOR	Ryan J. Davis	919-601-6872	PRODUCTION # 09F405
PRODUCER	Chriss Barkley	717-592-0450	SHUTTLE CALL: 8:30am
PRODUCER			SET CALL 9:00am
UPM			1 ST MEAL: 3:00pm
1 ST AD	Alex Roth	919-280-6510	WRAP: 9:00pm
LOC. MANAGER	Lindsay Thompson		WEATHER: 62° - High
SET PHONE	Chriss Barkley	717-592-0450	38° - Low
LOCATION ADDRESS:	Reynolda Boat House, 215 Depot St.		Sunny
ADDRESS AND TELEPHONE OF NEAREST MEDICAL FACILITY	WFU Baptist Hospital - 131 Miller St., Winston-Salem, NC 336 - 716 - 8200		

SET	SCENE	CAST	D/N	PAGE	LOCATION
Ext. Forest Outside the City	9	1	D	1/8	
Ext. Train Station	30	1, 6	D	5/8	
SAMPLE					

#	CAST	PART OF	MAKEUP CALL	SET CALL	SCENES	REMARKS
1	Jon Parker Douglas	Harmon	7:30am	9:00am	9, 30	
2						
3						
4						
5						
6	Kevin Johnson	Frederic	8:00am	11:00am	30	
7						
8						
9						

ATMOSPHERE AND STAND INS	SET CALL	SPECIAL INSTRUCTIONS
30 Background Extras - Train Station	11:00am	

ADVANCE SHOOTING NOTES					
DAY & DATE	SET	SCENES	D/N	PAGES	LOCATION

Head of Production 770-1322 (office) or 403-7269 (cell)	Production Coordinator 734-2835 (office)	Assistant Dean of Production 770-1335 (office) or 409-8849 (cell)
--	---	--

1 ST AD	Producer	UPM

SPECIFIC CALL TIMES ON BACK

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

SAMPLE

The House



Broad

Salem
Ave.

Traffic
Circle

S. Main

UNCSA

-Turn RIGHT out of school onto S. Main Street. 0.3 mi.

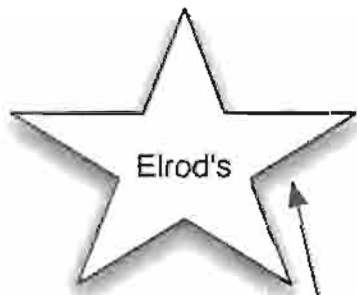
-Enter the traffic circle, turning RIGHT onto Salem Ave. 0.2 mi.

-Turn RIGHT onto Broad St. 0.2 mi.

-830 S. Broad St. is on the LEFT

Total mileage: 0.80

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



-Turn LEFT out of school onto Main Street, heading towards Vintage. 0.5 mi

-Turn left on Sprague St. 0.7 mi.

SAMPLE

-Turn RIGHT onto Old Lexington Rd. (Make sure you curve with the road to the LEFT at the church...if you stay straight, you'll end up on Clemmonsville.) 3.1 mi.

-4215 Old Lexington Rd. is on the LEFT. Look for the white fences/horses.

Total Mileage: 4.33 miles

Old Lexington Rd.

Sprague

Main Street

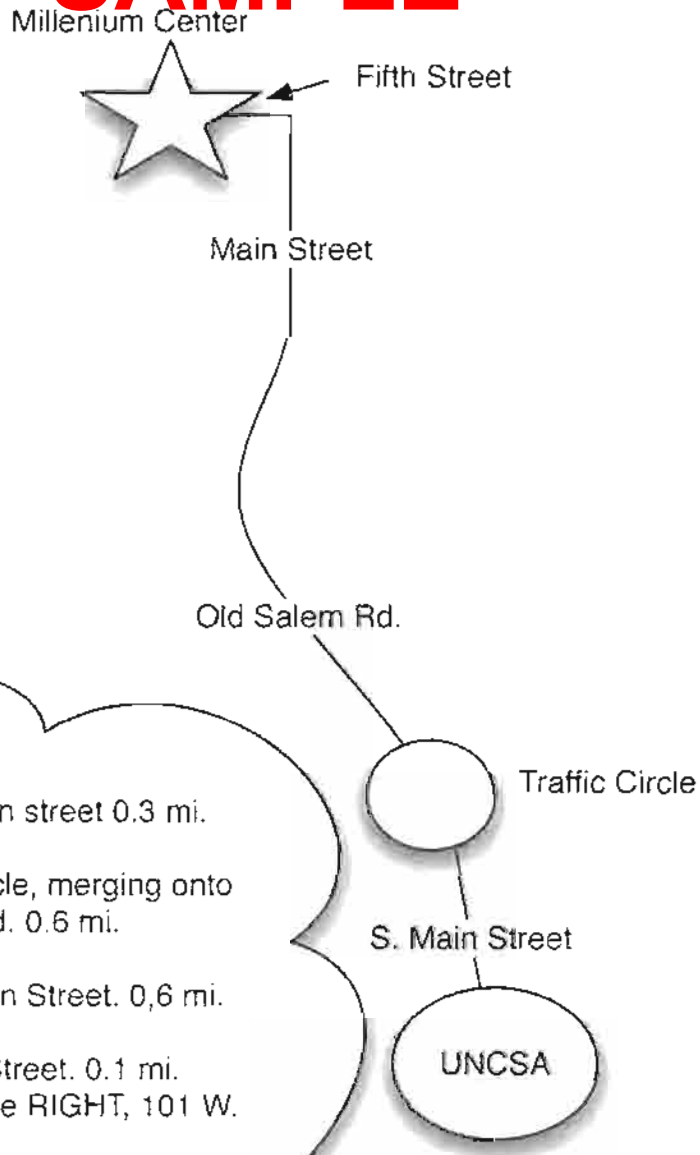
School

To Crawford Hall, our first location:

-Go to the Gray Building, behind Hanes Student Commons. Enter the side of the building across from the library. Crawford Hall is straight ahead once you enter

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

SAMPLE



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

SAMPLE

Millenium Center



Fifth Street

Main Street

Old Salem Rd.

Traffic Circle

S. Main Street

UNCSA

- Turn RIGHT on S. Main street 0.3 mi.
- Go around the traffic circle, merging onto OLD Salem Road. 0.6 mi.
- Slight LEFT onto S. Main Street. 0,6 mi.
- LEFT onto W. Fifth Street. 0.1 mi.
- Millenium Center is on the RIGHT, 101 W. Fifth St.

Total mileage: 1.78 miles.

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

SAMPLE

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.**

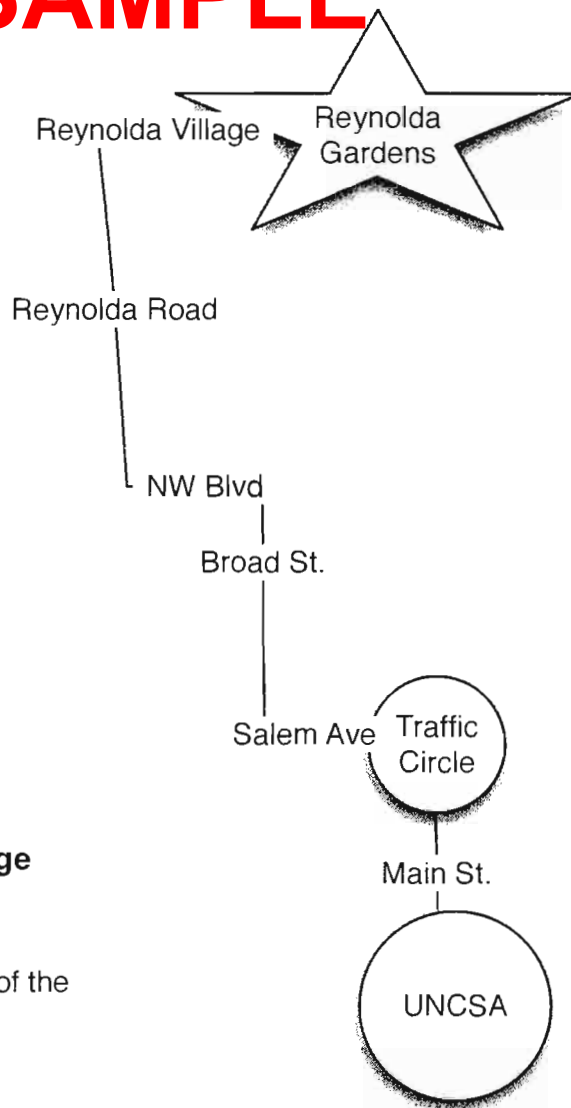
5 Take the 1st **right** onto
. **Reynolda Rd NW. 2.2 mi.**

6 Turn **right** at **Reynolda Village**
.

7 Turn **left** to stay on **Reynolda Village**
.

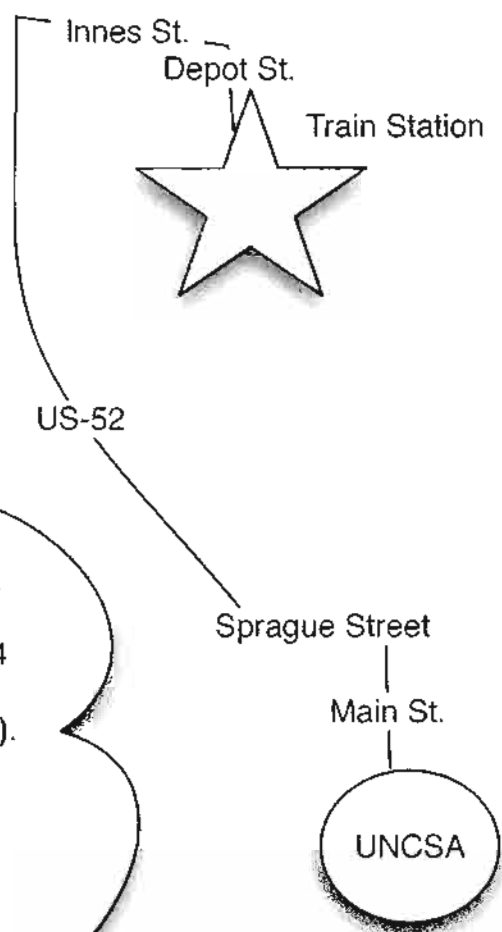
Follow the parking lot around to the back of the
shops. Boathouse is on the **LEFT**.

Total Mileage: 4. 83 miles.



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

SAMPLE



- Start out going **SOUTH** on **S MAIN ST/S MAIN ST SE** toward **VINTAGE AVE.** 0.5 mi.
- Turn **LEFT** onto **E SPRAGUE ST.** 0.6 mi.
- Merge onto **US-52 S** toward **US-311 S.** 34.4 mi.
- Take the ramp toward **SALISBURY (Exit 76).** 0.2 mi.
- Turn **RIGHT** onto **E INNES ST.** 0.7 mi.
- Turn **RIGHT** onto **DEPOT ST.** 0.1 mi.
- 215 DEPOT ST** is on the **RIGHT.** 0.0 mi.

Total Travel Estimates: **39 minutes / 36.57 miles**