THE ROLE OF A SERIES PRODUCER:
A WEEK WITH THE "NEWHART" TELEVISION PRODUCTION

by

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I. THE ROLE OF A PRODUCER

Definition

Everyone concerned with television knows that it is a team operation and that like any team or group, it needs a leader; someone with authority, responsibility, organization, and talent to plan the operation and make the decisions. In television, that is the role of the producer. The producer develops the program idea and supervises the entire production, from the first pre-production meeting to the last edit. The producer is the one person with the ultimate responsibility for every element—both technical and creative—that goes into production. The producer serves as coordinator between the network for which the show is produced and the parent production company. This combination of tasks and power is common in the role of television producer, but is not necessarily associated with the title producer in other media. The title has a variety of meanings in the entertainment field. Often a producer is the person who raises the money for the production, whether it be motion picture or a stage production. Even in television, where most of the production is financed by the major networks, the title may be assigned to someone with the responsibility to see that the production budget and costs are achieved. However, for this report the title of producer will refer to that producer who is responsible for
the day-to-day decisions of television series production.

Because the producer is part of a large organization, he does not have complete control. He is the working producer—the man in the middle between those above him in the production company and those he supervises in the series production crew.

There are structural differences in organizations and also differences in the actual degrees of authority that are delegated to various producers from show to show and from studio to studio. In order to give a better idea of how the series producer functions and how he fits in the heirarchy, a definition of the various titles must be made.

Regardless of a program's size or budget, a producer's job is pretty much the same, even though there is a difference between the network's coverage of the Superbowl and the local station's news program. Whether the producer is working in Kansas City or Hollywood, he is doing essentially the same job, with the same responsibilities and with the same overall objectives.

There are distinctions among various types of producers. One type, which is considered the "top-of-the-line" producer, is the independent producer. He is usually considered the "packager." That is, he puts together a "package" of other people who are under his supervision. This "indie," as he is better known, is responsible for almost all network and syndicated programs. This "packaged" show may be produced at any facility, and will not necessarily be the studios of the
network or station that buys the program. (See Appendix, page 57, for programs currently produced in Hollywood.) "Indies," such as Aaron Spelling ("Love Boat," "Dynasty," "Hotel") or Norman Lear ("All in the Family," "The Jeffersons," "One Day at a Time"), are one level removed from the working production when they begin to supervise a number of productions and become more involved in the administrative, managerial, corporate, fiscal and selling responsibilities. As a result of Norman Lear's success, he purchased Avco Embassy from Avco Corporation in 1981 and dropped Avco from the name. Lear now supervises all shows produced by Embassy Television.

Another type of producer is the executive producer (EP). The job varies depending on the circumstances. However, in Barry Kemp's (EP for "Newhart") case, which is the subject of this report, executive producer is like an editor-in-chief of a newspaper. He has the ultimate power to assign, edit, approve, reject, or cut stories out of the series. Kemp describes his position:

The way television works, the ultimate responsibility for everything that goes on in the show is the executive producer's. It's my fault if the show is not on budget and it's my fault if the show's not funny. I mean I may make changes in the organization to make that better, but ultimately, the fault is mine. It's not somebody else's.

Titles of producers will also vary depending on the method of recording the program. In Television Production, Alan Wurtzel states that the "day-to-day supervision on the set is handled by one of the EP's subordinates called a line producer." Wurtzel is correct with regard to one technique
of production. However, according to a number of producers in the business, including Kemp, the title of line producer depends on the medium the production is using.

A line producer, in this business, is a technical producer. You rarely have line-producers in a three-camera because your producers have writers controlling the creative aspects of the show. Generally a line-producer is on one camera film shows, dramas, even one-camera comedies, for that matter. For instance, shows like "Hill Street Blues," "St. Elsewhere," and "Duck Factory" have like a line-producer. When you're shooting a one-camera film show, your executive and your creative producers are not on the set. The production goes on independently of the creative process so that in one-camera shows you need someone there on the set when the actors are doing lines, watching costs and controlling that location action, while someone else is back in the office creating ideas, writing, casting, doing all of that. So it's a different division of labor. We are doing a three-camera show and we can control all of that because every afternoon we go over to the stage, watch a run-through. We're right across the street from it, the whole time, so we are sitting on top of it. Our show is put on in 30 minutes and is done on that stage [Stage 17] and it's done in one night. So, we don't have a line-producer. What we have is an associate producer and a coordinating producer. There are people who oversee technical aspects. We meet with them constantly so that we know what's going on. These are people, for example, who communicate our thoughts about the sets to be built, about the props that we want, and about wardrobe.4

Subordinate to but working closely with the executive producer is the supervising or creative producer. These titles appear to be randomly selected and the choice is solely dependent on the whims of the production team. Norman Lear, producer of one of America's most successful comedy series, "All In the Family," explains:

When you look at the credits of a typical television series, you often find executive producers, supervising producers, producers, executive story editors, story editors, and probably others I can't think of. Those titles are bestowed as a way of making it more attractive
for the writer to stay where he is on the third year of the show. A large number of those people are not really producers. They don’t assume all of the casting functions or all of the below the line functions, or other producer functions. They are writers exclusively. A producer, in my opinion, is someone who touches and affects the whole.

In certain instances, such as situation comedies or three-camera shows, a coordinating producer supervises the day-to-day process of the show. This producer may be, depending on production requirements, aided by a co-worker called an associate producer. The associate should complement the producer. For example, if the producer is strong on talent and script, but unknowledgeable on business and negotiating property, the associate should handle what the producer cannot.

The functions of the associate producer vary, depending on the producer.

On MTM shows, the coordinating producer and associate producer are somewhat similar. Kemp explains the positions as related to "Newhart."

The associate producer is really under the coordinating producer, but both are responsible for technical aspects of the show. In our particular case, the coordinating producer oversees editing, oversees any kind of location work we do. For example, we have to go back twice a year to New England to shoot exteriors for the show, shoot the Inn, shoot the exteriors (places in town where we’ll need them for inserts of exteriors) and things like that. He’s in charge of coordinating plans—he takes that trip back with the cameraman who shoots that. He’s responsible for any clearances we need; any approvals that we need; or people's names or music, songs, or whatever. He has to get all of the things that we need. If we need permission, he handles all of those aspects. He delivers the show. He oversees the post-production of the show in terms of title-editing. He keeps us on a post-production schedule because he’s the one who ultimately has to take the show to the network. Our job is to get it as good as we can. And his job is to make sure that
we get it there on time. So, his job is to say that you've got to get the show over in four days, so you've got to find time to do that . . . and just sort of keeps us on schedule.

The associate producer, in our case, we use as a liaison between ourselves and all of the technical people on stage. He communicates our feelings and the stage's feelings from a technical standpoint, he oversees wardrobe so that we don't have to keep a crew to check wardrobe. We're telling one person and then he can work with the case and with the costumers in terms of sighting which wardrobe is right for each show and overall characterwise. He works with the set designers and the set decorators in terms of the pieces that we like and the props that we want and don't want. He supervises the music and the scoring session. We have music that Nelson Riddle writes, individual music for each of our episodes. He oversees that by going to the recording session. The Associate Producer shows Nelson Riddle the shows that we are doing; he shows him where we want the music and what kind of music we want. He also oversees the recording/dubbing of the show, so that when you send the show to post-production for sound quality it's smoothed out and its sound levels are brought out. All the extra little things that are brought into a sound track during filming are dismissed. If we have had to edit out a laugh, we can replace that laugh in post-production. If we have an off-stage sound that we need, we can put that into post-production as a car passing or anything like that.

Also they're in charge of color correcting, so that the show is the same color when it goes on the air as it was the night you shot it; making sure that the credits are put on the front of the show and where guidelines are necessary as far as limited time you shoot.6

Hyphenates

With the producer having as much control as he does some creative people connected with productions resist his authority. Frequently, functions are merged within one person: a producer-director, a producer-writer, or the producer-writer-director. This phenomenon of hyphenates has evolved because the producer is the final arbitrator. Any writer, director, or designer who sees his vision constantly reordered by the producer he works for, begins to realize that he is tied down,
especially if the producer has apprenticed in a position other than production. In any case, it occurs to many that if they themselves are the producers as well they could eliminate at least one step of the committee ladder.

Kemp was a writer on "Taxi" prior to his becoming executive producer on "Newhart." Kemp explains his reasoning behind hyphenates and his decision to become a producer.

You are a writer and the network or production company likes what you're writing, they want you then to take whatever talent you have as a writer, to use it to oversee the show. And that's how you wind up as a producer. They give you your show to produce, using your style of writing, because they like it and they think that it's marketable.

Creative control is one reason for this phenomenon, but another is the ownership of the work. If someone has designed a certain look, written the characters, or directed the production, but did not produce or package the program, he will be paid salary, and no more. On the other hand, if he is the producer/packager, he will have equity in the creation which will increase his profit potential. He will also have the opportunity to participate in decisions regarding all subsequent uses of the project and receive a substantially larger share of the profits from these.

The hyphenate phenomenon sometimes works in reverse. Producers may get frustrated by directors and writers who do not meet their expectations and become hyphenate directors and writers.

Qualifications

Since the producer is responsible for every element that
goes into the production, he must have some knowledge in all areas of production. Even though the producer may never dolly a camera, light a set, or install the lapel microphones, he must know enough about these and other aspects of production to make sound decisions. The producer must be familiar with every job to understand and evaluate the contribution each team member makes toward the entire production.

The Skill versus the Craft

Some argue that, like acting, producing can be either a craft or a skill. Skill can be defined as the learned ability to use one’s knowledge effectively and readily in execution or performance. On the other hand, craft is defined as an occupation requiring an artistic skill. Therefore, producing is a craft developed by experience, study, or observation.

While Uta Hagen seldom worked in television, she was a well known teacher and actress in New York and her thoughts about the role of an actor are valid for that of the television producer.

... the prerequisite is talent. You only hope to God you’ve got it. Talent is an amalgam of high sensitivity; easy vulnerability; high sensory equipment; a vivid imagination as well as a grip on reality; the desire to communicate one’s own experience and sensations to make one’s self heard and seen.

According to Hagen, talent alone is not enough. An education must be acquired and developed in addition to innate talent.

A producer must also be a creative individual, someone with a broad and varied background, who is conscious of the world around him, sensitive to events, and able to undertake
different responsibilities and varied program topics. Ideally, the student desiring to become a producer, should seek a thorough education in the Arts and Humanities. All of these, in addition to a complete knowledge of the television industry, are required. However, in the opinion of many, attainment of the above prerequisites is not necessarily the means for achieving success. Kemp's opinion seems to echo the industry's ideas of qualification for a position in television.

Television is one of those rare things that it doesn't really require you to be anything. The only thing that it requires is that someone believes that you can do it. No one in television will care if you went to college or care what you studied. They don't care for actors, they don't care for writers; if you can do it, great! That's not to say that college can't help. Obviously training can help; it helped me. But, no one is going to ask you for your resume in terms of what have you studied.9

Throughout the time a college student is attending classes, the saying, "It's not what you know, it's who you know," makes the rounds among students. Corey Allen, director of numerous television shows, heard the same while attending UCLA. However, after many years of working, he now knows differently.

Who you know can be helpful and can be career-making, but it's certainly not true that it's not what you know. You have to know it!! If someone knows you and you can't do it, it's not going to help any. You might get a start, and—if you're really brilliant—learn on the job . . . and you can keep ahead of the sceptics and your own insecurities. Very few people are able to do that. I think that people who make it politically, not only make it, but get into it quick. Very few of them rise. I think the mortality rate is terrible because they can't put up. Given that you do know stuff, then who you know becomes really helpful.10
Anyone who wants to be good in television must have a desire to be successful. What does it take to be successful? Kemp always wanted to be in television and knows what it is like to sit in school and have that desire to be successful and get that job.

I think that you'll find that most people who are achieving some kind of success . . . or at least what would appear to be success to other people . . . are probably people who are very focused on what they want to do. It's very hard to achieve tremendous success and not know where you're going. Or not have an idea of what you really, really want. I can understand people not knowing for sure what they want to do. But, in my particular case, I knew for years what I wanted to do; from the time I was a kid I knew what I wanted to do. I didn't know I wanted to write, but I knew that I wanted to be in this business.

When I got into college, I found out that I just loved writing. It just gave me a high that I hadn't experienced anywhere else. I turned from acting to writing because I realized that the only thing that I liked about acting was being on the stage. But I hated the rehearsals. I hated the auditioning . . . I hated everything leading up to it. I realized then that whatever you choose to do you have to love the process.

One of the things that is very hard about acting . . . is the process of acting in this town: going to auditions, taking classes, and practicing. If you don't like that part of the job . . . if you can't get interested in that part of the job . . . it's going to be real tough to make it. In writing, you've got to love sitting down to the typewriter and writing. If you only like sitting home and watching your name as it rolls by, you've got a real problem. Because your job is not sitting there and doing that . . . most of the time you're doing something else and you won't see what you've done. So, you'd better love the process. The same with directing . . . if what you love is being in the screening room editing, be an editor. But if you love directing, you'd better love working with actors and being out on the stage and working with them constantly.

If you don't love that process, find what you do love and do that. And if you do what you really want to do, you won't have to worry about the play or anything else because you'll be successful if you're doing whatever it is that you're really focused on . . . if it's what you really want to do, you'll be very good at it. Most people are very good at something. They just don't think
that they can do this for a living.

People who are brilliantly talented in their hobbies and spend their whole lives doing it, could have made more money and been infinitely happier. I'll use my uncle as an example. He spent most of his life (30 years) doing a job that he despised and all that he really liked doing was working with model airplanes ... little airplanes with engines in them that fly by remote control. Here's a man, who, with a very small loan from a bank, could have had a hobby shop. He can talk about this stuff until he's blue in the face and he attracts people around him everywhere ... everybody is interested in it. They come to him for advice and ask him why he didn't do that for a living. You could have had a little shop, you could have had a club, you would have been happy ... made a nice living. He said that he wasted his time thinking that he enjoyed that too much ... that can't be work. So I'll go to work and punish myself. I'll do this and be stupid.

I think that they had better be doing what they like and I think that they'd better forget about all the practical reasons for not doing it. As soon as someone says that you should have something to fall back on, you're going to fall back on it. You're going to spend your whole life falling back. If you can't be without a net when you're 20 and 21 years old, well then you're never going to be without a net. That's the time that you've got to be without a net. Anything that happens bad to you at that age, you can rebound from. So take a chance. Go out and do it; give yourself some time, work on it. That doesn't mean that you don't take good care of yourself ... you don't take any responsibility for yourself. Sure, you've got to work. You've got to get a job. If you want a job in television, be focused, be committed, and go for it.\[11\]

The Producer as an Organizer

Creativity alone is not enough for a successful producer. Television is a complicated and technical medium, which demands an efficient organizer to coordinate hundreds of different details. According to George Heinemann, an Emmy-winning producer for NBC, "Producing is 60 percent organization and 40 percent creativity."\[12\] The point is that without the ability to organize, there is little chance that anyone would have the ability to transform an idea into a successful tele-
vision program. Considering the producer has to oversee at least thirteen departments during each show, keep an eye on the budget, be in contact everyday with the show, be a mediator if problems exist between director, writer or actor, and even look for more material to do another show, the producer has a job in which all duties may collide at one time.

Organizing all of these areas can be made easier by the development of a production notebook. As stated earlier, organization is the key to producing. If the producer scrambles around to locate a rehearsal schedule or shooting schedule, he will likely be delayed in his production. What to include in the notebook is based on personal taste, but the producer can include the script, the budget, various production forms and schedules. The following should be included in the notebook:

1. Addresses and phone numbers of everyone involved in the show.
2. The current script and the various changes. It should be kept up to date. (See Appendix, page 59.)
3. The rehearsal schedule. (See page 41.)
4. The Overall Production schedule for the series. (See Appendix, page 235.)
5. The Shooting Schedule, if a one-camera show. (See Appendix, page 238.)
6. Call Sheets. (See Appendix, page 259.)

Some producers feel that it is necessary to include the budget for the show in this notebook. It may be wiser to place the
budget in a separate notebook, to refer to when necessary.

The Producer's Role in Production

Every program begins in a slightly different way. The task of developing a series is given to the producer. The producer is one of the few members of the production team who is involved in all of the production stages: pre-production, production, post-production. The producer is concerned with several important production decisions simultaneously, but to be presented here, they must be dealt with separately. In real life situations, the events are rarely as clear cut as they will be here.

Developing the Idea

Programs originate in various ways, but it is up to someone to come up with the initial idea. Sometimes, networks ask the independent producer for shows, as is the case of Barry Kemp.

This series was bought by the network—not as a series—but as a vehicle. In other words, they said that we want Bob Newhart to do another series. They then came to me, or MTM came to me, and they then both came to me and said would you create a series for him? I'm sure that there were a lot of people they would have liked to have gone to, that weren't available. In my particular case, I had just come off of three years of "Taxi." "Taxi's" first three years were very successful years. I became someone that the network and MTM was interested in, and that made the package stronger. They felt that it made an attractive presentation to the network—it made it easier to get that show on the air. It was just circumstances. We were all available for the right project at the right time. Actually, I initially turned this down because I thought that it was another show with Bob and Suzanne again, doing Mr. and Mrs. Hartley... moving to another location. And I didn't want to do an "After MASH." I said no, and then they said well,
what if we let you do whatever you want to do, just be involved. I then said okay. So then I created "Newhart."

The reason for producing any show is to have an audience watch and like it. Recently television has become a "copy-cat," in the sense of programs. Network programmers try to discern trends of audience preference and then request shows that meet those needs. In the 1983-84 television season, a number of "prime-time soaps" have appeared. This is due to the "copy-cat" syndrome.

It is very difficult to come up with an idea that is different and creative. It is just not easy, according to Kemp, to come up with any story idea when you are confined to the medium.

If you think about the creative process, and say that you are basically confined to use five or six people in three sets week in and week out and the range of stories cannot be: offensive or adult, or controversial, or questionable in any way and yet we would like them to be funny and thought provoking ... that's an enormous challenge to try to meet 22 times a year or 110 times if the show was on for five years, or 220 if it was on for 10 years. You look at movies and you say that there are more bad movies than there are good movies. A movie only has to be good for 90 minutes to two hours. For a television idea to work, if a show runs five years, there will be over 50 hours accumulated of five people. You've got to really like those people a lot. There's a real skill in creating people that you want to watch that many hours. There are people who won't believe that, so you say how many sequels do you want to see of a movie? I mean, you just do two sequels or three sequels and by the time you're done, you've seen those people for six to eight hours and people say that they're tired of them. Imagine "Rocky 10" or "Rocky 30!!!" Because that's what you're talking about when you're talking about how many actual hours of film you're watching ... that you actually see "Rocky" compared to the time you watch a TV show. It's a lot. The challenge of television is to be creative within the confines of the rules.

Once the idea has developed, the producer looks for a
writer. In hiring a writer, the first requirement is to know the work of many writers in order to make an intelligent choice. Some writers are very good at structure; others at dialogue. There really is no such thing as a perfect script considering the time constraints in television. However, the development stage is a very important time to work on the script. If there are any weaknesses in the script, it will show throughout the entire production. No matter how talented the director or actors are, a poor script will waste everyone's time.

Pre-Production

Pre-production usually starts when the network has approved the idea or the "package." It now gives the approval to go beyond the writer and the director and to start hiring the actors, the department heads and other below-the-line personnel.

At this time a Unit Production Manager is hired. This UPM is usually directly responsible for the budget and approves daily costs. As stated earlier, the producer this report is concerned with does not get involved with the complete financing of the show. However, the producer is responsible for everything and as such must understand the production budget.

Budget

A budget is divided into two main areas, above-the-line and below-the-line. The below-the-line is broken down into three sections: production period, post-production period,
and "other charges." (See Appendix, page 265.)

In a budget, the only figures that would be difficult to change are the above-the-line figures, which refer to fixed costs of key creative commitments and personnel made before the rehearsal starts, including the costs of producers, writers, director and cast. For a location show, add the traveling and daily living expenses (per diem) of all those people. (See Appendix, page 271, for budget report of "Scarecrow and Mrs. King." This show is shot in Washington, D.C.) Finally, add the fringes, meaning the pension, health and welfare costs that are tacked on for the various guild members in the above-the-line area.

The below-the-line costs are divided into three areas which represent all the departments: art, construction, camera, sound, electrical, special effects, set dressing, wardrobe, makeup and hairdressing, props, and transportation. In each department, the costs include salary, living expenses, travel and fringes. Add on all the physical equipment used, catering, first aid, costumes—everything involved on the stage during rehearsal and filming.

Another part of the below-the-line costs is known as the post-production or editing period. This area in the budget concerns itself with the editorial crew (an editor and assistants) and any laboratory work directly related to the editing period. Add to this the cost of scoring the music and post-production sound, such as looping and mixing the dialogue and sound effect.
The third area of below-the-line costs, "other charge," includes anything not covered in the above sections.

Production Schedule

Once the budget is arranged, a production schedule is made. Three-camera shows are shot in sequence in one evening, but one-camera shows are a bit different.

In order to plan the shooting schedule for one camera, the producer and the UPM sit down and "breakdown" the script scene-by-scene. Doing this will show which characters are involved in each scene, the description and location of each scene, whether it is day or night, interior or exterior. Each scene will be so described on a strip of cardboard about three quarters of an inch wide and sixteen inches long. These strips will be juggled in various orders to determine the fastest and most economical sequence in which to shoot. Once this sequence is determined, the strips will be fit into a breakdown board and divided into shooting days. Then the shooting schedule is printed up from that breakdown board. (See Appendix, page 274.)

Hiring the Staff

With every scene locked into a shooting sequence, the producer knows which sets are required on which days, so he can hire an art director. This art director sketches out his or her concept of the sets and supervises the drafting of the blueprints by a draftsman. The art director works with the set dresser, who is responsible for bringing in furniture and
other set pieces. The set dresser has a lead man working with them as well as others, called swing gang. The Art Department also includes the prop people (prop master and assistant), who are responsible for the hand props used.

The photography or camera department consists of the D.P. (director of photography), camera operators, first and second assistants. One assistant is to follow the focus and one to load the camera, set marks and use the clapboard. The D.P. is responsible for the look of the show, so lighting falls in his domain. The chief electrician is called the gaffer; he is on the floor with the D.P. helping set the lights. The chief electrician's assistant is called a best boy. There are usually two best boys on a show, one for the gaffer and one for the chief grip. The chief grip is responsible for moving the camera to the place where the director wants to shoot.

Wardrobe is headed by a costume designer who, with the wardrobe master, rents certain wardrobe or sees that costumes are constructed. The wardrobe master cares for the cleaning of costumes and makes sure each is marked so actors know what garment to wear.

The sound department is generally composed of two people, the mixer, who sits with earphones at his console, and the boom man, who handles the microphone. During pre-production, the producer, the director, production manager, and D.P. agree on camera equipment and film stock or video.
Production

Now, after selection of all members is completed and the set is constructed, the production period begins.

The television industry is forever changing its production techniques and programming. Some shows are being videotaped, but more are filmed. Not only does the medium of recording the show differ, but the number of cameras also differs. Out of 60 shows in prime time listed in the "Hollywood TV Production Chart," 40 are one-camera film, 18 are three-camera video and 2 are three-camera film.¹⁵

A distinction needs to be made between one- and three-camera shows. It is an important one and generates titling problems in the industry. A three-camera show is usually filmed before a live audience in one continuous sequence. The use of three cameras permits movements from one set to another, different angles (close-ups, reaction shots, wide shots, etc.), and, above all, an audience to follow the events and to laugh at the jokes. A one-camera show, on the other hand, must be filmed out of sequence. Location shots are all made at one time no matter where they fit into the sequence of the show. Likewise, if there are several sets used, all shots are made separately from the rest of the filming.

For instance, "Saint Elsewhere" is a one-camera show. On its shooting schedule, located in Appendix page, 238, it is shot out of sequence. Page 11 of the schedule (Day 5 of shooting) shows an interior of Eve's room. This is scene 31. Scene 33 is also outside Eve's room. Scenes 32, 37 and 40
are next and all are shot inside of Eve Leighton’s room when
she dies. The logical sequence of events is reestablished
in the editing room. For this reason there can be no audience
for the filming of a one-camera show.

The first day of the "production period" is the actual
reading of script and rehearsal for three-camera. For one-
camera the first day is rehearsal and shooting. Once the
rehearsal starts, the director runs the show. He has a depart-
ment that includes the first assistant and second assistant
or assistants. These people are responsible for running the
floor logistically, keeping order, and handling the background
action so the director can concentrate on the principals.
(For a more detailed look at a television show, see Chapter III,
"The Television Show in Production.")

Throughout the whole process of production, the first
assistant director has his hands full with the functioning of
the set. Usually, this person gives the director advice about
the show. The first assistant signs all production reports
(see Appendix, page 276) and call sheets, but most of the
paperwork is initiated by the second assistant director.

The UPM oversees the activity every day to review the
cost-control. Is the production on budget or behind? This
is a constant concern for producers. The producer, according
to Kemp, needs to justify any and every expense.

The people who look over our expenditures . . . primarily
that being MTM . . . tend not to question expenditures
that you have added to the show during the week in order
to make it better. What they don’t really like to see
is what you have had built and then threw away. It’s
just psychological. One seems like a waste and the other
seems like an addition to the show that's an improvement. Anything that you can add to a show in order to make it better, no one objects to. But I think that they would object if you repeatedly bought actors, built sets, did things that you didn't need—if it was a regular occurrence—that becomes wasteful. That's what Cimino got into trouble with in Heaven's Gate. He just kept building things that he didn't need and shooting and spending a lot of money on scenes that he cut and I mean... you do that to some degree, but you don't do that to the tune of $37 million dollars! 

Post Production

Once the shooting has been completed, the picture or video is turned over to the editor. This period involves the whole process of getting the show up to "air" quality.

The complexity of this session depends mainly on the production approach one uses to record the program. Shows produced live on tape will need little, if any, post-production editing. However, shows produced in short segments, with a single camera (film or tape) will require an extensive editing session since almost every transition must be made with an edit.

Screening the Footage

The first step in post-production is to screen the footage of all the material that has been taken. Using the notes taken from production, the producer marks down what takes are "good" or "maybe." This is the time that the "no goods" are removed. Once the various takes are viewed, and the best segments selected, there is a second viewing, this time making rough editing decisions.
Audio Mixing and Sweetening

If a separate audio recorder has been used to record the program's sound, an audio remix and sweetening session will be required.

This session adds additional audio, corrects imperfections in previously recorded material, balances the audio track, and smooths the sound before laying down the final sound track onto the edited master tape. Once the editing is completed, it is then turned over to the network for airing.

Summary

Overall, the producer has a key role and relative power in the selection of content once a show is bought by a network or syndicator. Producers are responsible for hiring the cast, the directors and the writers. They serve as coordinators between the networks and the program suppliers. It is often said by people in the industry that the motion picture is a director's medium, while television is a producer's medium. Although casting is an effort among the director, casting director, and producer, the producer has final authority. The director on the set is in control. However, since directors are hired by the producer, they go to the producer if problems arise.

Because the producer is a salaried employee working for a program supplier, he does not have complete control and is caught in the middle between those above in the networks and production companies and those to be supervised in the production operation.
As a representative of management, the producer must fulfill the goals of the organization. Thus, if ratings of a show are low, the show will be canceled. Network profits depend on the ratings. No matter how creative or artistic a show may be from a critical perspective, the final determination of whether a show stays on the air is made by the networks. Thus, the producer must deliver a saleable product.

Ideally, the producer has responsibility for the creative aspects of the show, but this is always delegated authority. Even if the producer owns, creates, and produces the show, the network retains the right to final approval of script, cast, and other creative and administrative matters. Should a producer fight too often with the network over creative matters, the producer is replaced. Therefore, producers face sporadic employment. The success of the series does not ensure the job of the producer. If the producer is not compliant with the network, the producer may be replaced.

Anyone interested in becoming a producer must realize that the pool of writers and others, such as assistant directors, who are qualified to work in the capacity of producer far exceeds the demands.
ENDNOTES


2 Interview, Barry Kemp, executive producer for "Newhart," October 6, 1983.


4 Interview, Barry Kemp.


6 Interview, Barry Kemp.

7 Ibid.


9 Interview, Barry Kemp.

10 Interview, Corey Allen, independent director, September 28, 1983.

11 Interview, Barry Kemp.


13 Interview, Barry Kemp.

14 Ibid.


16 Interview, Barry Kemp.
II. RELATIONSHIPS WITH THE PRODUCER

In television, almost everyone from the star to the parking lot attendant belongs to either a union or a guild. Every production company has a fulltime department responsible for labor relations and negotiations. This department also keeps track of its hundreds of union contracts. Even these specialists have a hard time remembering all the provisions of all the contracts.

A knowledge of television and the series producer includes an understanding of unions and how unions affect the working relationship of the producer with the writer, director, actor and below-the-line union members.

The Producer and the Writer

The producer of a series on the air for a full season needs at least 26 scripts from writers unless he or his story editor writes a few of the scripts. (See page 40 Chapter III.) More than 26 scripts are needed even if the series is on the air for a full year; a few of the scripts may get rejected by the network or production company. Because so many scripts are needed, producers are constantly concerned with stories, story ideas, and script development for almost the entire season. Some producers are able to line up scripts early, so as to be better able to budget the show.

The work arrangements between the producers and the
writers follow certain specialized rules which follow contacts between the Writers Guild of America (WGA) and the producers. (See Appendix, page 281.)

Currently, WGA contracts protect members and established writers of WGA. These contracts make it difficult for those trying to get started. Because of these rules, it is difficult to find new writers, making it difficult to develop new programs.

The new writer faces a problem of finding a producer interested in his ideas. Often, the producer is looking for writers to put his ideas onto paper. Those writers with the most credits are the ones contacted.

Anyone can talk over script ideas with a producer, but the rules of WGA limit these talks to only two; after that, the writer must be hired for at least a story presentation. The producer sometimes prefers to have a story cutoff. When the cutoff date is the same as that of the story presentation, the story idea belongs to the producer, and under WGA rules, someone else can be hired to write the story or the producer can do the rewrite. Barry Kemp explains:

We'll bring a writer in for a story meeting and we'll ask him to have at least a half dozen ideas or areas. Usually it's not an idea that we can use, but frequently it spurs on an idea. He will suggest something that will put us in an area that we might want to deal with so, depending on the story and how difficult it is to get, we may spend anywhere from 3 to 4 hours working out the story.¹

Relationship Between the Writer and Producer

The relationship between the writer and the producer is
one of mutual dependence and conflict. Producers depend on writers for scripts, and free-lance writers must work well with producers if they wish to sell their scripts. The conflict usually occurs over screen credits, because, according to the WGA contract, whoever receives screen credit as the writer, receives residuals or royalties if and when the episode is shown as a rerun or as part of a syndicated series. Producers are salaried employees and while they receive large salaries, they do not receive residuals for the programs they make. However, if a producer changes a story to such a degree that he thinks his name should appear in the credits, the matter must be settled by the Writers Guild Arbitration Committee. Often a writer will file a complaint to the Guild, either because he did not get full screen credit for a story written or because he received no credit at all. This does not mean they failed to receive any money; it means that they either shared credit with someone else, or their name was not shown at all. Most often, the writer accuses the producer of rewriting a script just to receive residuals. Barry Kemp explains his reasons for changes in a script:

We throw out or eliminate jokes that we think are very funny because we don't think that they are right for the show. They might be right for another show ... they might even be right for another show that we would do at some point, but they're not necessarily right for this show. The consistency of tone and creating an atmosphere from which the show doesn't waver are things which I think make shows a classic show. And, if you look back on the best comedies on television ... and I'm talking about shows like the "Dick Van Dyke Show," the "Andy Griffith Show," the "Mary Tyler Moore Show," and "All In The Family"--those shows had an incredible week-to-week consistency of stories, of acting, or writing, and they had a sound of their own. You could
do the rhythm of those shows and they had rhythms that were distinctive to that show and to that show alone... it didn't sound or look like other shows. I think that's what makes superior television, and I think that's what this show, "Newhart," is trying to do.²

Because the producer is interested in success measured by what the audience wants, he will occasionally rewrite, but he is not committed to writing as an occupation. In all cases the story is very important to the producers, and because of the dependency of the producer on the writer and vice versa, the conflicts that occur are inherent with the structure.

The Producer and the Director

One would think that the control of the producer over a production would create a conflict in the relationship with the director. However, this is not the case.

Because the director can not change the scripts, he has limited power over the production. A director is hired to direct and does so usually without interference. However, directing a television series is not considered as "artistic" as feature film directing and the freedom of the director is limited by the brief time spent in production and the general structure that has developed. A director is usually brought in a week or so before the taping begins. He helps the producer select the supporting actors, sets, costumes and music for the production. The director has a "say" in such matters, but the producer has the final authority. Personnel, who do these jobs week after week, assist the director.

In motion picture productions, the director has the
right to the first "cut" in accordance with Directors Guild of America (DGA) agreements. The right to edit the film is also included. The same contract holds for television. But, because of the time limits and other considerations, few directors have the opportunity to edit. (See Appendix, page 286.)

The director brings to a television show what producers, writers and actors can not—a sense of staging, of movement, of ensemble performance. Jay Sandrich, known for his work on "The Mary Tyler Moore Show" and "Soap," discusses his job as a director.

My joy comes in taking a scene and making it come to life, creating an atmosphere that actors can thrive in. The director's function really has to do with storytelling. Sometimes you can come up with an approach, a point of view, a scene. A director can't just do what's handed to him. A director has to try to help the writer. You have to focus on what the problem is. The director can do that because he does the scene over and over. You have to prod the writers into going back. I've been fortunate. I've worked with the best comedy writers in television, writers concerned with human emotions. Sometimes, however, brilliantly written scenes do not work as well as you think.

One of the problems with television is the sheer volume of production. There are so many shows, so much demand for material and directors, that a lot of work is not up to high standards. Free-lance writers can not afford to spend all their waking hours around a specific show. They may write the script and leave it with the producer and go off to write another show. This quick pace diminishes the quality of the television programs. Another problem is that most television directors lack the opportunity to develop and to stay with
an individual show. Barry Kemp explains:

Well, a lot of shows have resident directors. Year after year. And we're using multiple directors. Last year we sort of had a resident director. 17 shows out of the 22. Sort of a resident director. I prefer a resident director. I think . . . all shows should have a resident director. For continuity purposes, I just think, for purposes of the director understanding the actors and the actors understanding director, that you need to have a certain feeling of being comfortable with people when you work that closely. And it helps when you're working with the cast and crew to establish an overall look at the show so that you don't, every single week, have to meet with a new director coming in and explain what we want. I mean, every show has its own idea of what they want for close ups; what they want for singles; what they want for two shots; what they want for three shots. The director, the camera coordinator and producers decide what the limit of that show's going to be.

Directors are usually not under contract and work on a free-lance basis. They are hired to do one or more episodes, which are usually shot during the last three days for a half-hour show. When the taping is done, most directors are off to another project, and not available for editing. In most cases, the producer or film editors selected by the producer take charge of the editing. By contract with the producer, the director does not share credit with anyone else, whether or not he cuts his own film. In all cases, he gets residuals for reruns of the films.

The Producer and the Actor

Another important element of production is the actor. The two unions that represent actors are American Federation of Television and Radio Artists (AFTRA) and Screen Actors Guild (SAG). Both AFTRA and SAG establish minimum wages—called scale—with minimum rehearsal days and hours for a day
and for a week. Wages and hours are tied to length of show and use—local, regional, network. There is one scale for the principal performers, another for those speaking fewer than five lines—"under-five"—and various other scales for extras. (See Appendix, page 290.)

Many actors have clauses in their contracts giving them the right to discuss the scripts. This does not mean they have control over the script, but the actor can refuse to do an episode or scene if it is not in character of the role they play.

The script is always being reworked up until the time of shooting, but Barry Kemp explains his philosophy for script changes on "Newhart".

Well, they don't have the right to change it; they have the right to ask for a change. And, usually if an actor is uncomfortable with a line, you will try to change it unless you're absolutely convinced that it's essential to the show. But that's usually not the case; usually an actor doesn't have any problems with a key line, it's usually some small line. Yes, if they're really uncomfortable with it and can't, for some reason or another, say it, we will change it. Or, if they have a suggestion and want to change it to something else and we have no problem with it, we'll let them. We really try not to have any rigid rules about who can make suggestions or can't make suggestions. The only rule we have is that changes can't get made unless they're approved in here. I don't like to get to the stage and see things... I don't like to see things tried on the stage if they're replacing things that we haven't seen yet. Obviously, I like them being inventive on the stage and coming up with things; I mean, that's great. I mean, but if they're coming up with something that we haven't seen that it's going to work or not, I like material on the page or give them a chance first. But, beyond that, anything that's better for the show is fine.

Burt Metcalfe, Executive Producer of "M*A*S*H*," has said that rewriting of the script was done all the time during
his show.

The writers of the show were receptive to this and the actors were very skilled at it. They knew their characters very well. Ultimately, we took all of the suggestions and incorporated those into a revised script. Now, those suggestions could have involved very little on a given script, sometimes it was much more extensive, but it helped the overall show.6

One example of rewriting, resulting from suggestions from the cast, was on a "M*A*S*H" show entitled "Preventive Medicine." The story dealt with a gung-ho officer who was over-committed to taking more Communist ground, resulting in too many casualties, and the surgeons were angry about it. The officer came into camp to visit the wounded and the surgeons gave him one of their drinks, but it was drugged. This made him very ill. The surgeons told him that it was his appendix and it needed to be removed. The doctors removed it and the officer was sent to Tokyo for recovery, thereby removing him from his command and the battlefield.

Mike Farrell, who played B. J. Hunnicutt, did not think this was in his character to do this. "It was against everything, B. J., the doctor and I stood for. It was against everything I understood doctors stood for," Farrell said.7

Farrell and Alan Alda discussed this and hoped they had come up with a solution. They discussed it with the producer and the writers. Alda explained their decision:

Wouldn't it make a good scene to be that passionate over that very point in the show? I agreed that it was wrong to do the operation, but I felt that the characters were under a lot of stress. I believed that my character (Hawkeye) would do it because he felt that it was the only way to save dozens or hundreds of lives.
The final script, after this revision, had only Hawkeye removing the appendix, returning to his tent and hearing from B. J. more wounded soldiers were on their way back to camp. Alda felt it was important to take Farrell's position and play out that soul searching in a heated way.

"It gave us one of the best scenes of the seasons, because we used something real that happened among the real actors," Alda said.

"Having the actors discuss the script and make suggestions," Metcalf said, "helped with the morale of all the people concerned." 9

The relationship between producer and actor seems to be quite different than the one between producer and writer or the director. The actor could still be considered a "child" who needs to be humored or a valuable piece of property that needs to be treated with kid gloves. This relationship was prevalent in pre-television days and carried over into television.

One actor, Tom Poston, who plays the role of George on "Newhart," discusses actors being treated with "kid gloves."

For everyone of those who were treated like that, there were at least a thousand who were just guys who were just going to work and that includes all of those Warner Bros. people over the decades that did those fine movies, you know, month after month after month. They were all just people going to work . . . they didn't dare raise their voices or throw their weight around. The heads of the studio would klop them over the head and throw them out into the street. People who threw their weight around in those days are the people who can still throw their weight around in these days. But television usually makes you work so hard that you don't really have that much time to throw your weight around really . . . not really.
You know, there's a famous story about Grant Tinker. He's now the head of NBC, but he was at MTM; an actor, a star, came in and said, "I just can't work." ... and Grant said, "Goodness me, if there's one thing that we don't want here at MTM is to force somebody to work here, and participate here who doesn't like it and who is uncomfortable, so we will try to release you from your contract as soon as possible. We certainly don't want you working here and be unhappy here." And, of course, the tune changed violently, immediately, because that was never part of the deal. He wasn't supposed to be releasable. But, I don't remember Mary Tyler Moore ever throwing her weight around. There's such a thing as having the last word, I suppose, but I don't think she ever exercised it very much.

It should be noted that complaints are always made concerning the producer hindering the actor and not letting him be the best the actor feels he can be. Tom Poston, the actor, explains his feelings about this.

Well, that's just a common complaint, you know ... that's a common complaint. It's also bullshit! But it's still a common complaint. All actors feel like they are being kept from their rightful place which is sitting on Elizabeth Taylor's lap with flashbulbs going off all over. You know, all actors feel that they should be mega-stars and that the only thing that has ever kept them from being a mega-star is the fact that they haven't had the attention paid to them that other mega-stars that they're familiar with have had paid to them. And if they can only have the same breast implants or the same plastic surgery done to them that has been done to all these other mega-stars, that they would also be mega-stars. It's just that actors have egos.

As a producer, Barry Kemp understands the situation concerning actors complaining about producers, but he sees their complaints stemming from different reasons.

I don't think that a producer is as frequently a hindrance as he is a helper. There are times, sure, when actors or directors feel that a producer hinders their creativity because they have a certain vision of what they want that show to be. By the same token, if that show is successful ... that show is probably successful because the producer's vision was relatively strong and he kept it consistently week in and week out, and the public liked it and bought it. Someone in any creative
endeavor...someone has to keep an open view. Actors are incapable of having an overview of a project...they...when I say incapable, I mean that once they are acting there's no way that they can see themselves acting. Someone must have an eye...there must be someone with an eye. The director is there initially to keep an overview of the stage, but the producer keeps an overview even beyond that...in terms of...I've seen actors and directors that fall in love within moments, and you say that there is nothing wrong with that moment, it is a nice moment, but I think that moment is incongruous to what we're trying to do to the show. And, what we're doing in the series overall...it doesn't fit the overall picture.12

The Producer and the Craftsperson

A producer must also work with the below-the-line union members. Titles of these unions may confuse a person as much as governmental acronyms.

The principal unions representing the crafts are IATSE-called "Yatsey" or the "IA," this is the International Association of Theatrical and Stage Employees. The IA's chief competitor is NABET—the National Association of Broadcast Employees and Technicians.

Both unions represent camerapersons, stagehands, electricians, scenic designers, publicists, wardrobe, hairdressers, tape and film editors, sound people, art directors, set decorators, carpenters and painters. Within IATSE, which is the older and more powerful union, there are a number of locals that represent separate job functions. (See Appendix, page 316.)13

A number of complaints have been made against the unions to include the member operating or moving equipment that is not in his area of expertise.
One such incident happened on the "Newhart" set. The
director felt that the table used in the lobby was in the
way for the shot he wanted. He and someone else began to
move the table, an ordinary action to save time. All at
once a man came running over the set yelling, "That's my
job, that's my job." He stayed around the set the rest of
the day insuring no one would move his furniture or props.

Another example is given by Bob Shanks in his book
The Cool Fire.

A provision of our ABC New York contract says that a
man must be allowed 45 minutes to set up a tape machine
and 15 minutes to take it down—just for screening.
The machine actually requires no more than five minutes
to set up properly and a minute to knock down. To
screen an hour show, one must book two hours!14

The union also dictates how many people are required
on the set in order to accomplish the job. Most times,
according to some, that amount is way too much. This causes
costs to rise even more.

Summary

This chapter discussed the relationship of the tele-
vision series producer to the writer, director, actor and the
crafts-person.

Television is seen as a producer's medium, as feature
films are a director's medium, because the producer is the
final arbiter of controversies and is the person responsible
for those decisions about the unexpected that must be made
quickly. Since a television show is limited in both time
allowed for production and the amount of money spent, many
decisions have to be made on a moment's notice.

Of course, styles of work vary and some producers have more authority than others because the producers demand it. The stars who want script control or the occasional director who wants to edit his film understand there are certain limitations on television series.

But, on the whole, if anyone has central creative control in television series production, the producer does.
ENDNOTES

1. Interview, Barry Kemp, executive producer of "Newhart," October 6, 1983.

2. Ibid.


4. Ibid.

5. Ibid.


7. Ibid.

8. Ibid.

9. Ibid.

10. Interview, Tom Poston, actor on "Newhart," October 6, 1983.

11. Ibid.

12. Ibid.


III. THE TELEVISION SHOW IN PRODUCTION

The process of television program production varies with each and every show. In addition to these variations of procedures, there are also fluctuations in the quality of the show. Generally, the sophomore year of production is the roughest year. The second year is an important year in establishing talent and the way the show is going to run during its entire course.

"Newhart," a situation comedy on CBS, is currently in its second year and is trying to find its niche on television. Since this program has an established year behind it, with major problems solved, it could represent the "traditional" production process.

The following description comes from observation and participation of one production week. Closed-door script revision meeting had been held the previous week. These meetings were explained by Barry Kemp, executive producer of "Newhart."

For a script to become a part of the series, someone on the staff or a writer from outside the show is brought in for a story meeting.

In these story meetings, Barry Kemp; Sheldon Bull, creative producer; Emily Marshall, executive story consultant; and Barbara Hall, story editor; and the scriptwriter are all present. These people give the writer an idea about the entire show. The writer is given the act break and the last
moment of the show the staff is working towards. Barry Kemp explains:

We usually give them at least a dozen jokes in the show. We talk out beat by beat what each scene should contain, what each scene is trying to do, and we'll give them at least 3 or 4 jokes within that scene. So that when they go away, they should be very close to a good show!  

At that point, the writer is asked to do an outline, usually within a time period of two weeks. When the writer returns with the outline, it consists of the ideas that were talked about previously. Kemp describes the next meeting.

We look through the outline, by that time we've cleared our heads and we've thought about the story some more. If we want to make any changes or if we see things that don't work, we give them another week. We have another meeting based on that story outline and talk about what we like or don't like and what we want to change. And, from that, the writer goes off and does a first draft. We usually give him about two weeks on that. He brings back the first draft and we read that. We then have another meeting in which we talk about what we like or don't like, what works or doesn't work. Sometimes things are executed in a different way than we thought and we try to make those adjustments and corrections. He goes back and then does a second draft. That usually takes something like a week. When he turns the second draft in, the writer is finished.  

As mentioned in an earlier chapter, WGA allows for an outline of a first and second draft. Then the "Newhart" staff takes the script at that point and rewrites into what is known as the "first draft." This draft is seen by everyone on the Monday morning readings. (See Appendix, page 59, for a copy of this "first draft.")

Production Number 3107, New Faces of 1951, was developed a bit differently. In this particular instance, the script had gone through an outline with a writer. But, the writer was terminated after the first outline. According to Kemp,
the outline was so unsuitable the staff felt they were not going to get a script they wanted.

At that point, two more writers were brought in. The staff held another story meeting and discussed the story again. The writers then did a first draft. The "Newhart" staff was not happy with that draft. It came in again and the staff felt it was not what they wanted. The script was then turned over to Barbara Hall, who then did another draft.

Because of all this, the script had actually gone through an outline of three drafts. Then Hall's draft was rewritten into a fourth draft. This draft, even though it was labeled "first draft" on the script, was actually the outline of four drafts of the same script.

After the reshooting on Friday of Production numbers 3101, 3102 and 3105, production number 3107, New Faces of 1951, was handed out to production heads and cast. Everyone now prepares for the production meeting on Monday morning. Call sheets for Monday were available for everyone.

The entire production process for an episode on "Newhart" takes six to eight weeks. This includes post-production work. A regular weekly rehearsal and filming schedule usually follows this pattern:

**Monday**
- Production Meeting
- Read and discuss script

**Stage 17**
- 10:00 a.m.
- 11:00 a.m.

**Tuesday**
- Begin blocking (staging)
- Lunch
- Blocking and run-thru

**Stage 17**
- 10:00 a.m. - 1:00 p.m.
- 1:00 p.m. - 2:00 p.m.
- 2:00 p.m. - 6:00 p.m.
Wednesday  
Continue blocking  
Lunch  
Blocking and run thru

Stage 17  
10:00 a.m.-1:00 p.m.  
1:00 p.m.-2:00 p.m.  
2:00 p.m.-6:00 p.m.

Thursday  
Camera Set-up  
Camera Blocking  
Lunch  
Camera Blocking and run thru

Stage 17  
9:00 a.m.-10:00 a.m.  
10:00 a.m.-1:00 p.m.  
1:00 p.m.-2:00 p.m.  
2:00 p.m.-6:00 p.m.

Friday  
Rehearsal with Cameras  
Dress Rehearsal

Stage 17  
12:00 p.m.-3:30 p.m.  
3:30 p.m.-5:00 p.m.

Notes  
Dinner  
Show with audience

Day 1 Monday September 26

When you enter Stage 17 on the CBS/Fox Studio in Studio City, you notice work has already begun on the "swing" sets. Since scripts were handed out on the previous Friday, the discussion at the Production meeting was on technical problems that could arise. Most of the problems centered around the hospital room: how the bed will work; how the TV will be turned on; how George will talk to the nurse; will the nurse be a recording and edited later during post-production? A question also came up concerning a plant being brought to George. "Is cactus available in Vermont during the Fall season?" asked Mary Frann, actress portraying Joanna. It was decided that it could be available.

Through the meeting, trucks have been pulling up to the stage delivery door depositing the hospital set pieces for this episode.

It is close to 11:00 a.m. Everyone has arrived for
the reading of the script. The producers, writers, cast and director are seated at a long table on stage in front of the set. The script is read and a discussion is held over what will and will not play. John Tracy, the director, discusses his vision of this episode. There is even discussion as to whether or not the entire script will play. During the reading, Ellen Halpin, script supervisor, takes a rough timing of the length. She announces that the time is 4:18 over the required time.7

The cast is then released by Mike Stanislavsky, first assistant director (First AD). He reminds them of Tuesday's 10:00 a.m. call.8

The staff and Tracy return to their production office to discuss problems and make corrections before tomorrow.

In the meantime, Randy Cordray, Second AD, insures time cards and other paperwork are completed for approval by Kemp, before release from the office.

The staff remains in the office until 12:30 a.m.

Day 2 Tuesday September 27

It's now 10:00 a.m. and on Stage 17 one section is bare. The hospital "swing" set is missing, as well as all the set pieces. The reason is well understood when the "blue sheets" are handed out. These "blue sheets" are part of an industry-wide color coding of scripts.

On Monday, the script is WHITE. Changes are then made everyday in colors: Tuesday, BLUE; Wednesday, YELLOW; Thursday, PINK; and Friday, WHITE. (See scripts in Appendix,
Out of a total of six scenes, four were rewritten. The hospital was written out of this episode. Kemp, who assisted in the rewriting, explains.

What happened is what happens frequently in television, although it doesn't happen frequently with this show. We went to the table on Monday morning with a script that had been a problem all of the way through, obviously. That was why we had done four drafts of it. We had a script that, for various reasons, we couldn't really focus on the problem. When we heard the script on Monday, nothing worked. It was just a boring story. It wasn't funny; it wasn't interesting. If the script isn't funny, it isn't a really big problem to make a script funny, but it's very difficult to make a script interesting, it's not an interesting story. Basically, we had an interesting story—the story about George believing that he didn't have any friends, he ultimately found out he did. It wasn't a story that had anything about it that could be fresh, or new. We couldn't find anything fresh or new about it. So, basically, we continued on that path or we were going to be stuck with a story that people had seen and that was not inherently interesting.

With a majority of the episode rewritten, the cast and everyone concerned sat down at the table to reread the script. The lines seem funnier, the situation more plausible. Tracy now feels ready to put the show on its feet.

Blocking starts at 11:00 a.m. on Scene A, which takes place in the dining room. The cast, because they have worked with their characters longer, have more input into blocking and action than the director. During the blocking "green sheets" are brought in. These are more revisions of the script. Not the entire script is changed, just certain lines throughout. Everyone replaces the "blue" with the "green" sheets.

With the general blocking completed for Scene A, the
activity shifts to Scene B. Scene B was originally in the hospital room, but due to the rewrite, the scene now takes place in Dick's study and the lobby.

Fortunately, in this case we were lucky, because we had used a hospital last year. So we were actually using some of what we had done last year. It was the same hospital theoretically, so we really didn't lose a lot on that. We had purposely not hired any extras or guest cast, because anytime that you're dealing with a show with that many speaking parts in it, it's always a possibility on the Monday reading that you don't want that many parts in it. And once you hire people, you have to pay them for the week that you may not be using them. In that regard, we had wound up being smart because we were able to save a couple of thousand dollars by not hiring these people in advance. As it turned out, we did lose three of the speaking parts and some of the other parts are small enough that we could only use them for just three days of the week instead of four or five days. And, anytime that you can use an actor three days instead of four days you've saved close to a thousand dollars. On two of the parts--only one liners--we can upgrade extras to SAG for one day, and it costs a couple of hundred dollars as compared with maybe hiring them as an actor and maybe paying them $800 dollars or so. That's not a consideration in how you do the show, but there's no sense in spending money that you don't have to spend. Although, if we had decided yesterday that the scene in George's room didn't work, we would have thrown that out as well and even that set didn't count. If it's not working, there's no point of going on even though you've built the set. This is the only time that in all the 30 shows that we've done for the season that we've decided that we're not going to use a set that we've built.10

During lunch Tracy discusses his requirements of the last scene to the first AD. Tracy hopes that the extras for the scene will be at today's rehearsal after lunch. But for budgetary reasons, they will come in on Thursday. The SAG actors will be at the rehearsal.

After lunch, the blocking of the show continues. The whole process of blocking is done in a step-by-step process. No pressure is put on actors to learn their lines. The lines
could be changed at anytime through suggestions by the actors, director or the producers.

Once the scene is blocked, it is then completely rerun to consolidate it. This consolidation not only helps the actors, but the director as well. This gives the director a chance to see the overall picture. To help with the picture, the actors are reminded to stay open as much as possible in order to facilitate camera blocking and pickups later.\textsuperscript{11}

At approximately 4:00 p.m., the cast again sits down at the table to read the last scene. This includes the actors arriving that afternoon. These actors were hired by the casting director and the producers. The second AD assigns the roles. This reading is to give the SAG actors just arriving an understanding of what the action is in the scene.

One problem that exists is the requirement to block 40-50 actors in the lobby set. They are not budgeted to be at rehearsal until Thursday. Tracy needs to see the overall picture of the scene for camera blocking. Stand-ins are needed for this rehearsal. Because there are not enough actors for this rehearsal, the second AD, the swing man, and this writer were placed in roles to fill in, giving the director an idea of the whole scene.

Once the final scene is blocked, a run thru, with the producers and writers, is necessary. They sit in on the rehearsal looking for problems with the script and other activity that could enhance each scene.

Kemp and Bull give their notes concerning possible
additions to the script and action that might help with the scenes. The actors are told that they can now learn their lines because the script is basically set. They are released to return on Wednesday.

The producers and directors discuss problems that still exist with the script. The problems are not major, but in order to clarify, intensify, simplify or to add humor, the scripts are always in constant revision.

Day 3 Wednesday September 28

A complete bound copy of the script is now available. This complete script is now in "yellow sheets." The script has a few changes, but it seems to flow better. As stated earlier, the script is basically set, but according to Kemp, they still needed to do minor touching up.

Usually the show is set by Wednesday night . . . we don't often make too many changes after that. Occasionally, on Friday, usually the final run through, we'll change a line here or there, or drop a line out. Occasionally we'll even write on the [Friday's] stage. We've never had any major overhaul at that point. We're just usually playing around with it right up until the time that it's done.12

Tracy spends most of the day refining the blocking and activity in each scene. The actors and director have spent three days with the script and feel more comfortable with the lines. They are now able to work on individual moments in each scene.

Most people are attending rehearsal on this day. The camera coordinator views the show to later provide assistance in camera blocking and other shots that are necessary. The
mike boom man stands in the scaffolding to see the blocking and check on requirements for sound. Five stand-ins are also sitting in the audience, viewing the show for camera blocking. They will "stand-in" for the actors when camera blocking starts on Thursday. Throughout the day, the cast spends what free time is available running lines to memorize them.

A run thru is again performed for the producers and writers. The cast is then released and reminded of the long day on Thursday. The call is for 9:00 a.m. for camera set up; 10:00 a.m. for the actors.

**Day 4 Thursday September 29**

This day begins at 9:00 a.m. with cameras being brought into the stage. Tracy has determined in his mind and on his script the basic camera blocking. The director, through preparation, should not have to alter any of the pre-determin positions, but he cannot limit himself.

His job, besides blocking the actors, is to determine where each camera will be used in the scenes. He also determines which camera can be released from the scene early to re-position and be ready for the next line. He determines which camera will carry the master shot in each scene. He also pre-plans a lot of the pickups.

Because "Newhart" does not have a resident director, the producers meet with the director and the camera coordinator to decide what they want and what the limitations will
be on this show. As executive producer, Kemp informs the
director of his desires concerning camera shots.

I don't believe in comedy shots. I don't like head
shots for singles. Prefer singles to be a little looser.
I prefer them to be, say, from the chest up. Head shots,
to me, are a dramatic shot, not a comedy shot. I will
tend to use a few more masters occasionally, because
if you're doing the show in front of a live audience, a
master shot—where you have two or three people in a
shot—tends to give you the sense of what it would be
like if you were in the audience. There are going to
be certain moments that work for an audience and you
want to make sure you visually capture, as close as you
can, what the people saw that night, so that the people
at home understand what happened when they hear laughter from that
audience. They're seeing the same thing that audience
saw. And, if that audience saw some sort of physical
bit on the stage, and what your camera is showing is
a person from the chest up, you're not getting what
they got, and you're not understanding why the laughter's
there.17

Camera blocking is a long and tedious process. The
actors and stand-ins are now called "teams." The first team
is the cast in their roles. The second team is the stand-ins
and the actors for that week.

While the first team is rehearsing, the camera crews
and stand-ins watch. The grips insure when actors stop moving,
pieces of colored tape are placed on the floor at their
feet. These pieces of tape are called "marks." These "marks"
are used by the second team during camera blocking and by
the cast during rehearsals and the filming.

Once the scene has been run by the first team, the
second team steps in for camera blocking. The first team,
meanwhile, leaves the stage to run lines.

During the camera blocking, each camera stop point is
also marked, with tape, on the stage floor. Each point is
numbered for each scene. For example, Scene A - Shot 1 would have "A-1" written on the tape. This enables the dolly grip to move the camera and the dolly thru the required shot patterns easily.

Again, more script changes are brought in. These changes are now on pink sheets. Changes are brought in before and after lunch. After lunch, the tag is also brought in.

The last scene, Scene E, has taken over two hours to block. Originally, the scene called for 40-50 extras, but due to budgetary reasons only 18 people will be showing up on Friday. This is still a large number of people for the size of the set. The reason this scene is taking so long is that Tracy does not want to re-block the entire scene when all of the actors arrive on Friday.

The producers and writers attend the run thru. They seem to be pleased with very few notes given. It was a long evening ending near 8:00 p.m. But from 6:30 p.m. until the cast and crew were released, Mike Stanislavsky, first AD, was keeping an eye on his watch. "If we don't get them out of here before 8:00 p.m., we have to pay for their dinner. We aren't budgeted for that," he stated.

Day 5 Friday September 30

Shooting day begins at noon. Everyone from the cast, including extras, is present. A run thru of each scene is done with minor changes. A few changes have been made to the script on white sheets. (See Appendix, page 180, for this complete script.)
Scene E, which contains the party scene, has no problems with the blocking because Tracy has blocked the scene to leave spaces open for the extras coming in today.

At 3:30 p.m. the final dress rehearsal begins. With producers, writers and other MTM officials sitting in the audience, the show is reviewed. Comments are mainly concerned with the actors and their performances. Kemp relates his concern of problems that occasionally happen on a television show.

You're doing a show for television, which means that the show you're writing, the show you're directing, and the show you're producing is geared to that screen and not for those 275 people who are there Friday nights. And that's something that you have to keep reminding the cast about, and keep reminding everybody who's a part of that wide experience that night. Those people are there watching you shoot a television show. You are not performing for that audience. You are still performing for the cameras and they are observing it. And that's a different situation. You can't do any show for a camera and do a show for that audience. They're two different shows. If you're doing a stage show--and that's in essence what you're doing--if you're doing that for that audience, everything that you're doing is bigger. Every gesture that you're doing, every vocal inflection is bigger, every facial expression is bigger, because you're projecting to that audience. When you're acting for the camera, everything is smaller, and you can't lose sight of that. If you start acting for that audience, that camera is picking up a widely theatrical and overblown performance. So, in order to act for that camera, you are--by the very nature of it--reducing some of what that audience is going to see. You just have to accept that and say that this show is going to be seen by 15-20 million people at home, and that's a much more important and significant audience than the 275 that are there live.

The only technical problem was with sound. In the last scene, the actors in the background are too loud, covering lines that needed to be recorded. The extras are informed of this and told to keep the "rumble" down during lines and
and up when quiet.

Dinner, for one hour, is usually at the studio commissary
During dinner, the audience lines up outside the CBS studio
and waits to be escorted into the lot to Stage 17.

The audience warm-up begins at 7:15 p.m. with Kemp
explaining the show and the changes. He then introduces the
cast.

With all in their places, Scene A begins. "On the
Bell!," is heard from the first AD. A loud alarm is sounded
with one long ring. Now the first AD calls, "Roll, please!"
The tape recorder and cameras are turned on and all wait
for the sound man to call "Speed!" Next, the scene is slated
visually to the camera and audibly for the recorder. This
is the "sync-point." The word "settle" is yelled by the
first AD. Letting everyone get quiet for a moment, Tracy then
yells, "And . . . Action," and the second AD cues Stephen
Kampmann, actor portraying Kirk Devane, to enter the scene.

With the scene finished, Tracy takes a beat and then yells,
"And . . . Cut!" The camera and recorder stop rolling. The
bell quickly rings twice and the audience applauds.

Because of certain problems, the scene is redone. The
second time, the scene is satisfactory and pickups are done.
(See Appendix, page 330.)

Everything ran smoothly, until the final scene (Scene
E). Entrances were covered, the background noise was not
at the proper level or excited enough. But, by now it was almost
10:00 p.m. and it was decided to film the tag and release
the audience.

With the audience gone, the entire scene was reshot. Again, entrances were covered; noise was low. Pickups were necessary on all major entrances, so with everyone sitting around, except the actors required, all entrances were individually re-shot.

The pickups completed, "wild" sound was needed for the background noise. This was done by means of rolling just the recorder and picking up sounds of the group. It was also necessary to record the sound of the horn to be blown again. According to Kemp, these wild sounds would be placed into the show during post-production.

Post-production is what you resort to. I think that everything should be an enhancement. I like to get a script right when it goes to the table Monday. Then I like to see the actors work with it all week and make it better by Friday and then I want to add all the post-production to it and make it that much better still. A show should keep getting better all along. You shouldn't have to save it in post-production. It should be a process by which, gee . . . if it looks good on paper, it should be great on the stage. And, if it's great on the stage, it should be wonderful by the time it airs. Because now you're going to have music; you're going to have dissolve; it's going to be smoothed out--it's going to look terrific . . . and occasionally that happens. The third show this year is a show that actually happened to, so I really loved that show. It followed that process: it was a good script on Monday; it was a better show by Friday; it is now, I think, a terrific show! But, I hated this show. It's probably as bad a show as we've done on this series in the 30 episodes. It wasn't a good script at the table; it wasn't a good work week; and it wasn't a good night Friday night. And that's going to happen. I have a right to be unhappy about that show. I'm no happier about my own involvement with it than I am with anyone else's, but that's a show that will be saved in post-production and it won't look that bad. It's hardly what the people call a classic episode, it's one of those that you just get through.
Before everyone was released for the weekend, scripts were handed out with call sheets. Everyone now knows an exterior scene on the stage will be filmed on Thursday. To make things more difficult, it will be snowing.

Someone yells quiet, the bell rings one time and Mary Frann is seen sitting in the audio booth saying, "Next week on 'Newhart,'" and "This week on 'Newhart.'" These will be used for the in-show promo at the end of the program.

The show this week is finished. The producers still have a job ahead of them. They still have post-production. This includes editing, dubbing, color correcting and other touch ups prior to delivery of the film to the network.

The producer's job, be it executive, associate, creative, supervising or even assistant, is a constant and demanding one; always trying to keep on top of things and knowing exactly what is going on, without stepping on toes and hindering everyone's creativity. The hardest thing for a producer to do is let someone else do it. Kemp relates his fears.

I think that's something that you're always working on. Some producers don't worry about it, they just do it all. I think there's a better feeling on a show if you can let people have a little space to create. I guess you do it with the knowledge that you can always pull it back if it goes too far, or if it goes off course. It's sometimes more mentally draining to do that. It's also sometimes easier to do it yourself than it is to let somebody else do it and then have to fix it. You have to care about the longevity of the show and are responsible enough to realize that you may not always be there. It's just something that you try to do. It's hard. I mean, it's no harder than what parents do when they start letting the kids go out at first. You know that you have to do it, but it doesn't make it any easier. It's just something that you always work with.
ENDNOTES

1 Interview with Barry Kemp, executive producer of "Newhart," September 30, 1983.

2 Ibid.

3 The first three shows, as seen in Appendix, page 235 were originally directed by Rod Daniel. Kemp did not like the closeups used. The shots were too tight. John Tracy was brought in a week early to reshoot these shows.

4 Call sheets are prepared everyday to inform cast and crew of their arrival time. See Appendix, page 259, for the week's call sheets.

5 There is no established schedule. Mike Stanislavsky, (First AD), wrote out a schedule for this report, giving a general idea of the overall process.

6 Swing sets are not considered the basic set. The basic set, used every week, consists of the lobby, the study and the dining room. Other sets required are "swung" in and out of the stage. See Appendix, page 320, for the set plans of this production.

7 Each script requires a scene breakdown to include time required by the network for commercials. See Appendix, page 32 for the breakdown. The script must come close to the program time limit and during post-production the running time is made exact.

8 See call sheets.

9 Interview, Kemp, October 6, 1983.

10 Ibid.

11 Pickups are usually filmed after the audience has left. This is the process of relocating the camera to film a close-up of an actor during his lines. These are filmed independently of the overall scene and inserted during post-production.

12 Interview, Kemp, September 26, 1983.

13 Ibid.

14 Interview, Kemp, October 6, 1983.
15 Interview, Kemp, September 28, 1983.
16 Interview, Kemp, October 6, 1983.
APPENDIX A

"Hollywood TV Production Chart"
ILLEGIBLE DOCUMENT

THE FOLLOWING DOCUMENT(S) IS OF POOR LEGIBILITY IN THE ORIGINAL

THIS IS THE BEST COPY AVAILABLE
HOLLYWOOD TV PRODUCTION CHART


TAXI (ABC, Exp.: San Francisco) about three New York cab drivers. The three are married to nuns, and they are not allowed to have their wives with them in the cab. The show is a comedy. The three are played by Tony Randall, Jack Soo, and Gail Fisher. The setting is a cab and a hotel. The producer is Robert Bloch. The director is James L. Conway. The casting is by Joseph Brown.

BROOKLYN BRIDGE (CBS, Exp.: New York) about the Brooklyn Bridge. The show is a drama. It is about the construction of the bridge and the people involved. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

D ， C STRIPS

1976-77 Powerhouse Associates (2051 Foothills, Los Angeles, CA 90068)

STARR'S ANGUISH (ABC, Exp.: Miami) about the Miami South Beach area. The show is a drama. The setting is Miami Beach. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

THE BENNETT GROUP, RAY HENDRIX ASSOCIATES (2051 Foothills, Los Angeles, CA 90068)

BROOK BOOKED PRODUCTIONS (202-204 West 4th Street, New York, NY 10014)

POULUS, BELL & BLOOMING, INC. (Columbia Pictures) about a group of actors and directors. The show is a comedy. The setting is a studio. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

C A C PRODUCTIONS

T Y'S BLOOPER & PRACTICAL JOKES (ABC, Exp.: New York) about a group of practical jokes. The show is a comedy. The setting is New York City. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

STEPHENV J. CUMMINS PROD. (202-204 West 4th Street, New York, NY 10014)

THE 24-HOUR BOY (ABC, Exp.: San Francisco) about a group of young people. The show is a drama. The setting is San Francisco. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

HANDCRAFT AND INSTRUMENTS (ABC, Exp.: New York) about a group of instruments. The show is a drama. The setting is New York City. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

RIPFORD (ABC, Exp.: San Francisco) about a group of people. The show is a drama. The setting is San Francisco. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

CENTURY VIDEO CORP. (217-2171)

AMERICAN MUSICAL THEATRE, INC. (ABC, Exp.: New York) about a group of musicals. The show is a comedy. The setting is New York City. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

THE COMPLETE PLAY OF WILLIAM SHAKESPEARE (ABC, Exp.: New York) about a group of plays. The show is a drama. The setting is New York City. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

DIKE C LANE TV PROD. INC. (202-204 West 4th Street, New York, NY 10014)

AMERICAN BASKETBALL (ABC, Exp.: San Francisco) about a group of basketball players. The show is a drama. The setting is San Francisco. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

COLUMBIA PICTURES PROD. (104-104)

THE YANKS ARE COMING AND THE NATIVE BLUES ARE GOING (ABC, Exp.: New York) about a group of baseball players. The show is a comedy. The setting is New York City. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

DAYS OF OUR LIFES (ABC, Exp.: New York) about the lives of a group of people. The show is a soap opera. The setting is New York City. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

T C HODGIE AND THE SAVING OURSelves GROUP (Columbia Pictures) about a group of people. The show is a comedy. The setting is New York City. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

WANT TO HURT (ABC, Exp.: San Francisco) about a group of people. The show is a drama. The setting is San Francisco. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

FANTASY ISLAND (ABC, Exp.: San Francisco) about a group of people. The show is a drama. The setting is San Francisco. The producer is Jack Sedgwick. The director is James L. Conway. The casting is by Joseph Brown.

CAPITOL CIES, INC. (202-204 West 4th Street, New York, NY 10014)

EMBASSY TELEVISION
APPENDIX B

First Draft and Final Second Draft
NEWHART

"NEW FACES OF 1951"

Teleplay by
Ken Peragine
and
Howard Friedlander

Story by
Neal Marlens

FIRST DRAFT
September 23, 1983
THIS BOOK CONTAINS NUMEROUS PAGES WITH THE ORIGINAL PRINTING ON THE PAGE BEING CROOKED. THIS IS THE BEST IMAGE AVAILABLE.
NEWHART

"New Faces of 1951"

#3107

CAST

DICK LOUDON................................. ROB NEWHART
JOANNA LOUDON.............................. MARY FRANN
GEORGE UTLEY................................. TOM POSTON
KIRK DEVANE................................. STEVEN KAMPMAANN
STEPHANIE VANDERKELLEN.................. JULIA DUFFY

MAN AT BREAKFAST...........................
NURSE........................................
WOMAN........................................
DOCTOR........................................
ERIC HALL....................................
MARV...........................................
GENE...........................................
BILL...........................................
MAN #1........................................
MAN #2........................................
MAN #3........................................
MAN #4........................................
CRAZY HARRY.................................
ACT ONE

INT. DINING ROOM - MORNING

INT. HOSPITAL ROOM - THE FOLLOWING DAY

INT. GEORGE'S ROOM - LATER THAT DAY

ACT TWO

INT. LOBBY - THAT SAME AFTERNOON

INT. HOSPITAL ROOM - EARLY THE FOLLOWING EVENING

INT. LOBBY - A SHORT TIME LATER (EVENING)
FADE IN:

INT. DINING ROOM - MORNING

DICK AND JOANNA ARE HAVING BREAKFAST. THERE ARE GUESTS AT TWO OTHER TABLES. DICK AND JOANNA ARE BOTH READING THE PAPER.

JOANNA

(PUTTING HER PAPER DOWN) Dick?

DICK

(WITHOUT LOOKING UP) Hm?

JOANNA

We're not becoming two married people who sit and read the paper and never talk to each other in the morning, are we?

DICK

(FROM BEHIND HIS PAPER) No.

JOANNA

Are you sure?
(STILL BEHIND HIS PAPER) Positive.

JOANNA

Okay.

SHE PICKS UP HER PAPER AND CONTINUES READING AS KIRK ENTERS.

KIRK

Hi, folks. I rushed right over because I wanted you to be the first to hear my good news.

DICK

(STILL READING) What's that?

KIRK

Something you've probably been hoping I'd do for a long time.

DICK

(LOOKING UP) You're moving?

KIRK

No, I'm painting the cafe.

JOANNA

What brought this on?

KIRK

Pride, I guess. I understand there's a petition going around to have the Minuteman torn down.

DICK

I'd say you're proud to a fault.
KIRK
Anyway, I thought since making the Minuteman look better will make your inn look better, you wouldn't mind loaning me a few things.

DICK
Like what?

KIRK
Like George.

DICK
He's not here right now. He's at the doctor.

KIRK
Great. He waits 'til my cafe needs painting to get sick.

JOANNA
He's not sick. He just went in for a check-up.

STEPHANIE ENTERS FROM THE KITCHEN CARRYING A PLATE OF PANCAKES AND A PLATE OF SCRAMBLED EGGS.

STEPHANIE
(HOLDING OUT THE PLATES) Who ordered these?

MAN
(RAISING HIS HAND) We did.

STEPHANIE TAKES THEM THEIR BREAKFAST.

KIRK
Why would anyone go in for a check-up when they're not sick?
DICK

Because George is a responsible person who cares about his health. And he hasn't been in for almost twenty years.

STEPHANIE COMES TO THE TABLE AND SITS DOWN.

STEPHANIE

Looking at all this food is killing me. I'm starving.

JOANNA

Then why don't you eat?

STEPHANIE

I can't. I'm fasting.

KIRK

Diet or political protest?

STEPHANIE

(AS IF THERE COULDN'T BE ANOTHER REASON)

Diet. I have a date Friday with this really great guy from Dartmouth, whose name I have written down somewhere, and if I don't lose four pounds between now and then, I won't be able to get into the jeans I want to wear.

DICK

Wouldn't it be simpler just to wear another pair of jeans?
STEPHANIE
It's not just the pants, it's the principle. Everyone says I'm not willing to fight for anything. I want to prove I can be committed. And this man is worth committing to. He's going to be a very successful corporate lawyer someday.

DICK
How do you know that?

STEPHANIE
Because his father owns a very successful corporation.

JOANNA
Stephanie, I don't think it's healthy to just stop eating.

STEPHANIE
What good's my health if I don't get this guy?

THEY REACT AS GEORGE ENTERS FROM THE LOBBY.

GEORGE
(A LITTLE DOWN) Hi, everybody.

JOANNA
George, there you are. How did it go at the doctor?

GEORGE
Not so good.
JOANNA
Oh, no. What did he say?

GEORGE
He said I shouldn't have waited twenty years between check-ups. He wants me to go to the hospital to have some tests done.

KIRK
And you believed him? That's the oldest scam in the world.

DICK
What are you talking about?

KIRK
They're trying to run up his bill. All George needs is a couple of days out in the sunshine, breathing fresh air, climbing up and down a ladder...

DICK AND JOANNA LOOK AT KIRK.

GEORGE
The doctor says all the tests are routine, but I still don't like the idea. You know, I've never been a patient in a hospital in my life.

KIRK
Well, they're butcher shops.

DICK
They're not either.
STEPHANIE
George, speaking from experience, there is nothing to be frightened of. They put you in a big room filled with flowers and eight nurses waiting on you hand and foot. It's wonderful.

GEORGE
What were you in for?

STEPHANIE
Not that it's anyone's business, but I had something adjusted.

JOANNA
You're kidding? What?

STEPHANIE
I'm not going to tell.

KIRK
Is it something we can see?

STEPHANIE
I'm not going to tell. All I will say is that it was minor, it was painless, and it made a big difference in my senior picture.

JOANNA
The point is, George, there's nothing to worry about.

GEORGE
Well, I hate to take the time off.
DICK
It's a day, two days at the most.

KIRK
Why should he lie around in a hospital bed like an invalid? He's got plenty of time to do that in a few years. Let him be useful while he can.

DICK
(TO KIRK) Would you stay out of this?

JOANNA
A little time in the hospital is worth the satisfaction of knowing you're in good health.

DICK
(TO GEORGE) When it's all over, you'll feel wonderful. Just like your old self again.

GEORGE
You mean like I felt yesterday?

DICK
Right.

GEORGE
Will you guys come visit me?

JOANNA
Sure, Dick and I will.

STEPHANIE
So will I.
KIRK
I'll call.

JOANNA
Is that what you're worried about, George? Being alone?

GEORGE
Oh, heck no, I've been alone most of my life. I was just worried about going off to the hospital and being forgotten.

JOANNA
That would never happen. When are you supposed to check in?

GEORGE
Tonight.

STEPHANIE
I'd better go write that down.

SHE EXITS.

GEORGE
I'm sure not going to enjoy the rest of this day.

DICK
Well, try not to think about it. Find something to do to take your mind off it.

GEORGE
Like what?
KIRK

(PUTTING HIS ARM AROUND GEORGE, LEADING HIM OUT) Why don't you come over to the cafe? Maybe we'll think of something to do together.

AS KIRK TRIES TO LEAD GEORGE OUT, WE...

DISSOLVE TO:
INT. HOSPITAL ROOM - THE FOLLOWING DAY

GEORGE IS IN HIS SEMI-PRIVATE ROOM, MADE TOTALLY PRIVATE BY THE FACT THAT NO ONE IS IN THE OTHER BED. GEORGE IS DOING NOTHING BUT LYING THERE. HE TAKES A DEEP SIGH, THEN SPIES THE TELEVISION. HE GOES OVER BUT THERE AREN'T ANY SWITCHES ON IT. HE LOOKS AROUND, THEN SPIES THE REMOTE CONTROL OVER BY HIS BED. HE CROSSES BACK OVER, PRESSES A BUTTON AND WaITS, BUT THE TV DOESN'T COME ON. HE TRIES THE BUTTON A COUPLE MORE TIMES NOTHING HAPPENS. IN A MOMENT A NURSE ENTERS.

NURSE

Did you ring for me, Mr. Utley?

GEORGE

Huh? Oh, I'm sorry. I thought I was turning on the television.

NURSE

(SHOWING HIM) That's this button.

GEORGE

Oh, thanks.

SHE STARTS OUT.
GEORGE (CONT'D)
Actually, if you've got the time, I'd
rather talk to you than watch TV.

NURSE
(NICELY) I really don't. I'm sorry.

GEORGE
Oh. Did you hear anything about me
going a roommate?

NURSE
Well, we're working on it, but the
hospital just isn't that full right
now. We're sort of having an epidemic
of good health. Besides, most patients
seem to prefer a private room. But
as soon as we get somebody who wants
a roommate, you've got dibs on him.

GEORGE
Okay.

NURSE
(SMILING) If there's anything else
I can do for you, let me know.

GEORGE
I will, thanks.

THE NURSE EXITS. GEORGE LEANS BACK IN HIS BED, LOOKS AT
THE TV AND PRESSES THE BUTTON. THIS TIME THE FOOT OF THE
BED BEGINS RISING. GEORGE PRESSES ANOTHER BUTTON AND HIS
HEAD STARTS GOING DOWN. GEORGE STOPS PUSHING ANY BUTTON
AND GETS OUT OF HIS BED. AT THIS POINT, DICK AND JOANNA
ENTER CARRYING A SMALL CACTUS.
DICK/JOANNA

(CHEERFULLY) Hi, George.

GEORGE

Oh, hi. Boy, am I glad you guys are here.

JOANNA

What's the matter?

GEORGE

I've got my bed all messed up.

DICK TAKES THE REMOTE CONTROL AND FIXES IT FOR HIM.

DICK

How did you do this?

GEORGE

I was trying to turn on the TV.

DICK

I think the TV is this button.

DICK PRESSES THE BUTTON. NOTHING HAPPENS ON THE TV.
INSTEAD, A FEMALE VOICE COMES OVER THE LOUDSPEAKER BY THE BED.

VOICE (O.S.)

Your nurse is busy. Can I help you?

GEORGE

No, Dick pressed the wrong button.

DICK

(TO SPEAKERBOX) I'm sorry.

(SETTING DOWN THE REMOTE CONTROL)

You don't want to watch TV anyway.
JOANNA

(HANDING HIM THE CACTUS) We brought this for you.

GEORGE

Oh, thanks.

JOANNA

In the spring these bloom and they're just beautiful.

GEORGE

Well, that's something to look forward to.

DICK

So, how have the tests gone?

GEORGE

So far the only thing they've found out is that I have a rare blood type.

JOANNA

Well, that's nothing to worry about.

GEORGE

It is if I'm the only one who has it.

DICK

I doubt if it's that rare.

GEORGE

Anyway, they said everything looks pretty good. I should be finished sometime tomorrow afternoon.
JOANNA
Well, that should cheer you up.

GEORGE
(NOT CHEERY) Yeah, I guess.

JOANNA
What's the matter?

GEORGE
Oh, you know. When you're alone in a hospital room for this many hours, it just gives you a lot of time to think.

DICK
What have you been thinking about?

GEORGE
About how I don't really have a lot to show for my life.

JOANNA
That's not true.

GEORGE
Well, I've never done anything that really matters.

JOANNA
Of course you have.

GEORGE
I never bought a house, I never had a family... I never walked on the moon.
George, not many people have walked on the moon.

Yeah, and I'm one of them.

George, I think the only reason you're feeling this way is because you're in a hospital, and hospitals tend to make people depressed. Your life is not empty.

I've lived in this town since the day I was born and you're the only two people who've come to visit me.

Did you tell people you were going to be in the hospital?

No.

(DVINCATED) Okay.

I didn't have anyone to tell.

Well, we're all here together now and that's what's really important.
DICK

(LOOKING AT HIS WATCH) Honey, we're going to have to go.

GEORGE

What?

DICK

I'm sorry, but we've got Stephanie looking after the inn and I'm not sure how long her attention is going to stay focused on that, so we really can't stay.

GEORGE

(DOWN AGAIN) Then I guess this is goodbye.

DICK

Well, for now. But we'll come back and see you tonight.

JOANNA

Look, is there anything we can bring you from home to cheer you up? A book? Some magazines?

GEORGE

No, that's okay.

DICK

How about a game?

GEORGE

Who would I play with?
DICK NODS, REALIZING THIS IS TRUE.

JOANNA
There must be something we could
bring you.

GEORGE
Well, I do have this transistor radio
I like to listen to at night. Maybe
you could bring that.

JOANNA
We'd be happy to.

GEORGE
It's on the night stand by my bed.

JOANNA
We'll find it.

DICK
Okay, we'll see you tonight then.

GEORGE
Okay.

JOANNA
And try to feel better.

GEORGE
(VALIANTLY) I will.

DICK AND JOANNA SMILE AT HIM AND EXIT. GEORGE LOOKS AROUND
THE EMPTY ROOM AND SIGHS. IN ANOTHER MOMENT THE DOOR OPENS
AND A WOMAN HOLDING FLOWERS POPS HER HEAD IN.

THE WOMAN
(SMILING TO GEORGE) Hi.
GEORGE

(BRIGHTLY) Hi.

A MAN'S VOICE (O.S.)

Is he in there?

WOMAN

(TO MAN) No, there's nobody in here.

SHE SMILES AT GEORGE AND DUCKS BACK OUT. GEORGE PICKS UP THE REMOTE CONTROL, PRESS THE BUTTON FOR THE TELEVISION AND THE LIGHTS GO OUT. AND ON THIS WE...

DISSOLVE TO:
INT. GEORGE'S ROOM - LATER THAT DAY

DICK AND JOANNA ENTER. IT IS AN ORDINARY ROOM, NOT MESSY, BUT NOT EXACTLY NEAT. THERE ARE VARIOUS ODDS AND ENDS SCATTERED ABOUT THE ROOM: AN OLD TRACK TROPHY, A SMALL TELEVISION, SOME FISHING POLES IN THE CORNER, A BOSTON RED SOX BASEBALL CAP ON ONE OF THE SHELVES, A SMALL TABLE WITH HAND TOOLS AND A DISMANTLED CLOCK. THEY STAND LOOKING AT THE ROOM FOR A MOMENT.

JOANNA

Isn't this funny?

DICK

What?

JOANNA

We've known George ever since we moved here and I just realized we've never been in his room.

DICK

I guess that's true.

JOANNA

I wonder what this trophy is for?

SHE CROSSES TO IT.
DICK
Joanna...

JOANNA
I'm not being nosey. I'm just showing a healthy curiosity.

DICK
Fine. Let's go before it gets any healthier.

JOANNA
What's the matter with you?

DICK
Nothing. I'm just uncomfortable snooping around in someone else's room.

JOANNA
I'm not snooping. (LOOKING AT THE TROPHY) It's a track trophy. George was on his high school relay team.

DICK
That's nice.

JOANNA
Look at the fishing poles.

DICK
Yeah. He was probably on his high school fishing team, too. Now, can we get what we came for and go?
JOANNA
I didn't know George liked to fish.

DICK
There's probably a lot of things we
don't know about George.

JOANNA
I was just thinking it was something
the two of you might enjoy doing
together.

DICK
Joanna, I hate to fish. I've only
been fishing twice in my whole life.

JOANNA
Then how do you know you hate it?

DICK
Because both times I ended up
spending the whole day on a smelly
little boat on a muggy lake drinking
warm beer.

JOANNA
Well, maybe with the right people
that could be fun.

DICK LOOKS AT JOANNA.

DICK
Here's the radio. Let's go.

JOANNA SPOTS SOMETHING ELSE ON GEORGE'S BOOKSHELF.
JOANNA

Look, he's got the Complete Works of Mark Twain. You love Mark Twain.

DICK

Are you suggesting we get together sometime and read?

JOANNA

I know I'm pushing, but he looked so depressed today. I just want him to understand that he's not alone.

DICK

Honey, we don't have to shower him with attention or take him on outings to prove that.

HE STARTS AWAY AGAIN AS JOANNA PICKS UP SOMETHING ELSE.

JOANNA

Did you know George was a Red Sox fan?

DICK

(SUDDEN INTEREST) Really?
(CONSIDERING IT) Well, I guess ten or twelve ball game wouldn't kill me.

JOANNA

(LOOKING AT A PHOTO) Dick, you won't believe this.

DICK

Joanna, that's enough.
JOANNA

(READING) The 32nd Support Group, Vermont Air National Guard.
October 17, 1951.

DICK, NOW CURIOUS, CROSSES TO THE WALL TO LOOK AT THE PHOTO. IT'S A GROUP OF MILITARY MEN STANDING IN FRONT OF A B29.

JOANNA (CONT'D)

I had no idea George fought in the Korean War.

DICK

Neither did I. I wonder why he never mentioned it.

JOANNA

The same reason he never mentioned fishing or the Red Sox. Because we never asked him. (LOOKING CLOSER) Let's see if we can find him.

DICK

How could you possibly tell which one is George? They all have crewcuts and sunglasses.

JOANNA

(ANOTHER TRAIN OF THOUGHT) Dick, do you think George was close to these men?

DICK

Sure. A guy never forgets the buddies he makes in the service.
JOANNA
You never talk about the guys you met in the service.

DICK
That's because I didn't like them. But I never forgot them.

JOANNA
I was just thinking... since all these men were in the Vermont Air National Guard, there's a good chance a lot of them are still in Vermont, right?

DICK
What are you getting at?

JOANNA
What if we had a welcome home party for George?

DICK
Honey, do you know how impossible it would be trying to track these guys down?

JOANNA
Well, we might not be able to find all of them, but Vermont's a small state.

DICK
I wouldn't even know where to begin.
JOANNA

The names of the captain and two lieutenants are down here. We could start there. Think how happy it would make George to see all those familiar faces when he gets home.

DICK

Joanna, it's been over thirty years. These faces might not be that familiar.

JOANNA

They were George's friends. He needs to know he still has them.

DICK

But what if they don't have anything to say to each other?

JOANNA

We can have streamers and balloons and I'll make a cake.

DICK

What if nobody wants to come?

JOANNA

We could have beer and music and maybe we could get them to wear their old uniforms.

DICK

I think you're getting carried away.
JOANNA

I think this could be one of the most rewarding evenings of our lives.

DICK

Then I can't wait.

JOANNA SMILES AND GOES OUT. DICK SHRUGS AND FOLLOWS, AS WE:

FADE OUT.

END OF ACT ONE
FADE IN:

INT. LOBBY - THAT SAME AFTERNOON

DICK IS AT THE RESERVATION DESK ON THE PHONE. JOANNA ENTERS FROM THE DINING ROOM WITH A PAD AND PENCIL IN HAND. SHE STANDS AT THE DESK WAITING FOR HIM TO FINISH.

DICK

(ON PHONE) That's right, the Stratford Inn... It's the first inn after the second light coming east into town on the north side of the street... We'll see you tomorrow night. And you won't forget to call those other two guys? Great... What's that?... The Stratford Inn... it's the first inn after the second light... Wait, I've got a better idea.

(MORE)
DICK (CONT'D)
Why don't you give me the numbers of the two guys and I'll have them call you?... (HE JOTS THEM DOWN) Got it. Thanks.

HE HANGS UP.

JOANNA
How's it going?

DICK
I'd say we're making progress.

JOANNA
See, I told you we could do it.

DICK
For starting with three men, one of whom is dead, I've managed to track down twenty-seven.

JOANNA
That's wonderful! How many are coming?

DICK
(LOOKING AT THE LIST) Six.

JOANNA
Well, that's not a bad number. And you've still got more to call. Besides, a small group would probably mean more to George.

DICK
It's going to have to.

KIRK ENTERS.
KIRK
Hi. How are the party plans going?

JOANNA
Pretty good so far. I'm still trying to decide what to serve.

DICK
Did you order the beer?

JOANNA
Yeah.

DICK
Then, I don't think it matters what you serve.

KIRK
Joanna, why don't you take the day off? Let me do the catering.

JOANNA
Thanks, anyway, Kirk. I'd rather do it myself.

KIRK
Why go to all that trouble when I can deliver a food fantasy to your doorstep?

DICK
Kirk, there are flies that won't eat your food.
KIRK

With these men, we're not talking about trained palates. They're used to army cooking.

DICK

They've been out of the service for thirty years. Their tastebuds have probably recovered.

JOANNA

(READING FROM HER LIST) Anyway, I was thinking of something like finger sandwiches stuffed with cream cheese, mushrooms stuffed with crabmeat, stuffed celery... how does that sound?

DICK

(INCREDOUS) With beer?

JOANNA

Well, I want to serve something nice. Not everybody's going to want beer.

DICK

Yes, they are. That's the only reason they're coming.

JOANNA

What do you want, cocktail weiners?

KIRK

Now you're talking about my specialty. Let me supply those for your party.
JOANNA

Okay, Kirk, if you really want to.
But I'm still going to stuff something.

STEPHANIE COMES IN FROM THE KITCHEN CARRYING A GLASS OF WATER
AND HALF A LEMON IN A NAPKIN. SHE DOESN'T LOOK VERY HEALTHY.

STEPHANIE

(CAUTIOUSLY) Have you finished talking
about food?

JOANNA

Yes, are you all right?

STEPHANIE

(MAKING HER WAY TO THE STAIRS) I'm a
little weak, but I'll feel better
when I've had lunch.

DICK

All you're having is water?

STEPHANIE

And lemons.

JOANNA

Stephanie, you're going to make yourself
sick.

STEPHANIE

Joanna, will you stop worrying? I've
done this before.

STEPHANIE STARTS UP THE STAIRS.

JOANNA

You have?
STEPHANIE
Sure, lots of times. As soon as my
date comes tomorrow night and I get
some food in me I'll be fine.

JOANNA
I can't help worrying about you.

STEPHANIE
Well, don't. There are no ill effects
from fasting.

STEPHANIE REACHES THE TOP OF THE STAIRS, LOOKS MOMENTARILY
DISORIENTED, THEN POINTS TOWARD HER ROOM AND HEADS THAT WAY.

JOANNA
Well, I have to go to the grocery
store to pick up some things for the
party. (TO STEPHANIE) Is there
anything I can bring you?

STEPHANIE
(from the balcony) Maybe a bottle of
lemon juice. It's getting harder and
harder to squeeze these lemons.

SHE CONTINUES OFF TO HER ROOM.

JOANNA
Okay. (TO DICK) Goodbye, honey.
Good luck with the rest of your calls.

DICK
Thanks.

JOANNA EXITS.
KIRK

And I guess I should start making plans
for those weiners.

HE STARTS OUT.

DICK

(PICKING UP THE PHONE) Okay.

KIRK

We'll discuss price later.

HE EXITS. DICK LOOKS DOWN AT LIST AT A PHONE NUMBER AND DIALS.

DICK

(INTO PHONE) Hello. Is this Randall Dunnagan?... You don't know me, my
name is Dick Loudon. I'm calling
about a reunion we're having for your
National Guard Unit... No, you're not
being recalled, it's just a reunion...
Tomorrow night at 6:30... I realize
it's short notice. It came up on the
spur of the moment... Oh, that's too
bad. I wish you could make it. I
guess we'll just have to drink your
share of the beer... Okay, let me give
you the directions...

AND AS DICK DOES, WE...

DISSOLVE TO:
INT. HOSPITAL ROOM - EARLY THE FOLLOWING EVENING

GEORGE is dressed and putting the last of his things into his suitcase. He folds his pajamas and puts them in his bag. He sees his hospital bracelet and tries to take it off, but he can't. He sits down on the bed to struggle with it and the TV goes on. He jumps up, startled, realizing he's sat on the remote control. He turns the TV off. At this point the doctor enters, carrying a clipboard.

DOCTOR

Hi, George.

GEORGE

Hi.

DOCTOR

Getting ready to go home, huh?

GEORGE

(A LITTLE DOWN) Yeah.

DOCTOR

Well, I got the last of your tests and you must be doing something right. You're in excellent health.
GEORGE FORCES A SMILE.

DOCTOR (CONT'D)

You'll probably outlive us all.

GEORGE

That wouldn't surprise me.

GEORGE PUTS HIS RADIO IN HIS SUITCASE. THE DOCTOR NOTICES HIS HOSPITAL BRACELET.

DOCTOR

Here, you won't be needing this anymore.

HE TAKES GEORGE'S WRIST AND SNAPS OFF THE BRACELET WITHOUT ANY TROUBLE AT ALL.

GEORGE

(LYING) Oh, I'd forgotten that was there.

DOCTOR

The nurse is on her way up to get you. Let's not wait another twenty years between check-ups, huh?

GEORGE

Thanks, Doctor.

DOCTOR

Take care.

THE DOCTOR GOES OUT. GEORGE PUTS HIS SLIPPERS IN HIS SUITCASE AND CLOSES IT. THEN HE SITS DOWN ON HIS BED AND LOOKS LONELY FOR A MOMENT. HE LOOKS AT THE TELEVISION; THEN LAZILY PICKS UP THE REMOTE CONTROL AND PRESSES THE BUTTON TO TURN ON THE TV. THE SCREEN AROUND HIS BED BEHIND TO CLOSE.

GEORGE

Oh, shoot.
GEORGE stops the curtain himself and puts the remote control in his drawer and closes it. At this point the nurse enters with a wheelchair.

NURSE

(CHEERFULLY) Good evening. Ready to go?

GEORGE

Yeah, I'm all set.

GEORGE picks up his suitcase and gets into the wheelchair. He puts his suitcase on his lap.

NURSE

Anybody picking you up?

GEORGE

No, I'm driving myself home.

NURSE

Lone wolf, huh?

She smiles and starts to wheel him out.

NURSE (CONT'D)

Oh, wait, we almost forgot your cactus.

She goes back and gets it and hands it to George. He puts it on top of his suitcase.

GEORGE

Thanks.

NURSE

I love these things. They stay alive even if you don't pay any attention to them at all.
GEORGE

(LOOKING AT THE CACTUS) Sounds like we were meant for each other.

AND AS THE NURSE WHEELS GEORGE OUT, WE...

DISSOLVE TO:
INT. LOBBY - A SHORT TIME LATER (EVENING)

THE LOBBY IS DECORATED WITH STREAMERS. JOANNA IS BLOWING UP THE LAST OF THE BALLOONS AS STEPHANIE ENTERS WITH A PLATE OF HOR D'OEUVRES AND SETS IT ON THE TABLE WITH THE REST OF THE FOOD.

STEYPHANIE

Joanna, could we trade jobs? Being this close to food is a little more than I can bear.

JOANNA

Stephanie, your date is going to be here in a few minutes. Don't you think you could eat something now?

STEYPHANIE

Sure, I could go ahead and eat something now. No one would know the difference... except me.

(MORE)
STEPHANIE (CONT'D)

Then it wouldn't be long before I gave up on the other commitments I made to myself, like never going out in public without eyeshadow, never wearing synthetic fabrics, never sailing without sunscreen.

JOANNA

All right. Why don't you come over and blow up the balloons and I'll arrange the table.

JOANNA CROSSES TO THE TABLE AND STARTS ARRANGING THE FOOD WHILE STEPHANIE SITS DOWN ON THE SOFA AND STARTS BLOWING UP A BALLOON. SHE TRIES ONCE OR TWICE, BUT SOMEHOW NO AIR GETS INTO IT. FINALLY MUSTERING ALL HER STRENGTH, SHE BLOWS A PATHETIC AMOUNT OF AIR INTO THE BALLOON, TIES IT AND HANDS IT TO JOANNA.

STEPHANIE

There.

JOANNA

On second thought, maybe we have enough balloons.

STEPHANIE

Then if you don't need me anymore, I'm going upstairs and lie down before my date gets here.

JOANNA

You're going to lie down now?

STEPHANIE

To put on my jeans.
JOANNA NODS. STEPHANIE EXITS UP THE STAIRS. DICK AND KIRK ENTER THE FRONT DOOR. DICK IS WHEEING A HANDCART WITH THREE CASES OF BEER. KIRK HAS A COVERED PLATTER IN HIS HAND.

DICK
Kirk, can we talk about this later?

KIRK
Who caters a party without agreeing on a fee first?

DICK
I'm not paying you seventy-five dollars for cocktail weiners for nine guys.

KIRK
Fine, then you're not getting any.

DICK
Fine.

KIRK
How about ten dollars?

DICK
All right, I'll give you ten dollars.

KIRK
Right now.

DICK REACHES IN HIS POCKET AND HANDS KIRK A TEN DOLLAR BILL. KIRK HANDS DICK THE COVERED PLATTER. DICK UNCOVERS THE PLATTER REVEALING REGULAR-SIZED HOT DOGS WITH TOOTHPICKS STICKING OUT OF THEM.

DICK
What are these?
KIRK
Just what you ordered. Weiners on toothpicks.

JOANNA
(COMING OVER) Kirk, we wanted cocktail weiners.

KIRK
These are weiners. You're going to serve them with cocktails.
(EXPLAINING) Cocktail weiners.

JOANNA
They're supposed to be a third that size.

KICK PICKS UP A WEINER AND BITES OFF TWO-THIRDS OF IT.

KIRK
How's that?

JOANNA
That's disgusting.

DICK
(TO KIRK) You're going to finish that.

JOANNA
I'll go get a knife and some more toothpicks.

SHE EXITS.

KIRK
So what time's the party?
DICK

(LOOKING AT HIS WATCH) Well, it's supposed to start now. I hope everybody's coming.

KIRK

Don't worry. Anybody with any class at all will be fashionably late.

AT THIS POINT THE FRONT DOOR OPENS AND THREE MEN ENTER.

MARV

Is this where the beer is?

KIRK

Why don't I tell Joanna these guys don't need toothpicks.

HE EXITS TO THE KITCHEN.

DICK

Yeah, this is it. Please come in.

THE THREE ENTER.

DICK (CONT'D)

I'm Dick Loudon...

FOUR MORE MEN APPEAR AT THE DOOR.

GENE

Is this the party?

DICK

(TO FIRST GROUP OF THREE) Oh, excuse me. (TO THE SECOND GROUP OF FOUR) Yeah, this is it. Come on in.
GENE
(TO FIRST MAN) Hey, Marv!

MARV
(A LITTLE UNSURE) Gene?

GENE
Yeah!

MARV
(AS THE FIRST GROUP CROSSES OVER TO THE SECOND GROUP) My God, thirty years.

THEY ALL START SHAKING HANDS.

GENE
You remember Mike and Randy?

MARV
I think so, how you doing?

GENE
Gee, it's good to see you again.

MARV
You look great.

GENE
Thanks. You look fat.

THEY LAUGH GOOD-NATUREDLY.

GENE (CONT'D)
(INdicating the Fourth Man) I want you guys to meet my brother, Lowell. He was visiting so I brought him along.
TWO MORE GUYS ENTER THE FRONT DOOR.

MARV
Hey, look who's here! Bruce, Tommy!

KIRK AND JOANNA RE-ENTER FROM THE DINING ROOM.

DICK
Well, if everybody's here, I'd like to introduce ourselves. I'm Dick Loudon. This is...

THREE MORE GUYS ENTER THE FRONT DOOR.

MAN #1
Is this where the reunion is?

DICK
Yeah, come on in. I thought there was only going to be nine of you, but this is great.

MAN #1
Well, I'm really the only one who was in the unit. (POINTING TO THE MEN WITH HIM) These guys are my neighbors.

DICK
Well, fine. I was just about to introduce ourselves. I'm Dick Loudon. This is my wife...

FOUR GUYS ENTER THROUGH THE FRONT DOOR.

BILL
We heard there was a party!
MARV

Hey, Bill! Hey, Gene, it's Bill!

DICK

(TRYING TO TALK ABOVE THEM ALL)

Well, why don't we forget about the introductions. Just help yourselves.

EVERYONE IS TALKING AND DEVOURING THE FOOD AND BEER. ANOTHER PAIR OF GUYS AND THREE MORE GUYS BEHIND THEM ENTER.

MAN #2

Where do you park? Is the lawn okay?

DICK

No, don't park on the lawn.

ANOTHER GUY ENTERS.

MAN #3

I just parked on the lawn. Is that okay?

DICK MOVES TOWARD THE DOOR.

DICK

Please, guys, no parking on the lawn.

JOANNA

Dick, where are all these people coming from?

DICK

I don't know.

SIX MORE GUYS ENTER.
MAN #4
Come on in, guys, this looks like it.

DICK FIGHTS HIS WAY THROUGH THE CROWD AND GETS TO THE DOOR.

DICK
Excuse me, are you with the 32nd Support Group?

MAN #4
No, but I think the guy who told us about the party was.

DICK
What?

MAN #4
Somebody toss me a beer.

DICK
(CALLING OUTSIDE) Hey, back it up! Don't park there!

WE HEAR A SLIGHT CRASH OUTSIDE.

DICK (CONT'D)
Now see what you've done! You've hit the mailbox!

MAN #3
You're the one who told him to back up.

DICK LOOKS AT MAN #3.
JOANNA
(CALLING OUT) Dick?

HE FIGHTS HIS WAY THROUGH THE CROWD AND DOWN TO JOANNA.

DICK
(DESPERATELY) They're making the lawn into a parking lot.

JOANNA
Dick, I don't have enough food for this many guys.

DICK
I don't have enough beer for this many guys.

JOANNA
(ANNOUNCING) Could everyone please try to use their coasters?

MARV
Sorry. Somebody toss me a coaster.

FROM OUT OF THE CROWD, A COASTER COMES FLYING LIKE A FRISBEE.

JOANNA
Thank you.

MORE GUYS CONTINUE TO ENTER THROUGH THE FRONT DOOR. KIRK COMES OUT FROM THE CROWD.

KIRK
I can't believe they haven't eaten one weiner.
MAN #4

(HEADING UP THE STAIRS) What's upstairs?

DICK

(CALLING) Nothing. Don't go upstairs.

A YOUNG MAN IN HIS MID-TWENTIES, ERIC HALL, CROSSES DOWN OUT OF THE GROUP TO DICK AND JOANNA.

ERIC

Excuse me, is Stephanie Vanderkellen here?

JOANNA

Oh, you must be...

ERIC

Eric Hall.

JOANNA

Right. I'll call her.

JOANNA CROSSES TO THE STAIRS.

ERIC

(TO DICK) You certainly do a great business here.

DICK LOOKS AT ERIC.

JOANNA

(CALLING UPSTAIRS) Stephanie?

MAN #3

Who ate all the chips?

STEPHANIE COMES OUT ON THE BALCONY ABSOLUTELY POURED INTO HER JEANS AND WEAVING FROM WEAKNESS.
STEPHANIE

What is it, Joanna?

JOANNA

Your date is here.

STEPHANIE

(SPYING ERIC) Oh, of course.

STEPHANIE COMES DOWNSTAIRS CLUTCHING THE HANDRAIL. ERIC CROSSES UP TO STEPANHIE AND MEETS HER AT THE BOTTOM OF THE STAIRS.

ERIC

Boy, you look great.

STEPHANIE

Oh, come on, it's just jeans.

ERIC

Ready to go?

STEPHANIE

Yeah. Can I please hold onto your arm?

HE OFFERS HIS ARM AND SHE TAKES IT, CONTINUING HER WOBBLY WALK. THEY EXIT THROUGH THE CROWD. KIRK CROSSES OVER TO DICK.

KIRK

We need more beer.

DICK

We need more inn.

JOANNA

There are people wandering around upstairs.

DICK

This is really getting out of hand.
A GUY COMES IN FROM DICK'S STUDY CARRYING A POWDER HORN.

MAN #2

Hey, guys, look what I found in the other room.

DICK

Don't play with that, guys. It's an antique.

THE GUY BLOWS THE HORN. EVERYONE IS LAUGHING AND TALKING AND DRINKING AND EATING UP A STORM. THERE MUST BE OVER FORTY GUYS IN THE INN BY NOW.

JOANNA

Dick, don't get angry. Just remember how happy George will be when he gets home.

DICK

I just hope there's still a home left when he gets here. Excuse me, guys... could I have your attention for a minute, please?

THINGS CALM DOWN A LITTLE. SEVERAL MEN LOOK OVER AT DICK. HAVING GOTTEN THEIR ATTENTION, DICK CONTINUES HOPEFULLY.

DICK (CONT'D)

I realize this is a big night for all of you and it's understandable that you'd all be a little rowdy.

THE GUYS CHEER ENTHUSIASTICALLY.

DICK (CONT'D)

But this is our inn and our home, and we're very fond of it.

(MORE)
DICK (CONT'D)

It has survived over two hundred years and we'd like you to help us preserve it for one more night. So, would you please try not to get too carried away?

THEY ARE QUIET FOR A MOMENT. SUDDENLY THEIR ATTENTION IS DIVERTED BY SOMEONE WHO HAS JUST ENTERED.

MAN #2

Hey, look! It's Crazy Harry!

JOANNA AND DICK TURN TO SEE A BELUSHI-TYPE CHARACTER WHO HAS JUST ENTERED. HE HAS A CAN OF BEER IN HIS HAND, WHICH HE DRINKS IN LESS THAN A SECOND, THEN SMASHES AGAINST HIS HEAD. THE CROWD REACTS LOUDLY.

MAN #3

My idol!

MAN #1 COMES OUT OF THE DINING ROOM HOLDING UP TWO BOTTLES OF WINE.

MAN #1

Hey, guys! There's wine in this room!

SEVERAL MEN CHEER AND HEAD INTO THE DINING ROOM ALONG WITH MAN #1.

DICK

(CALLING OUT) No, wait... nothing with corks!

JOANNA

Dick, what do we do?
KIRK

Relax, Joanna. How are they going to open wine without a corkscrew?

MAN #1 (O.S.)

(CALLING FROM DINING ROOM) Hey,

Harry, we need you in here?

DICK AND JOANNA WATCH HELPLESSLY. AT THIS POINT GEORGE ENTERS, CARRYING HIS SUITCASE. HE SQUEEZES THROUGH THE PEOPLE OVER TO DICK, JOANNA AND KIRK.

GEORGE

Boy, what's all this?

DICK

George! (TO THE ROOM) Lock the door, George is here! Excuse me, everyone, here he is! The guest of honor, George Utley!

THIS CATCHES THEIR ATTENTION. THEY APPLAUD.

GEORGE

You mean this is for me?

JOANNA

Yes, it's a welcome-home party. Surprised?

GEORGE

You bet. Where did all these people come from?

JOANNA

Don't you recognize them?
GEORGE

(LOOKING AROUND; WITH A GRIN) No.

JOANNA

Try thinking back about thirty years ago.

DICK

You have their picture on your wall.

GEORGE

(SUDDEN REALIZATION) The 32nd Support Group!

MORE CHEERS FROM THE GROUP. SOMEONE CALLS "SPEECH!"

GEORGE (CONT'D)

Wow, I'm not much of a speech maker. I don't know what to say except... that B-29 was a heck of a plane, wasn't it?

LOUD CHEERS AND APPLAUSE.

MAN #1

(HOLDING UP A BOTTLE OF WINE. To George and the B-29!

THEY ALL TOAST. A FEW "HEAR, HEARS."

MAN #2

Hey, let's all get a picture!

GENERAL ASSENT.

MAN #3

Yeah, just like thirty years ago.
GEORGE

Great! Can I take it?

DICK

Don't you want to be in it?

GEORGE

Why would I want to be in it?

JOANNA

Because it's your old army unit.

GEORGE

No, it isn't.

DICK

What are you talking about?

GEORGE

I was never in the service, Dick.

DICK

What do you mean?

JOANNA

What about that picture on your wall?

GEORGE

I only have that picture on my wall because I like the airplane.

MAN #2

(HOLDING UP A BOTTLE OF WINE AGAIN)

To us and the B-29!

THE CROWD CHEERS SOME MORE.
DICK
I don't believe this. George, we threw this whole party because we thought these were you're old army buddies.

GEORGE
Oh, I'm sorry.

JOANNA
Well, you don't have to be worry, George. We're the ones who made the mistake.

DICK LOOKS AT JOANNA.

JOANNA (CONT'D)
I just feel badly because we wanted this to mean something to you. We wanted to prove to you that you're not alone.

GEORGE
Well, I think you did that.

JOANNA
No, I mean we wanted to prove to you that you had friends.

GEORGE
I know that's what you mean. And you did. You and Dick are the best friends I ever had.
KIRK
I supplied the weiners.

GEORGE

Thanks, Kirk.

KIRK

Want one?

GEORGE

No.

MAN #3

Hey, come on. How about that picture?

GEORGE

(TO DICK AND JOANNA) Would one of you take it? I want to be in this after all. I want to remember this day.

GEORGE GOES TO GET INTO THE PICTURE. DICK TAKES THE CAMERA. EVERYONE LINES UP IN FRONT OF THE FRONT DOOR.

DICK

Okay, everybody, settle down. Smile...

BEHIND THEM, THE FRONT DOOR OPENS.

ERIC'S VOICE

Excuse me.

BEFORE THE PICTURE CAN BE TAKEN, ALL OF THE MEN PART LIKE THE RED SEA AND ERIC ENTERS CARRYING STEPHANIE OVER HIS SHOULDERS LIKE A SACK OF POTATOES.

ERIC (CONT'D)

(CONFUSED) She gave out before we could get to the party.
STEPHANIE

(BARELY RAISING HER HEAD) Food.

AND AS THEY START OFF THROUGH THE DINING ROOM, WE...

FADE OUT.

END OF ACT TWO

THE END
FADE IN:

INT. DINING ROOM - MORNING

DICK AND JOANNA ARE HAVING BREAKFAST. THERE ARE GUESTS AT TWO OTHER TABLES. DICK AND JOANNA ARE BOTH READING THE PAPER AS KIRK ENTERS.

KIRK

Morning.

DICK AND JOANNA BOTH GREET KIRK FROM BEHIND THEIR PAPERS.

KIRK (CONT'D)

Now, this is what I like to see.

JOANNA

(FROM BEHIND HER PAPER) What's that?

KIRK

Two people who after sixteen years of marriage still aren't tired of ignoring each other in the morning.
DICK
(PUTTING HIS PAPER DOWN) What do you want, Kirk?

KIRK
I just came over because I wanted you to be the first to hear the good news. I'm doing something you've probably been hoping I'd do for a long time.

DICK
You're moving?

KIRK
Come on, Dick, I'm painting the cafe.

JOANNA
What brought this on?

KIRK
Pride, I guess. There's a petition going around to have the Minuteman torn down.

DICK
I'd say you're proud to a fault.

KIRK
Anyway, I thought since making the Minuteman look better will make your inn look better, you wouldn't mind loaning me a few things.
DICK
Like what?

KIRK
Like George.

STEPHANIE ENTERS FROM THE KITCHEN CARRYING A PLATE OF PANCAKES AND A PLATE OF SCRAMBLED EGGS.

STEPHANIE
(HOLDING OUT THE PLATES) Who ordered these?

MAN
(RAISING HIS HAND) We did.

STEPHANIE TAKES THEM THEIR BREAKFASTS.

DICK
Kirk, George is not a slave. We don't loan him out.

KIRK
Will you rent him?

JOANNA
If you want him to help paint your cafe, you can ask him when he comes in.
STEPHANIE COMES TO THE TABLE AND SITS DOWN.

STEPHANIE

Looking at all this food is killing me. I'm starving.

JOANNA

Then why don't you eat?

STEPHANIE

I can't. I'm fasting.

KIRK

Diet or political protest?

STEPHANIE

(AS IF THERE COULDN'T BE ANOTHER REASON)

Diet. I have a date Friday with this really great guy from Dartmouth, whose name I have written down somewhere, and if I don't lose four pounds between now and then, I won't be able to get into the jeans I want to wear.

DICK

Wouldn't it be simpler just to wear another pair of jeans?
STEPHANIE
It's not just the pants, it's the principle. I want to prove I can be committed. And believe me, this guy is worth committing to. He's going to be a very successful corporate lawyer someday.

DICK
How do you know that?

STEPHANIE
Because his father owns a very successful corporation.

JOANNA
Stephanie, I don't think it's healthy to just stop eating.

STEPHANIE
What good's my health if I don't get this guy?

GEORGE ENTERS FROM THE LOBBY CARRYING A COUPLE OF PIECES OF MAIL.

GEORGE
Morning, everybody.

KIRK
Finally.

THE OTHERS GREET GEORGE.

KIRK (CONT'D)
George, I'm going to need someone to paint my cafe and Dick said I should ask you.
DICK
I did not say that.

KIRK
Well, I already asked him so it
doesn't matter what you said.

   How about it, George?

GEORGE
Are you asking me to do this for free?

KIRK
(LAUGHING) Of course not. As I
was telling Dick, you're not a slave.
How much do you want, keeping in mind
that I can't afford anything?

GEORGE
I'll come over after breakfast
and give you an
estimate.

*
STEPHANIE

(AS SHE RISES) I'll get your breakfast, George.

STEPHANIE EXITS TO THE KITCHEN.

GEORGE

(SITTING DOWN AT THE TABLE; TO JOANNA) Oh, by the way, here's your mail.

JOANNA

It came early today.

GEORGE

Actually, that's yesterday's. I forgot to bring it in.

KIRK

Not to change the subject, but when you're giving me the estimate, George, just figure the front of the cafe. That's all anybody sees anyway.

JOANNA

(TO GEORGE) Here's something for you.
GEORGE
(SURPRISED) For me?

GEORGE TAKES THE ENVELOPE.

GEORGE (CONT'D)
(READING THE ENVELOPE) 'Joe Bryant.'

Oh, I know what this is.

JOANNA

What?

GEORGE

(AS HE OPENS THE ENVELOPE) It's
a birthday card from my insurance
man.

JOANNA

When's your birthday?

GEORGE

Tuesday. He sends me a card
every year. I think if it wasn't
for Joe, I'd forget I had a birthday.

GEORGE READS THE CARD.

GEORGE (CONT'D)

Oh, that's nice.

DICK

What's it say?

GEORGE

'Happy Birthday.'

GEORGE SHOWS IT TO DICK.
DICK

That is nice.

↓

JOANNA

We didn't know it was your birthday Tuesday.

GEORGE

Well, I'm not one of those people who makes a big deal about birthdays.

KIRK

Not like Joe.

JOANNA

I think we should do something.

I think we should have a party to celebrate.
GEORGE
Gee, I haven't had a birthday party since... I've never had a birthday party.

DICK
Never?

GEORGE
Well, my father was a real practical man. Whenever I'd ask him for one, he'd lift me on his knee, look me in the eye and say "No."

JOANNA
Well, this year is going to be different. Let's make a list. Who would you like us to invite?

GEORGE
I can't think of anybody.
DICK

What are you talking about?
You know everybody in town.

GEORGE

Yeah, but they wouldn't want to come
to a party for me.

JOANNA

Sure, they would.
Look, I'll tell you what. Why don't
you let us plan the party? We'll
invite all the people.

You'll just show up and be the guest
of honor.

GEORGE

(PLEASED) Are you sure you want
to do this?

JOANNA

Of course. It'll be fun.
DICK

You just leave everything
to us, Next Tuesday night
you're going to have the time of
your life.

GEORGE SMILES. STEPHANIE RE-ENTERS WITH A PLATE OF SCRAMBLED EGGS
AND BACON AND TOAST.

STEPHANIE

Here you go, George. I'm sorry
your eggs are runny. I got
tired of waiting for them.

GEORGE

Hey, Stephanie, guess what? Dick
and Joanna are going to throw me a
huge birthday party.

STEPHANIE

Oh, great. When's your birthday?

GEORGE

Tuesday.

STEPHANIE

Isn't that a coincidence? We have
something in common?

DICK

Your birthday's Tuesday?

STEPHANIE

No, my date's Tuesday.
Scene B

INT. DICK'S STUDY AND LOBBY

INT. DICK'S STUDY - LATER THAT AFTERNOON

DICK IS ON THE PHONE.

DICK

(INTO PHONE) It's Tuesday night at seven o'clock... Oh, gee, that's too bad. Well listen, if the funeral breaks up early and you feel like a party, why don't you come on by... No, we won't count on you.

DICK HANGS UP. HE PICKS UP A PENCIL AND CROSSES OFF A NAME IN FRUSTRATION. HE SIGHS, FINDS ANOTHER NAME, AND DIALS ANOTHER NUMBER.

DICK

(INTO PHONE) Yes, hello. Is Joe Bryant there?...

CUT TO
INT. LOBBY - CONTINUOUS ACTION (AFTERTON)

GEORGE IS WASHING WINDOWS. HE LOOKS OUT THE WINDOW, SEES SOMEONE COMING AND GOES TO THE DOOR AND OPENS IT AS JOANNA ENTERS CARRYING TWO LARGE SACKS.

JOANNA
Oh, thanks, George. Wait'll you see what I bought for the party.

GEORGE

(EXCITED) What?

JOANNA
Do you want to see now or do you want it to be a surprise?

GEORGE
Oh heck, it doesn't make any difference to me.

JOANNA
Well then, let's let it be a surprise.

GEORGE
Could I have my surprise now?

JOANNA
Sure.

SHE HANDS HIM THE BAG. GEORGE STARTS GOING THROUGH IT.
GEORGE
Oh, boy. Streamers, balloons, stupid hats.

JOANNA
Where's Dick?

GEORGE
In his study. (SLYLY) I think he's calling people and inviting them to the party.

JOANNA SMILES.

CUT TO:

INT. DICK'S STUDY - CONTINUOUS ACTION (AFTERNOON)
DICK IS ON THE PHONE WITH HIS BACK TO THE DOOR.
DICK

I don't understand. I thought for sure you'd want to come to the party...Because you send him a birthday card every year...yes, you do! Well, all right, maybe you don't, but your secretary does...Well, somebody does, Joe, because he gets one every year with your name on it. I never thought of that. I guess it could be a computer at your home office...Yes, you're right, it's a nice personal touch.

JOANNA OPENS THE DOOR, SEES DICK ON THE PHONE AND QUIETLY SNEAKS UP BEHIND HIM. SHE IS CARRYING SAMPLES OF WHAT SHE BOUGHT INCLUDING A NOISE MAKER WHICH SHE PUTS IN HER MOUTH.

DICK (CONT'D.)

Well, I'm glad, Joe...if it was my company, I'd be proud of it, too.

Good bye.

DICK HANGS UP AND SPINS HIS CHAIR AROUND. AS HE DOES JOANNA SURPRISES HIM BY BLOWING ON THE NOISE MAKER WHICH UNROLLS IN HIS FACE. DICK JUST LOOKS AT HER. JOANNA LAUGHS.

JOANNA

Aren't these great?

DICK

Yeah.
JOANNA
You want one?

DICK
Not right now.

JOANNA
So how's the guest list coming?

DICK
(REFERRING TO THE OPEN DOOR) Is
George out there?

JOANNA
Yeah.

DICK RISES, CROSSES TO THE DOOR, LOOKS OUT TO THE
LOBBY, SMILES AT GEORGE, GIVES HIM THE THUMBS UP SIGN.

DICK
(CALLING OVER TO GEORGE)
We're just talking about secret
plans for the party.

DICK CLOSES THE DOOR AND TURNS TO JOANNA

DICK (CONT'D.)

Nobody's coming.

JOANNA
What?

DICK

JOANNA
Who did you call?
DICK

Everyone. I've called
Jim. I've called Chester. I've
called Doc. I've called Dave at the
hardware store. I've called Al at
the lumber yard. I've called information.
I'm telling you, no one can come.

JOANNA

(CONFUSED) What are their
reasons?

DICK

You name it. PTA, sick kids,
pregnant dogs. Whatever the
reasons, no one's coming.

JOANNA

What do we do?

DICK

I think we have to go
out there and tell George
the party's off.

JOANNA

We can't do that...
George told us nobody would
want to come and we told him
he was wrong. How can we go
out there now and tell him
he was right?
DICK
Well, I've tried everyone I can think of. You tell me who to invite.

JOANNA
Did you try the mailman?

DICK
That's right, Joanna. We'll have the party. It'll be you, me and Kirk, and we'll say, "George, just to prove that you do have friends, here's the mailman."

JOANNA

There must be people we haven't thought of.

(MORE)
JOANNA (CONT'D)
Maybe he has an address book or
a year book in his room. Stephanie
cleans in there. We should check
with her.

THE DOOR OPENS AND KIRK ENTERS.

KIRK
Hi, guys.

DICK
(TURNING AROUND) Don't you ever
knock?

KIRK
Only on bathrooms. Listen, I've
got great news. The Minuteman
doesn't need to be painted after all.
George said all I had to do to make
it look better was hose off all the
dirt and filth.

DICK
(PRE-OCCUPIED) Good.

KIRK
Yeah. Now, I realize I
don't have to paint the inside either.

DICK
(TO JOANNA) I can't believe
we're in this mess.
KIRK

What's wrong?

DICK GOES TO THE DOOR AND CLOSES IT FOR PRIVACY. AS HE LOOKS OUT TO THE LOBBY, HE SEES GEORGE, WEARING A PARTY HAT. DICK SMILES, GEORGE SMILES. DICK GIVES GEORGE A THUMBS UP SIGN AND CLOSES THE DOOR.

JOANNA

Kirk, maybe you can help us. Dick's been trying all day, and no one can come to George's party.

KIRK

And you want me to tell him?

DICK

No. We want to know if you can think of anybody we could invite.

KIRK

Boy, beats me.

JOANNA

Is there anyone who comes to your cafe?

KIRK

You mean "period", or who knows George?
DICK
I don't think this is getting us anywhere.

JOANNA
Well, then, we don't have any choice. We're just going to have to search George's room.

KIRK
I agree. Let's go.

KIRK STARTS OUT. DICK GRABS HIM.

DICK
Not you. You stay here and keep him occupied. We'll go.

KIRK
All right. But don't take too long.
It's not like I've got a lot to say to him.

THEY HEAD OUT OF THE STUDY.

CUT TO:
INT. LOBBY - CONTINUOUS ACTION

DICK, JOANNA AND KIRK ENTER FROM DICK'S STUDY. GEORGE IS NO LONGER WEARING A HAT BUT IS LOOKING AT THE OTHER PARTY SUPPLIES.

GEORGE

(CHEERFULLY) Well, is everything set?

DICK

(LYING) Just about. Where's Stephanie?

GEORGE

I think she's in doing dishes.

DICK

Okay. Well, plans and more plans. See you later.

DICK AND JOANNA EXIT OFF INTO THE DINING ROOM LEAVING KIRK WITH GEORGE.

KIRK

So, George, how're you doing?

GEORGE

Good. How are you?
KIRK

Good.

GEORGE CONTINUES LOOKING THROUGH THE SACK. KIRK SIGHS DEEPLY AND SITS ON THE BACK OF THE SOFA.

KIRK (CONT'D.)

Sooo, George, what's your middle name?

GEORGE LOOKS AT KIRK AND ON THIS WE...

DISSOLVE TO:
INT. GEORGE'S ROOM - A FEW MOMENTS LATER

DICK, JOANNA AND STEPHANIE ENTER. IT IS AN ORDINARY ROOM, NOT MESSY, BUT NOT EXACTLY NEAT. THERE ARE VARIOUS ODDS AND ENDS SCATTERED ABOUT THE ROOM: AN OLD TRACK TROPHY, A SMALL TELEVISION, SOME FISHING POLES IN THE CORNER, A BOSTON RED SOX BASEBALL CAP ON ONE OF THE SHELVES, A SMALL TABLE WITH HAND TOOLS AND A DISMANTLED CLOCK.

STEPHANIE

I've never seen anything like an address book when I'm cleaning but then I don't clean that thoroughly.

DICK LOOKS AT STEPHANIE AS SHE BEGINS SEARCHING THE ROOM.
JOANNA
Isn't this funny?

DICK
What?

JOANNA
We've known George ever since we moved here and this is the first time we've ever been in his room.

DICK
Yeah. So?

JOANNA
Well, it's just that now that we're here I feel there are things about him that I never knew before. I mean look at this trophy.

SHE CROSSES TO IT.

JOANNA
I didn't know George was on his high school relay team.
DICK
* I didn't either.

JOANNA
* And look at the fishing poles.

DICK
Yeah. He was probably on his high school fishing team, too. Would you help us look?

STEPHANIE
I found something.

DICK
(ENCOURAGED) What?

STEPHANIE
(REACHING UNDER THE BED) It's my little fuzzy thing. I wondered where I'd left it.

JOANNA
Wait, here's an address book.

DICK
Great. Let's go.

JOANNA
(LEAFING THROUGH IT) It's all blank.
DICK
(TAKING THE BOOK)
Wait a minute.
Here's one. "George Utley.
Stratford Inn. No phone."

JOANNA
I don't know. Maybe George is
right. Maybe he doesn't have any
friends.

STEPHANIE
What's the picture on the wall?

DICK
(READING) The 32nd Support Group,
Vermont Air National Guard. October
17, 1951.

JOANNA
I had no idea George fought in the
Korean War.

DICK
Neither did I.
JOANNA

(ANOTHER TRAIN OF THOUGHT) Dick, do you think George was close to these men?

DICK

Sure. A guy never forgets the buddies he makes in the service.

JOANNA

You never talk about the guys you met in the service.

DICK

That's because I didn't like them. But I never forgot them.

JOANNA

Why don't we throw a party with these guys?

DICK

How would we ever track them down?

JOANNA

They were all in the Vermont National Guard. I'll bet there's a good chance a lot of them are still in Vermont.
DICK
I wouldn't even know where to begin.

JOANNA
The names of the captain and two lieutenants are here. That's a start. Look, we won't be able to find them all, but Vermont is a small state.

DICK
Joanna, it's been over thirty years. George might not have anything in common with these guys.

JOANNA
We promised him a party.

DICK
But this could be a disaster. It could be the worst party of all time.

JOANNA
It's either that or go down and break George's heart.

DICK LOOKS AT JOANNA.

DICK
When you consider the choices, you realize what a wise man George's father was.

AND ON THIS WE...

FADE OUT.

END OF ACT ONE
FADE IN:

INT. DICK'S STUDY - TWO DAYS LATER - NOON

DICK IS ON THE PHONE. JOANNA ENTERS WITH A PAD AND PENCIL
IN HAND. SHE STANDS AT THE DESK WAITING FOR HIM TO FINISH.

DICK

(ON PHONE) That's right, the Stratford
Inn...It's the first inn after the
second light coming east into town on
the north side of the street...And
you won't forget to call those other
two guys? Great...What's that? ...
The Stratford Inn...it's the first
inn after the second light...On second
thought, why don't you give me the
numbers of the other two guys and
I'll have them call you?...(HE JOTS THEM
DOWN) Got it. Thanks.

HE HANGS UP.
JOANNA
How's it going?

DICK
I'd say we're making progress.

DICK

I've managed to track down twenty-seven guys from George's unit.

JOANNA
That's wonderful! How many are coming?

DICK
(LOOKING AT THE LIST) Six.

JOANNA
Well, that's a start.

KIRK ENTERS.

KIRK
So, how are things at Party Central?

JOANNA
Okay. I was just about to go over what we're going to serve.

KIRK
Joanna, why don't you take the day off? Let me do the catering?

JOANNA
Thanks, but I'd rather do it myself.
KIRK
Why go to all that trouble when I can deliver a food fantasy to your doorstep?

DICK
Kirk, there are flies that won't eat your food.

JOANNA
(READING FROM HER LIST) Anyway, I was thinking of something like finger sandwiches stuffed with cream cheese, mushrooms stuffed with crabmeat, stuffed celery...

DICK
You're talking about serving this with beer?

JOANNA
Well, I want to serve something nice. Besides, who says we're having beer?

DICK
Joanna, we promised George a big party. So far, that party is six guys, and the only reason they're coming is free beer.

JOANNA
What do you want to serve? Cocktail weiners?
KIRK
Now you're talking about my specialty.

JOANNA
Okay, Kirk, you can bring those.
But I'm still going to stuff something.

STEPHANIE COMES IN FROM THE LOBBY CARRYING A GLASS OF WATER AND HALF A LEMON.

STEPHANIE
If nobody needs me for anything, I'll be upstairs having lunch.

DICK
You're having water and a lemon?

STEPHANIE
When you're fasting, you have to make sure you don't dehydrate.

JOANNA
Stephanie, you haven't eaten in almost three days. I'm getting worried about you.

STEPHANIE
As soon as my date comes tomorrow night and I get some food in me I'll be fine. Besides, I've done this before. There are no ill effects from fasting.

JOANNA
Well, if you're sure...
STEPHANIE

I am.

(SHE TURNS TO GO, THEN TURNS BACK)

STEPHANIE (CONT'D.)

Where did I say I was going?

DICK

Upstairs to have lunch.

STEPHANIE

Right.

JOANNA

(TO STEPHANIE) I'm going to be going to the grocery store to pick up some things for the party. Is there anything I can bring you?

STEPHANIE

Maybe a bottle of lemon juice. These lemons are getting harder and harder to squeeze.

STEPHANIE EXITS.

JOANNA

(TO DICK) Do you think we're going to pull this party off?

DICK

Well, there may be only six guys and us, but there's going to be a party.
KIRK
So I should figure maybe ten, eleven weiners?

DICK LOOKS AT KIRK.

JOANNA
Well, it'll be fine as long as George hasn't gotten his expectations too high.

GEORGE RAPS ON THE OPEN DOOR AND ENTERS.

GEORGE
Mind if I come in?

DICK
Sure, George.

GEORGE ENTERS CARRYING A SUIT COVERED WITH A PLASTIC BAG.

GEORGE
How are things going?

DICK
Fine.

JOANNA
What have you got there, your cleaning?

GEORGE
No. I figured as long as you guys were going to all the trouble to throw me a party, the least I could do is buy a new suit.

DICK AND JOANNA EXCHANGE WORRIED LOOKS.
GEORGE (CONT'D.)

Do you want to see it?

DICK

Oh, we're still busy making last minute plans. Why don't you show it to Stephanie?

GEORGE

Good idea.

GEORGE SMILES AND EXITS.

DICK

Six guys are not going to be enough.

GEORGE (O.S.)

(CALLING OUT) Hey, Stephanie, you want to see me in my birthday suit?
JOANNA
Well, I'd better get to the store.
Good luck calling more people.

DICK
Thanks.

JOANNA EXITS.

KIRK
And I guess I should start
defrosting those weiners.

HE STARTS OUT.

DICK
(PICKING UP THE PHONE) Fine.

KIRK
We'll discuss price later.

HE EXITS. DICK LOOKS DOWN AT THE LIST AT A PHONE NUMBER AND DIALS.

DICK
(INTO PHONE) Hello. Is this Randall Dunnagan?...You don't know me, my name is Dick Loudon. I'm calling about a reunion we're having for your National Guard Unit... No, you're not being recalled, it's just a reunion...Tomorrow night at 6:30...I realize it's short notice. It came up on the spur of the moment...Oh that's too bad. I wish you could make it. I guess we'll just have to drink your share of the beer. Okay, let me give you the directions...
Scene E

INT. LOBBY - THE NEXT NIGHT

THE LOBBY IS DECORATED WITH STREAMERS AND BALLOONS. JOANNA IS BLOWING UP THE LAST OF THE BALLOONS WHEN GEORGE ENTERS FROM THE DINING ROOM WEARING HIS NEW SUIT.

JOANNA

(SURPRISED) George, what are you doing out here?

GEORGE

I don't understand why I can't be here for the start of my party.

JOANNA

We told you. We're having some surprise guests and we don't want you to come out until they're all here. Please, it'll only be a few more minutes. Go back to your room and wait 'til we call you.
GEORGE

Boy, this is exciting. It hasn't
even started and already it's the
best party I've ever been to.

GEORGE EXITS TO THE DINING ROOM AS STEPHANIE ENTERS FROM THE
DINING ROOM CARRYING A PLATE OF HOR D'OEUVRES.

GEORGE (CONT'D)

(TO STEPHANIE) Boy, do those look
good.

STEPHANIE

Tell me about it.

STEPHANIE PUTS THE PLATE ON THE HOR D'OEUVRE TABLE.

STEPHANIE (CONT'D)

How's it going?

JOANNA

We're just about ready. George
is sure excited.

STEPHANIE

How many guys did you finally get?

JOANNA

For sure? Nine.

STEPHANIE

What about the people who said they'd
try to make it?

JOANNA

We're counting those as for sires.

Listen, could you blow up the last
of the balloons while I'm doing this?
I'm a little weak, but I'll try.

JOANNA finishes arranging the food on the table as STEPHANIE takes a balloon and starts trying to blow it up. She tries once or twice, but somehow no air gets into it. Finally, mustering all her strength, she blows a pathetic amount of air into the balloon, ties it and hands it to JOANNA.

STEPHANIE
There.

JOANNA
On second thought, maybe we have enough balloons.

STEPHANIE
Then I'm going upstairs and lie down before my date gets here.

JOANNA
Stephanie, are you sure you're feeling all right?

STEPHANIE
Yeah, I'm only lying down so I can put on my jeans.
JOANNA NODS. STEPHANIE EXITS UP THE STAIRS. DICK ENTERS CARRYING A CASE OF BEER AND TWO SIX PACKS ON TOP OF THAT. KIRK HAS A COVERED PLATTER IN HIS HAND.

DICK

Kirk, can we talk about this later?

KIRK

Who caters a party without agreeing on a fee first?

DICK

I'm not paying you seventy-five dollars for cocktail weiners for nine guys.

KIRK

Fine, then you're not getting any.

DICK

Fine.

KIRK

How about ten dollars?

DICK

All right, I'll give you ten dollars.

KIRK

Right now.

DICK REACHES IN HIS POCKET AND HANDS KIRK A TEN DOLLAR BILL. KIRK HANDS DICK THE COVERED PLATTER. DICK UNCOVERS THE PLATTER REVEALING REGULAR-SIZED HOT DOGS.

DICK

What are these?
KIRK

Just what you ordered.

JOANNA

(COMING OVER) Kirk, we wanted cocktail weiners.

KIRK

These are weiners. You're going to serve them with cocktails.

(EXPLAINING) Cocktail weiners.

JOANNA

They're supposed to be a third that size.

KICK PICKS UP A WEINER AND BITES OFF TWO-THIRDS OF IT.

KIRK

How's that?

JOANNA

That's disgusting.

DICK

(TO KIRK) You're going to finish that.

JOANNA

I'm going to at least get toothpicks.

SHE EXITS TO THE DINING ROOM.

KIRK

So what time's the party?
DICK

(LOOKING AT HIS WATCH) Well, it's supposed to start now. I hope everybody's coming.

KIRK

Don't worry. Anybody with any class at all will be fashionably late.

AT THIS POINT THE FRONT DOOR OPENS AND THREE MEN ENTER.

MARV

Is this where the beer is?

KIRK

Why don't I tell Joanna these guys don't need toothpicks.

HE EXITS TO THE KITCHEN.

DICK

Yeah, this is it. Please come in.

THE THREE ENTER.

DICK (CONT'D)

I'm Dick Loudon...

FOUR MORE MEN APPEAR AT THE DOOR.

GENE

Is this the party?

DICK

(TO FIRST GROUP OF THREE) Oh, excuse me. (TO THE SECOND GROUP OF FOUR) Yeah, this is it. Come on in.
GENE
(TO FIRST MAN) Hey, Marv!
MARV
(A LITTLE UNSURE) Gene?
GENE
Yeah!
MARV
(AS THE FIRST GROUP CROSSES OVER TO THE SECOND GROUP) My God, thirty years.
THEY ALL START SHAKING HANDS.
GENE
You remember Mike and Randy?
MARV
I think so, how you doing?
GENE
Gee, it's good to see you again.
MARV
You look great.
GENE
Thanks. You look fat.
THEY LAUGH GOOD-NATUREDLY.
GENE (CONT'D)
(INdicating the fourth man) I want you guys to meet my brother, Lowell. He was visiting so I brought him along.
TWO MORE GUYS ENTER THE FRONT DOOR.

M ARV

Hey, look who's here! Bruce, Tommy!

K IRK AND JOANNA RE-ENTER FROM THE DINING ROOM.

D ICK

Well, if everybody's here, I'd like to introduce ourselves. I'm Dick Loudon. This is my wife...

T HREE MORE GUYS ENTER THE FRONT DOOR.

R ON

Is this where the reunion is?

D ICK

Yeah, come on in. I thought there was only going to be nine of you, but this is great.

R ON

Well, I'm really the only one who was in the unit. (POINTING TO THE MEN WITH HIM) These guys are my neighbors.

D ICK

Well, fine. I was just about to introduce ourselves. I'm Dick Loudon. This is my wife...

F OU R GUYS ENTER THROUGH THE FRONT DOOR.

B I LL

We heard there was a party!
MARV

Hey, Bill! Hey,Gene, it's Bill!

DICK

(TRYING TO TALK ABOVE THEM ALL)

Well, why don't we forget about the introductions. Just help yourselves.

EVE R Y O N E IS TALKING AND DEVOURING THE FOOD AND BEER. ANOTHER PAIR OF GUYS AND THREE MORE GUYS BEHIND THEM ENTER.

JIMMY

Where do you park? Is the lawn okay?

DICK

No, don't park on the lawn.

ANOTHER GUY ENTERS.

RALPH

I just parked on the lawn. Is that okay?

DICK MOVES TOWARD THE DOOR.

DICK

Please, guys, no parking on the lawn.

JOANNA

Dick, where are all these people coming from?

DICK

I don't know.

SIX MORE GUYS ENTER.
LENNIE

Come on in, guys, this looks like it.

DICK FIGHTS HIS WAY THROUGH THE CROWD AND GETS TO THE DOOR.

DICK

Excuse me, are you with the 32nd Support Group?

LENNIE

No, but I think the guy who told us about the party was.

DICK

(UPSET) Oh, great.

LENNIE

Somebody toss me a beer.

DICK

(CALLING OUTSIDE) Hey, back it up! Don't park there!

WE HEAR A SLIGHT CRASH OUTSIDE.

DICK (CONT'D)

Now see what you've done! You've hit the mailbox!

LENNIE

You're the one who told him to back up.

DICK LOOKS AT LENNIE.
JOANNA

(CALLING OUT) Dick?

HE FIGHTS HIS WAY THROUGH THE CROWD AND DOWN TO JOANNA.

DICK

(DESPERATELY) They're making the lawn into a parking lot.

JOANNA

Dick, I don't have enough food for this many guys.

DICK

I don't have enough beer for this many guys.

JOANNA

(ANNOUNCING) Could everyone please try to use their coasters?

MARV

Hey, somebody toss me a coaster.

FROM OUT OF THE CROWD, A COASTER COMES FLYING LIKE A FRISBEE.

JOANNA

Thank you.

MORE GUYS CONTINUE TO ENTER THROUGH THE FRONT DOOR. KIRK COMES OUT FROM THE CROWD.

KIRK

I can't believe they haven't eaten one weiner.
A YOUNG MAN IN HIS MID-TwentIES, ERIC HALL, CROSSES DOWN OUT OF THE GROUP TO DICK AND JOANNA.

ERIC

Excuse me, I'm Eric Hall. I have a date with Stephanie Vanderkellen.

JOANNA

Oh, right. I'll go call her.

JOANNA CROSSES TO THE STAIRS.

ERIC

(TO DICK) You certainly do a great business here.

DICK LOOKS AT ERIC.

JOANNA

(CALLING UPSTAIRS) Stephanie?

RALPH

Who ate all the chips?

STEPHANIE COMES OUT ON THE BALCONY ABSOLUTELY POURED INTO HER JEANS AND WAVING FROM WEAKNESS.

STEPHANIE

(HALF DEAD) What is it, Joanna?

JOANNA

Your date is here.

STEPHANIE

(COMING TO LIFE) Oh, hi!
STEPHANIE VALIANLY MUSTERS WHAT STRENGTH AND SPIRIT SHE HAS LEFT AND COMES DOWNSTAIRS CLUTCHING THE HANDRAIL. ERIC CROSSES UP TO STEPHANIE AND MEETS HER AT THE BOTTOM OF THE STAIRS.

ERIC
You look great.

STEPHANIE
(FEIGNING MODESTY) Oh, come on, they're just jeans.

ERIC
Ready to go?

STEPHANIE
Yeah. (CATCHING HERSELF BEFORE SHE WOBBLIES) Can I please hold onto your arm?

SHE TAKES IT, CONTINUING HER WOBBLY WALK. THEY EXIT THROUGH THE CROWD. KIRK CROSSES OVER TO DICK.

KIRK
We need more beer.

DICK
We need more inn.

JOANNA
Well, we wanted a big party.

DICK
This is really getting out of hand.

JIMMY COMES IN FROM DICK'S STUDY CARRYING A POWDER HORN.
JIMMY
Hey, look what I found in the other room.

DICK
Don't play with that, guys. It's an antique.

JIMMY BLOWS THE HORN. EVERYONE IS LAUGHING AND TALKING AND DRINK AND EATING UP A STORM. THERE MUST BE OVER FORTY GUYS IN THE INN BY NOW.

JOANNA
Dick, don't get angry. Just remember how happy George will be when sees all this.

DICK
Yeah, let's go get him while there's still something left to see. Kirk, why don't you tell him the guests are here? I'll try to calm everybody down.

KIRK
Okay.

KIRK EXITS.

DICK
Excuse me, guys...could I have your attention for a minute, please?

THINGS CALM DOWN A LITTLE. SEVERAL MEN LOOK OVER AT DICK. HAVING GOTTEN THEIR ATTENTION, DICK CONTINUES HOPEFULLY.

(MORE)
DICK (CONT'D)
I realize this is a big night for all
of you and it's understandable that
you'd all be a little rowdy.

THE GUYS CHEER ENTHUSIASTICALLY.

DICK (CONT'D)
But this is our inn and our home, and
we're very fond of it. It has survived
over two hundred years and we'd like
you to help us preserve it for one
more night. So, would you please
try not to get too carried away?

THEY ARE QUIET FOR A MOMENT. SUDDENLY THEIR ATTENTION IS
DIVERTED BY SOMEONE WHO HAS JUST ENTERED.

JIMMY
Hey, look! It's Crazy Harry!

JOANNA AND DICK TURN TO SEE A BELUSHI-TYPE CHARACTER WHO HAS
JUST ENTERED. HE HAS A CAN OF BEER IN HIS HAND, WHICH HE
DRINKS IS LESS THAN A SECOND, THEN SMASHES AGAINST HIS HEAD.
THE CROWD REACTS LOUDLY.

RALPH
My idol!

RON COMES OUT OF THE DINING ROOM HOLDING UP TWO BOTTLES OF
WINE.

RON
Hey, guys! There's wine in this
room!

SEVERAL MEN CHEER AND HEAD INTO THE DINING ROOM ALONG WITH RON.
DICK
(CALLING OUT) No, wait...nothing with corks!

JOANNA
Don't worry, honey. How are they going to open wine without a corkscrew?

RON (O.S.)
(CALLING FROM DINING ROOM) Hey, Harry, we need you in here.

DICK AND JOANNA WATCH HELPLESSLY. AT THIS POINT KIRK ENTERS WITH GEORGE.

KIRK
Well, here he is.

GEORGE
Boy, this is great!

DICK
(TO THE ROOM) Lock the door, George is here! Hey, everyone, the guest of honor, George Utley!

EVERYONE APPLAUDS AND CHEERS.

GEORGE
I don't believe this. Where did you find all these people?

JOANNA
Don't you recognize them?
GEORGE

(LOOKING AROUND; WITH A GRIN) No.

DICK

Well, some of them you've never seen before, it's true. But look a little more closely.

GEORGE LOOKS AT THEM AND SMILES.

GEORGE

I give up.

JOANNA

(SMILING) Try thinking back about thirty years.

GEORGE

Okay, I am.

DICK

(SMILING) You have their picture on your wall.

GEORGE

(SUDDENLY REALIZING) These are the Boston Red Sox?!

DICK

The other wall.

GEORGE

(REALIZING AGAIN) The 32nd Support Group!

THERE ARE CHEERS FROM THE GROUP.
RON

(HOLDING UP A BOTTLE OF WINE) To
the 32nd Support Group!

THERE ARE MORE CHEERS. PEOPLE CALL OUT "SPEECH."

DICK

Go on, George.

GEORGE

Wow, I'm not much of a speech maker.
I don't know what to say except...
that B-29 was a heck of a plane,
wasn't it?

RON

(HOLDING UP THE BOTTLE OF WINE)
To George and the B-29!

GEORGE

(HAPPLY) Boy, I never thought
I get to meet these guys.

DICK

What are you talking about?
You were in the service with them.

GEORGE

No, I wasn't.

DICK

Sure you were.

GEORGE

I was never in the service, Dick.
DICK
(ADAMANTLY) What do you mean? You have their picture on your wall.

GEORGE
I only have that picture on my wall because I like the airplane.

RON
(HOLDING UP A BOTTLE OF WINE AGAIN)
To us and the B-29!

THE CROWD CHEERS SOME MORE.

DICK
Wait a minute. You mean, I spent the last three days on the phone calling all over the state of Vermont tracking these guys down for nothing?

GEORGE
Oh, I'm sorry, Dick. I've ruined everything.

JOANNA
You don't have to be sorry. It's our mistake. We just wanted you to spend your birthday surrounded by your friends.

GEORGE LOOKS AT DICK, JOANNA AND KIRK.

GEORGE
I am.
JOANNA

Well then, happy birthday, George.

JOANNA GIVES GEORGE A KISS ON THE CHEEK. AT THIS POINT, THE FRONT DOOR OPENS AND ERIC ENTERS CARRYING STEPHANIE OVER HIS SHOULDERS LIKE A SACK OF POTATOES.

JOANNA

(SPYING HIM) Oh, no. What happened?

ERIC

(CONFUSED) She gave out about halfway down the street.

STEPHANIE

(BARELY RAISING HER HEAD) Food.

AS THEY START OFF THROUGH THE DINING ROOM WE...

FADE OUT.

END OF ACT TWO
NEWHART

"NEW FACES OF 1951"

Teleplay by
Ken Peragine
and
Howard Friedlander

Story by
Neal Marlens

FINAL DRAFT
September 28, 1983
"New Faces of 1951"

#3107

CAST

DICK LOUDON...........................................BOB NEWHART
JOANNA LOUDON........................................MARY FRANN
GEORGE UTLEY..........................................TOM POSTON
KIRK DEVANE...........................................STEVEN KAMPMANN
STEPHANIE VANDERKELLEN..............................JULIA DUFFY

MAN AT BREAKFAST...................................tba
ERIC HALL.............................................MICHAEL HARRINGTON
MARV....................................................CHARLES MCDANIEL
GENE....................................................GARY GOODROW
BILL......................................................tba
RON......................................................MICHAEL CURRIE
JIMMY....................................................ERNIE BROWN
RALPH...................................................FRANK COGHLAN
LENNIE................................................GENE ROSS
CRAZY HARRY..........................................JOHN BLUTO
THIS BOOK CONTAINS NUMEROUS PAGE NUMBERS THAT ARE ILLEGIBLE

THIS IS AS RECEIVED FROM THE CUSTOMER
NEWHART
"New Faces of 1951"
#3107

SETS

ACT ONE
INT. DINING ROOM - MORNING
INT. DICK'S STUDY, LOBBY, STUDY AND LOBBY - LATER THAT AFTERNOON
INT. GEORGE'S ROOM - A FEW MOMENTS LATER

ACT TWO
INT. DICK'S STUDY - TWO DAYS LATER - NOON
INT. LOBBY - THE NEXT NIGHT (TUESDAY NIGHT)
FADE IN:

INT. DINING ROOM - MORNING

DICK AND JOANNA ARE HAVING BREAKFAST. THERE ARE GUESTS AT TWO OTHER TABLES. DICK AND JOANNA ARE BOTH READING THE PAPER AS KIRK ENTERS.

KIRK

Morning.

DICK/JOANNA

(MUMBLING FROM BEHIND THEIR PAPERS)

Morning, Kirk.

KIRK

Now, this is what I like to see. Two people who after sixteen years of marriage still aren't tired of ignoring each other in the morning.
DICK
(PUTTING HIS PAPER DOWN) What do you want, Kirk?

KIRK
I just came over because I wanted you to be the first to hear the good news. I'm doing something you've probably been hoping I'd do for a long time.

DICK
You're moving?

KIRK
No, I'm painting the cafe.

KIRK POOPS A MELON BALL INTO HIS MOUTH.

DICK
Kirk, that's George's.

KIRK
Sorry.

HE TAKES A PIECE OF TOAST FROM JOANNA'S PLATE.

KIRK (CONT'D)
Anyway, I thought since making the Minuteman look better will make your inn look better, you wouldn't mind loaning me a few things.

STEPHANIE ENTERS FROM THE KITCHEN CARRYING A PLATE OF PANCAKES AND A PLATE OF SCRAMBLED EGGS.

DICK
Like what?
Like George.

**STEPHANIE**

(HOLDING OUT THE PLATES) Who ordered these?

**MAN AT TABLE**

(RAISING HIS HAND) We did.

**STEPHANIE TAKES THEM THEIR BREAKFASTS.**

**DICK**

Kirk, George is not a slave. We don't loan him out.

**KIRK**

Will you rent him?

**JOANNA**

What we're saying is, if you want George to help you paint your cafe, it's up to him.

**STEPHANIE COMES TO THE TABLE AND SITS DOWN.**

**STEPHANIE**

Looking at all this food is killing me. I'm starving.

**JOANNA**

Then why don't you eat?

**STEPHANIE**

I can't. I'm fasting.

**DICK**

Diet or political protest?
STEPHANIE

(ASS IF THERE COULDN'T BE ANOTHER REASON)

Diet. I have a date with this really
great guy from Dartmouth, whose name
I have written down somewhere, and if
I don't lose four pounds between now and
then, , I won't be able to get
into the jeans I want to wear.

DICK

Wouldn't it be simpler just to wear
another pair of jeans?

STEPHANIE

It's not the pants, it's the principle.
I want to prove I can be committed.
And believe me, this man is worth
committing to. He's going to be a
very successful corporate lawyer
someday.

DICK

How do you know that?

STEPHANIE

Because his father owns a very
successful corporation.

JOANNA

Stephanie, I don't think it's healthy
to just stop eating.
STEPHANIE

What good's my health if I don't get this guy?

GEORGE ENTERS FROM THE LOBBY CARRYING A COUPLE OF PIECES MAIL.

GEORGE

Morning, everybody.

THE OTHERS GREET GEORGE.

KIRK

Finally. George, I'm going to need someone to paint my cafe and they said to ask you.

DICK

That's not exactly what we said.

GEORGE

Are you asking me to do this for free?

KIRK

(LAUGHING) Of course not. As I was telling Dick, you're not a slave.

GEORGE

I'll come over after breakfast and give you an estimate.

KIRK

*Stephanie, can we get George some breakfast?

STEPHANIE

* (AS SHE RISES) Oh, right.

STEPHANIE EXITS INTO THE KITCHEN.
GEORGE

(TO STEPHANIE) Thanks. (TO JOANNA)
Oh, by the way, here's your mail.

KIRK

Not to change the subject, but when
you're giving me the estimate, George,
just figure the front of the cafe.
That's all anybody sees anyway.

JOANNA

(TO GEORGE) Here's something for you.

GEORGE

(SURPRISED) For me?

GEORGE TAKES THE ENVELOPE.

GEORGE (CONT'D)

* (READING THE ENVELOPE) 'Joe Crowther.'
Oh, I know what this is.

JOANNA

What?

GEORGE

(ASS HE OPENS THE ENVELOPE) It's a
birthday card from my insurance man.

JOANNA

When's your birthday?

GEORGE

Tuesday. He sends me a card every
year. I think if it wasn't for Joe,
I'd forget I had a birthday.

(MORE)
GEORGE READS THE CARD.

GEORGE (CONT'D)

Oh, that's nice.

DICK

What's it say?

GEORGE

'Happy Birthday.'

GEORGE SHOWS IT TO DICK.

DICK

That is nice.

JOANNA

We didn't know it was your birthday Tuesday.

GEORGE

Well, I'm not one of those people who makes a big deal about birthdays.

* 

DICK

Not like Joe.

JOANNA

I think we should do something. I think we should have a party to celebrate.

GEORGE

Gee, I haven't had a birthday party since... I've never had a birthday party.
DICK

Never?

GEORGE

Well, my father was a real practical man. Whenever I'd ask him for one, he'd lift me on his knee, look me in the eye and say "No."

JOANNA

Well, this year is going to be different. Let's make a list. Who would you like to invite?

GEORGE

I can't think of anybody.

DICK

What are you talking about? You know everybody in town.

GEORGE

Yeah, but they wouldn't want to come to a party for me.

KIRK

What if it was a painting party?

DICK LOOKS AT KIRK.

JOANNA

Look, I'll tell you what. Why don't you let us plan the party? We'll invite all the people. You just show up and be the guest of honor.
GEORGE

(PLEASED) Are you sure you want to do this?

DICK

Of course. You just leave everything to us. Next Tuesday night you're going to have the time of your life.

KIRK

(PATTING HIM ON THE BACK) "Happy birthday, George. The world's greatest cafe painter."

GEORGE LOOKS AT KIRK. STEPHANIE RE-ENTERS WITH A PLATE OF SCRAMBLED EGGS AND BACON AND TOAST.

STEPHANIE

Here you go, George. I'm sorry your eggs are runny. I got tired of waiting for them.

GEORGE

Hey, Stephanie, guess what? Dick and Joanna are going to throw me a birthday party.

STEPHANIE

Oh, great. When's your birthday?

GEORGE

Tuesday.

STEPHANIE

Isn't that a coincidence? We have something in common?
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DICK

Your birthday’s Tuesday?

STEPHANIE

No, my date’s Tuesday.

AND ON THIS WE...

DISSOLVE TO:
INT. DICK'S STUDY AND LOBBY

INT. DICK'S STUDY - LATER THAT AFTERNOON

DICK IS ON THE PHONE. OUTSIDE, GEORGE IS CLEANING DICK'S WINDOW.

DICK

(Into Phone) It's Tuesday night at seven o'clock... Oh, gee, that's too bad. Well listen, if the funeral breaks up early and you feel like a party, why don't you come on by... No, we won't count on you.

DICK HANGS UP. HE PICKS UP A PENCIL AND CROSSES OFF A NAME IN FRUSTRATION. HE GLANCES UP AND SEES GEORGE OUT THE WINDOW. GEORGE SMILES AND WAVES. DICK SMILES BACK, GIVES GEORGE THE THUMBS-UP SIGN, THEN TURNS AWAY AND DIALS ANOTHER NUMBER.
DICK (CONT'D)

(INTO PHONE) Yes, hello. Is Joe Crowther there?...

JOANNA PASSES BY THE WINDOW OUTSIDE CARRYING TWO LARGE SACKS. GEORGE SEES HER AND FOLLOWS HER TOWARD THE FRONT DOOR.

* C U T T O:*

INT. LOBBY - CONTINUOUS ACTION (AFTERNOON)

GEORGE ENTERS THE LOBBY AND HOLDS THE DOOR OPEN FOR JOANNA AS SHE ENTERS.

JOANNA

Oh, thanks, George. Wait'll you see what I bought for the party.

GEORGE

(EXCITED) What?

JOANNA

Streamers, balloons, confetti, noisemakers...

GEORGE

Oh, Joanna, you didn't have to get all this stuff for me... Did you get hats?

JOANNA

(PULLING THEM OUT OF THE SACK) Sure.

GEORGE

Great!

JOANNA

Where's Dick?
GEORGE
In his study. (SLYLY) I think he's calling people and inviting them to my party.

RESET TO:

INT. DICK'S STUDY - CONTINUOUS ACTION (AFTERNOON)

DICK IS ON THE PHONE WITH HIS BACK TO THE DOOR.

DICK
Joe, I thought for sure you'd want to come to the party... Because you send him a birthday card every year... yes, you do! Well, all right, maybe you don't, but your secretary does... (GROWING IRRITATED) Well somebody does, Joe, because he gets one every year with your name on it... I never thought of that. I guess it could be a computer at your main office... Yes, you're right, it's a nice personal touch.

JOANNA OPENS THE DOOR, SEES DICK ON THE PHONE AND QUIETLY SNEAKS UP BEHIND HIM. SHE IS CARRYING SAMPLES OF WHAT SHE BOUGHT INCLUDING A NOISEMAKER WHICH SHE PUTS IN HER MOUTH.
DICK (CONT'D)

Well, I'm glad, Joe... if it was my company, I'd be proud of it, too.

Good-bye.

DICK HANGS UP AND SPINS HIS CHAIR AROUND. AS HE DOES JOANNA SURPRISES HIM BY BLOWING ON THE NOISEMAKER WHICH UNROLLS IN HIS FACE. DICK JUST LOOKS AT HER. JOANNA LAUGHS.

JOANNA

Aren't these great?

DICK

Yeah.

JOANNA

So how's the guest list coming?

DICK

(REFERRING TO THE OPEN DOOR) Is George out there?

JOANNA

Yeah.

DICK RISES, CROSSES TO THE DOOR, LOOKS OUT TO THE LOBBY AND SMILES AT GEORGE.

DICK

(CALLING OVER TO GEORGE) We're just talking about secret plans for the party.

DICK GIVES GEORGE THE THUMBS-UP SIGN. HE CLOSES THE DOOR AND TURNS TO JOANNA.

DICK (CONT'D)

Nobody's coming.
JOANNA

What do you mean?

DICK

I mean I've called everybody I can think of and nobody's coming.

JOANNA

But how can that be?

DICK

I don't know. They've either got PTA meetings, or their kids are sick, or their dogs are pregnant...whatever -- the reasons, nobody's coming.

* 

JOANNA

Dick, this is terrible. What do we do?

DICK

I think we have to go out there and tell George the party's off.

JOANNA

We can't do that... George told us nobody would want to come and we told him he was wrong. How can we go out there now and tell him he was right?

DICK

Well, I've tried everyone I can think of. You tell me who to invite.
THIS BOOK CONTAINS NUMEROUS PAGES WITH THE ORIGINAL PRINTING BEING SKEWED DIFFERENTLY FROM THE TOP OF THE PAGE TO THE BOTTOM.

THIS IS AS RECEIVED FROM THE CUSTOMER.
JOANNA
Did you try the mailman?

DICK
Good, Joanna. We'll have the party.
It'll be you, me and Kirk, and we'll say, "George, just to prove that you do have friends, here's the mailman."

JOANNA
There must be people we haven't thought of.
Maybe he has an address book or a yearbook.
We could look for names there.

DICK
You mean ransack George's room?

JOANNA
No, but Stephanie cleans in there.
She should know where things are.

THE DOOR OPENS AND KIRK ENTERS.

KIRK
Good news. I don't have to paint the cafe after all. George said the only thing I had to do to make it look better was hose off the dirt and grime.

DICK
(PRE-OCCUPIED) Good.

KIRK
It's great. I can do the same thing to the inside. So can I borrow your hose?

DICK
Kirk, we're not interested in your dirty cafe. We've got other problems right now.
KIRK

What's wrong?

DICK GOES TO THE DOOR TO CLOSE IT FOR PRIVACY. AS HE LOOKS OUT TO THE LOBBY, HE SEES GEORGE. DICK SMILES, GEORGE SMILES. DICK GIVES GEORGE A THUMBS-UP SIGN AND CLOSES THE DOOR.

JOANNA

Kirk, maybe you can help us. Dick's been trying all day, and no one can come to George's party.

KIRK

And you want me to tell him?

DICK

No. We want to know if you can think of anybody we could invite.

JOANNA

Is there anyone who comes to your cafe?

KIRK

You mean "period", or who knows George?

DICK

This isn't getting us anywhere.

JOANNA

Well, then, we don't have any choice. We're just going to have to search George's room.

KIRK

I agree. Let's go.
KIRK STARTS OUT. DICK GRABS HIM.

DICK

Not you. You don't even know what we're talking about. We're going to go find an address book. You stay here and keep George occupied.

KIRK

All right. But don't take too long. It's not like I've got a lot to say to him.

THEY HEAD OUT OF THE STUDY.

RESET TO:

INT. LOBBY - CONTINUOUS ACTION

DICK, JOANNA AND KIRK ENTER FROM DICK'S STUDY. GEORGE IS NO LONGER WEARING A HAT BUT IS LOOKING AT THE OTHER PARTY SUPPLIES.

GEORGE

(CHEERFULLY) Well, is everything all set for the party?

DICK

(LYING) Just about. Where's Stephanie?
GEORGE
I think she's in doing dishes.

DICK
Okay. Well, plans and more plans.

See you later.

DICK AND JOANNA EXIT OFF INTO THE DINING ROOM LEAVING KIRK WITH GEORGE. KIRK TAKES A BEAT, THEN SITS IN A CHAIR OPPOSITE GEORGE.

KIRK
How're you doing?

GEORGE
Good. How are you?

KIRK
Good.

KIRK SIGHS DEEPLY. THERE IS A BEAT.

KIRK (CONT'D)
Sooo, George, what's your middle name?

GEORGE LOOKS AT KIRK AND ON THIS WE...

DISSOLVE TO:
INT. GEORGE'S ROOM - A FEW MOMENTS LATER

DICK, JOANNA AND STEPHANIE ENTER. IT IS AN ORDINARY ROOM, NOT MESSY, BUT NOT EXACTLY NEAT. THERE ARE VARIOUS ODDS AND ENDS SCATTERED ABOUT THE ROOM: AN OLD TRACK TROPHY, A SMALL TELEVISION, SOME FISHING POLES IN THE CORNER, ETC.

STEPHANIE

I've never seen anything like an address book when I'm cleaning in here, but then I don't clean that thoroughly.

DICK

Okay, everybody spread out and start looking for anything that has people's names in it.

THEY SPREAD TO THREE DIFFERENT CORNERS OF THE ROOM.

STEPHANIE

This is fun. I love snooping.
DICK
We're not snooping.

STEPHANIE
Well, I love whatever we're doing.

JOANNA
(SUDDENLY NOT SEARCHING) Isn't it strange?

DICK
What?

JOANNA
We've known George ever since we moved here and this is the first time we've ever been in his room.

DICK
(STILL SEARCHING) Yeah. So?

JOANNA
Well, it's just that now that we're here I feel there are things about him that I never knew before. I mean look at this trophy. I didn't know George was on his high school track team. And look at the fishing poles.

DICK
Yeah. He was probably on his high school fishing team, too. Would you keep searching?
STEPHANIE
(EXCITED) I found something.

DICK

(ENCOURAGED) What?

STEPHANIE
(REACHING UNDER THE BED) It's my little fuzzy thing. I wondered where I'd left it. (AS SHE RISES) Woo.

DICK

What's the matter?

STEPHANIE

When I haven't eaten in this long, I feel a little light-headed.

DICK

Are you okay?

STEPHANIE

Yeah, I kind of like it.

JOANNA

Wait, here's an address book.

DICK

Great!

JOANNA

(LEAFING THROUGH IT) It's all blank.

DICK

(DIScourAGED) Maybe George is right.

Maybe he doesn't have any friends.
STEPHANIE
What's this picture on the wall?

DICK
Let me see that.

HE CROSSES TO THE PICTURE.

JOANNA
I didn't know George was in the Korean War.

STEPHANIE
I didn't know Vermont was in the Korean War.

DICK
Stephanie, eat something.

JOANNA
(ANOTHER TRAIN OF THOUGHT) Dick, do you think George was close to these men?

DICK
Sure. A guy never forgets the buddies he makes in the service.

JOANNA
You never talk about the guys you met in the service.
That's because I didn't like them.
But I never forgot them.

JOANNA

Why don't we throw a party with these guys?

DICK

How would we ever track them down?

JOANNA

They were all in the Vermont National Guard. I'll bet there's a good chance a lot of them are still in Vermont.

DICK

I wouldn't even know where to begin.

JOANNA

The names of the captain and two lieutenants are here. That's a start.

DICK

Joanna, it's been over thirty years.
George might not have anything in common with these guys.

JOANNA

We promised him a party.

DICK

But this could be a disaster. It could be the worst party of all time.
JOANNA

It's either that or go down and break George's heart.

DICK LOOKS AT JOANNA.

STEPHANIE

I think you should have the party.
* If you break his heart, there won't be cake.

AND AS THEY BOTH REACT TO STEPHANIE, WE...

FADE OUT.

END OF ACT ONE
FADE IN:

INT. DICK'S STUDY - TWO DAYS LATER - TEN AFTER TWELVE

DICK IS ON THE PHONE. JOANNA ENTERS WITH A PAD AND PENCIL IN HAND. SHE STANDS AT THE DESK WAITING FOR HIM TO FINISH.

DICK

(ON PHONE) Well listen, I'm glad
you can make it. That's right,
seven o'clock. See you then.

HE HANGS UP.

JOANNA

How's it going?

DICK

I'd say we're making progress.
I've managed to track down twenty-
seven guys from George's unit.
JOANNA

That's wonderful! How many are coming?

DICK

(LOOKING AT THE LIST) Six.

JOANNA

Well, that's a start.

KIRK ENTERS

KIRK

So, how are things at Party Central?

DICK

Fine.

KIRK

I just came over to offer my services as your caterer.

JOANNA

Thanks, but I'd rather do it myself.

KIRK

Why go to all that trouble when I can deliver a food fantasy to your doorstep?

DICK

Kirk, there are flies that won't eat your food.

JOANNA

I was thinking of something like finger sandwiches stuffed with cream cheese, mushrooms stuffed with crabmeat, stuffed celery...
DICK
You're talking about serving this with beer?

JOANNA
Well, I want to serve something nice. Besides, who says we're having beer?

DICK
Joanna, we promised George a big party. So far, that party is six guys, and the only reason they're coming is free beer.

JOANNA
What do you want to serve? Cocktail wieners?

KIRK
Now you're talking my specialty.

JOANNA
Okay, Kirk, you can bring those. But I'm still going to stuff something.

DICK
You're not going to need that much food if only six guys are coming.

JOANNA
Oh, I'm sure there'll be more by tomorrow night.
DICK
I don't know. I hope so.

JOANNA
Gee, do you think George will be disappointed if only six guys come?

DICK
It depends on his expectations.

GEORGE RAPS ON THE OPEN DOOR AND ENTERS.

GEORGE
Hi, everybody.

GEORGE ENTERS CARRYING A SUIT COVERED WITH A PLASTIC BAG.

JOANNA
Hi, George. What have you got there, your cleaning?

GEORGE
No. I figured as long as you guys were going to all the trouble to throw me this big party, I should buy a new suit.

DICK AND JOANNA EXCHANGE WORRIED LOOKS.

DICK
You're really expecting a lot tomorrow night, aren't you, George?

GEORGE
It's going to be the biggest night of my life.

* Do you want to see how I look in my suit?
DICK
Actually, George, we're still kind of busy making last minute plans for the biggest night of your life. I think I'll show it to Stephanie. Boy, I can't wait 'til tomorrow night.

GEORGE SMILES AND EXITS.

DICK
We're in trouble.

GEORGE (O.S.)
(CALLING OUT) Hey, Stephanie, you want to see me in my birthday suit?

JOANNA
Dick, you're going to have to get more people.

DICK
I know. I'll start calling.

JOANNA
I'll go to the store.

KIRK
I'll start defrosting those weiners.

JOANNA
(AS SHE EXITS) Good luck.

DICK
(PICKING UP THE PHONE) Thanks.
KIRK AND JOANNA BOTH HEAD OUT. DICK LOOKS DOWN THE LIST AT A PHONE NUMBER AND DIALS.

DICK (CONT'T)

(INTO PHONE) Is this Randall Dunnagan...?
You don't know me, my name is Dick Loudon. I'm calling about a reunion we're having for your National Guard Unit...No, you're not being recalled, it's just a reunion...Tomorrow night at seven... I realize it's short notice. Are you sure you can't make it?... Then I guess we'll just have to drink your share of the beer...Okay, let me give you the directions...

AND ON THIS WE...

DISSOLVE TO:
INT. LOBBY - TUESDAY NIGHT (THE NEXT NIGHT)

THE LOBBY IS DECORATED WITH STREAMERS AND BALLOONS. JOANNA IS BLOWING UP THE LAST OF THE BALLOONS WHEN GEORGE ENTERS FROM THE DINING ROOM WEARING HIS NEW SUIT.

JOANNA

(SURPRISED) George, what are you doing out here?

GEORGE

I don't understand why I can't be here for the start of my party.

JOANNA

We told you. We're having some surprise guests and we don't want you to come out until they're all here. Please, it'll only be a few more minutes. Go back to your room and wait 'til we call you.
GEORGE

Boy, this is exciting. It hasn't even started and already it's the best party I've ever been to.

GEORGE EXITS TO THE DINING ROOM AS STEPHANIE ENTERS FROM THE DINING ROOM CARRYING A PLATE OF HORSE-DO-ŒUVRES?

GEORGE (CONT'D)

(TO STEPHANIE) Boy, do those look good.

STEPHANIE

Tell me about it.

STEPHANIE PUTS THE PLATE ON THE TABLE AND LOOKS AROUND THE LOBBY.

STEPHANIE (CONT'D)

Gee, Joanna, the room looks nice.

JOANNA

Thanks. I'm hoping with all the balloons and streamers George won't notice that there's only nine guys.

Listen, could you blow up the last of the balloons while I'm putting these around?
Sure.

JOANNA Puts coasters around as STEPHANIE takes a balloon and starts trying to blow it up. Muster all her strength, she blows a pathetic amount of air into the balloon and shows it to JOANNA.

STEPHANIE (CONT')

There. How's that?

JOANNA

On second thought, maybe we have enough balloons.

STEPHANIE

(LETTING THE BALLOON GO) Then I'm going upstairs and lie down before my date gets here.

JOANNA

Stephanie, are you sure you're feeling all right?

STEPHANIE

Yeah, I'm only lying down so I can put on my jeans.

JOANNA NODS. STEPHANIE EXITS UP THE STAIRS. DICK ENTERS CARRYING A CASE OF BEER AND TWO SIX PACKS ON TOP OF THAT KIRK HAS A COVERED PLATTER IN HIS HAND

DICK

Kirk, can we talk about this later?

KIRK

Who caters a party without agreeing on a fee first?
DICK
I'm not paying you seventy-five
dollars for cocktail wieners for nine
guys.

KIRK
Fine, then you're not getting any.

DICK
Fine.

KIRK
How about ten dollars?

DICK
All right, I'll give you ten dollars.

KIRK
Right now.

DICK REACHES IN HIS POCKET AND HANDS KIRK A TEN DOLLAR BILL.
KIRK HANDS DICK THE COVERED PLATTER. DICK UNCOVERS THE
PLATTER REVEALING REGULAR-SIZED HOT DOGS.

DICK
What are these?

KIRK
Just what you ordered.

JOANNA
(COMING OVER) Kirk, we wanted
cocktail wieners.

KIRK
These are wieners. You're going to
serve them with cocktails.

(EXPLAINING) Cocktail wieners.
JOANNA
I'm going to at least put toothpicks in them.

SHE EXITS TO THE DINING ROOM,

KIRK
So when do the troops pull in?

DICK
(LOADING THE BEER) They should be here already. I just hope everybody's coming.

KIRK
Well, anybody with any class at all will be fashionably late.

AT THIS POINT THE FRONT DOOR OPENS AND THREE MEN ENTER.

MARV
Is this where the beer is?

KIRK
Why don't I tell Joanna these guys don't need toothpicks.

HE EXITS TO THE KITCHEN?

DICK
Yeah, this is it. Please come in.

THE THREE ENTER.

DICK (CONT'D)
I'm Dick Loudon...

FOUR MORE MEN APPEAR AT THE DOOR.
GENE

Is this the party?

DICK

(TO THE FIRST GROUP OF THREE) Oh, excuse me. (TO THE SECOND GROUP OF FOUR) Yeah, this is it. Come on in.

GENE

(TO FIRST MAN) Hey, Marv!

MARV

(A LITTLE UNSURE) Gene?

GENE

Yeah!

MARV

(AS THE FIRST GROUP CROSSES OVER TO THE SECOND GROUP) My God, thirty years.

THEY ALL START SHAKING HANDS.

GENE

You remember Mike and Randy?

MARV

Sure, how you doing?

GENE

Gee, it's good to see you again.

MARV

You look great.

GENE

Thanks. You look fat.

THEY LAUGH GOOD-NATUREDLY.
(INDICATING THE FOURTH MAN) I want you guys to meet my brother, Lowell. He was visiting so I brought him along.

TWO MORE GUYS ENTER THE FRONT DOOR.

MARV

Hey, look who's here! Bruce, Tommy!

JOANNA RE-ENTERS FROM THE DINING ROOM.

DICK

Well, if everybody's here, I'd like to introduce ourselves. I'm Dick Loudon. This is my wife...

THREE MORE GUYS ENTER THE FRONT DOOR.

RON

Is this where the reunion is?

DICK

Yeah, come on in. I thought there was only going to be nine of you, but this is great.

RON

(INDICATING HIS TWO FRIENDS) Well, these guys weren't in the unit. They're my neighbors. I hope it's okay that I brought them along.
DICK
It's fine. I was just about to
introduce ourselves. I'm Dick
Loudon. This is my wife...

FOUR GUYS ENTER THROUGH THE FRONT DOOR.

BILL
We heard there was a party!

MARV
Hey, Bill! Hey, Gene, it's Bill!

DICK
(TRYING TO TALK ABOVE THEM ALL)
Well, why don't we forget about
introductions. Just help yourselves.

EVERYONE IS TALKING AND DEVOURING THE FOOD AND BEER.
ANOTHER PAIR OF GUYS AND THREE MORE GUYS BEHIND THEM ENTER.

JIMMY
Where do you park? Is the lawn
okay?

DICK
No, don't park on the lawn.

ANOTHER GUY ENTERS.

RALPH
I just parked on the lawn. Is that
okay?

DICK MOVES TOWARD THE DOOR.

DICK
Please guys, no parking on the lawn.
JOANNA

Dick, where are all these people coming from?

DICK

I don't know.

SIX MORE GUYS ENTER.

LENNIE

Come on in, guys, this looks like it.

DICK FIGHTS HIS WAY THROUGH THE CROWD AND GETS TO THE DOOR.

DICK

Excuse me, are you with the 32nd Support Group?

LENNIE

No, but I think the guy who told us about the party was. (THEN:)

*  

Somebody toss me a beer.

DICK

(CALLING OUTSIDE) Hey, back it up!
Don't park there!

SFX: SLIGHT CRASH OUTSIDE.

DICK (CONT'D)

Now see what you've done! You've hit the mailbox!
JOANNA

Dick, this is getting out of hand.
I don't have enough food for this many guys?

DICK

I don't have enough beer for this many guys.

SOMEONE POPS OPEN A BEER AND IT SPRAYS ALL OVER THE ROOM.

JOANNA

(ANNOUNCING) Could everyone please try to use their coasters?

MARV

Hey, somebody toss me a coaster.

GENE

Heads up.

FROM OUT OF THE CROWD, A COASTER COMES FLYING LIKE A FRISBEE.

JOANNA

Thank you.

MORE GUYS CONTINUE TO ENTER THROUGH THE FRONT DOOR...

A YOUNG MAN IN HIS MID-TWENTIES, ERIC HALL, CROSSES DOWN OUT OF THE GROUP TO DICK AND JOANNA.

ERIC

Excuse me, I'm Eric Hall. I have a date with Stephanie Vanderkellen.
JOANNA

Oh, right. I'll go call her.

JOANNA CROSSES TO THE STAIRS.

ERIC

(TO DICK) You certainly do a great business here.

DICK LOOKS AT ERIC.

JOANNA

(CALLING UPSTAIRS) Stephanie?

RALPH

Who ate all the chips?

STEPHANIE COMES OUT ON THE BALCONY ABSOLUTELY POURED INTO HER JEANS AND WEAVING FROM WEAKNESS.

STEPHANIE

I'm coming.

JOANNA

Your date is here.

STEPHANIE

I figured. (CALLING TO ERIC) Hi.

THE MEN ALL TURN AROUND AND LOOK AT STEPHANIE AND REACT WITH WHISTLES AND CHEERS. STEPHANIE LOVES THIS AS SHE COMES DOWNSTAIRS CLUTCHING THE HANDRAIL.

ERIC

(FROM THE BOTTOM OF THE STAIRS)

You look great.

STEPHANIE

(COMING DOWNSTAIRS; FEIGNING MODESTY)

Oh, come on, they're just jeans.
Ready to go?

**STEPHANIE**

Yeah. (CATCHING HERSELF BEFORE SHE WOBBLIES) May I please hold onto your arm?

* SHE TAKES IT, CONTINUING HER WOBBLY WALK. / AT THEY START TO EXIT THROUGH THE CROWD, JIMMY COMES IN FROM DICK'S STUDY CARRYING A BRASS HUNTING HORN.

**JIMMY**

Hey, look what I found in the other room.

**DICK**

Don't blow that, guys. It's an antique.

* JIMMY BLOWS THE HORN. EVERYONE IS LAUGHING AND TALKING AND DRINKING AND EATING. THERE ARE OVER FORTY GUYS IN THE INN BY NOW.

**JOANNA**

Dick, don't get angry. Just remember how happy George will be when he sees all this.

**DICK**

That's right. I forgot about George. Go get him. Maybe when they see him, it'll take their minds off destruction.

**JOANNA**

Okay.

**JOANNA EXITS.**
DICK

Excuse me, guys... could I have your attention for a minute, please?

GENE

Ten-hut.

THINGS CALM DOWN A LITTLE. SEVERAL MEN LOOK OVER AT DICK. HAVING GOTTEN THEIR ATTENTION, DICK CONTINUES HOPEFULLY.

DICK

I realize this is a big night for all of you and it's understandable that you'd all be a little rowdy.

THE GUYS CHEER ENTHUSIASTICALLY.

DICK (CONT'D)

But this is our inn and our home, and we're very fond of it. It has survived over two hundred years and we'd like you to help us preserve it for one more night. So, would you please try not to get too carried away?

THEY ARE QUIET FOR A MOMENT. SUDDENLY THEIR ATTENTION IS DIVERTED BY SOMEONE WHO HAS JUST ENTERED.

* * *

CRAZY HARRY

Hey, hey, bombs away!

JIMMY

Hey, look! It's Crazy Harry!

DICK TURNS TO SEE A BELUSHI-TYPE CHARACTER WHO HAS JUST ENTERED. HE HAS A CAN OF BEER IN HIS HAND, WHICH HE DRINKS IN LESS THAN A SECOND, THEN SMASHES AGAINST HIS FOREHEAD. THE CROWD REACTS LOUDLY.

RALPH

My idol!
RON COMES OUT OF THE DINING ROOM HOLDING UP TWO BOTTLES OF WINE.

RON

Hey, guys! There's wine in this room!

SEVERAL MEN CHEER AND HEAD INTO THE DINING ROOM ALONG WITH RON.

DICK

(CALLING OUT) No, wait... nothing with corks!

GENE

Don't worry. How are they going to open wine without a corkscrew?

RON

(CALLING FROM DINING ROOM) Hey, Harry, we need you in here.

DICK WATCHES HELPLESSLY. AT THIS POINT, JOANNA ENTERS WITH GEORGE.

JOANNA

*Here he is. The birthday boy.

DICK

Great. (TO THE ROOM) Lock the door, George is here! Hey, everyone, the guest of honor, George Utley?

EVERYONE APPLAUDS AND CHEERS.

GEORGE

I don't believe this. Where did you find all these guys?
JOANNA
Don't you recognize them?

GEORGE

(LOOKING AROUND; WITH A GRIN) No.

DICK
Well, some of them you've never seen before, it's true. But look a little more closely.

GEORGE LOOKS AT THEM AND SMILES.

JOANNA

(SMILING) Try thinking back about thirty years.

GEORGE
Okay...

DICK

(SMILING) You have their picture on your wall.

A BEAT.

GEORGE

(SUDDENLY REALIZING) These are the Boston Red Sox?!

DICK
The other wall.

GEORGE

(REALIZING AGAIN) The 32nd Support Group!
THERE ARE CHEERS FROM THE GROUP.

RON

(HOLDING UP A BOTTLE OF WINE) To The
32nd Support Group!

THERE ARE MORE CHEERS.

* *

GEORGE

(HAPPILY) Boy, I never thought I'd
get to meet these guys.

DICK

What are you talking about? You were
in the service with them.

GEORGE

No, I wasn't.

DICK

(ADAMANTLY) What do you mean? You
have their picture on your wall.
GEORGE

I only have their picture on my wall because I like the airplane.

RON

(HOLDING UP A BOTTLE OF WINE AGAIN)

God bless the B-29!

THE CROWD CHEERS SOME MORE.

DICK

Wait a minute. This is the biggest night of your life and you don't know anybody in this room?

GEORGE

Well, I know you and Joanna.

DICK

But that's not the point. We spent the last three days on the phone calling all over Vermont so you could spend your birthday surrounded by your friends.

GEORGE LOOKS AT DICK AND JOANNA ON EITHER SIDE OF HIM.

GEORGE

Well, I think I am.

JOANNA

Oh, George...

GEORGE

Hey, don't be upset. I might make friends with some of these guys.
JOANNA SMILES AND GIVES HIM A KISS ON THE CHEEK.

JOANNA

Happy Birthday.

ALL THE MAN SHOUT "HAPPY BIRTHDAY." AT THIS POINT, THE FRONT DOOR OPENS AND ERIC ENTERS CARRYING STEPHANIE OVER HIS SHOULDERS LIKE A SACK OF POTATOES.

ERIC

Excuse me.

JOANNA

(SPYING HIM) Oh, no. What happened?

ERIC

(CONFUSED) She gave out about halfway down the street.

STEPHANIE

(BARELY RAISING HER HEAD) Food.

KIRK

(MAKING HIS WAY THROUGH THE CROWD WITH THE PLATTER OF HOT DOGS)

Weiner?

AND ON THIS WE...

FADE OUT.

END OF ACT TWO
Scene G

TAG

FADE IN:

INT. LOBBY - LATER THAT NIGHT

THE PARTY'S OVER. GEORGE, DICK AND JOANNA ARE GOING THROUGH THE LOBBY WITH PAPER BAGS PICKING UP THE TRASH FROM THE PARTY. STEPHANIE IS SITTING ON A CHAIR, EATING KIRK'S PLATTER OF WIENERS.

GEORGE

Well, I don't know about you guys,
but I had a wonderful time.

DICK

(SMILING) Well, good, George,
because we're never doing it again.

STEPHANIE

*Does anybody know what hot dogs are made of?
DICK
Yeah. They're all the garbage and leftovers that meat packers can't get rid of all ground up and squished together.

STEPHANIE
Well, they're fabulous.

SHE BITES INTO ANOTHER ONE. KIRK ENTERS FROM THE STUDY WITH CRAZY HARRY.

KIRK
Hey, guys, watch this. Crazy Harry taught me the beer-can-smashing trick. (HOLDING UP A CAN OF BEER)

Ready?

NO ONE SAYS ANYTHING. THEY JUST LOOK AT HIM. KIRK HOLDS OUT THE BEER, TAKES A SWIG TO FINISH IT OFF, THEN SMASHES IT AGAINST HARRY'S FOREHEAD. HARRY SMILES AND HOLDS OUT HIS HANDS TRIUMPHANTLY.

FREEZE FRAME.

FADE OUT.

THE END
APPENDIX C

Production Schedule
"NEWHART"

Tentative Production Schedule
1983 - 84 season

<table>
<thead>
<tr>
<th>SHOW #</th>
<th>PROD. #</th>
<th>TITLE</th>
<th>STARTS</th>
<th>FILMS</th>
<th>DIRECTOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 &amp; 2</td>
<td>3101-2</td>
<td>&quot;It Happened One Afternoon,&quot; Pts. 1 &amp; 2</td>
<td>7/8</td>
<td>7/15</td>
<td>Daniel</td>
</tr>
<tr>
<td>3</td>
<td>3103</td>
<td>&quot;Animal Attractions&quot;</td>
<td>7/18</td>
<td>7/22</td>
<td>Daniel</td>
</tr>
</tbody>
</table>

ONE WEEK HIATUS JULY 25-29

| 4      | 3105    | "The Man Who Came Forever" | 8/1    | 8/5   | Daniel   |
| 5      | 3104    | "The Looks of Love"        | 8/8    | 8/12  | Martin   |
| 6      | 3106    | "The Stratford Wives"      | 8/15   | 8/19  | Wheeler  |

THREE WEEK SHUTDOWN AUGUST 22 - SEPTEMBER 9

| 7      | 3108    | "The Girl From Manhattan"  | 9/12   | 9/16  | Day      |
|        | **--**  | **Re-shooting #3101, 3102, 3105** | **9/19** | **9/23** | **Tracy** |
| 8      | 3107    | "New Faces of 1951"        | 9/26   | 9/30  | Tracy    |
| 9      | 3112    | "Lady and the Tramps"      | 10/3   | 10/7  |          |

ONE WEEK HIATUS OCTOBER 10-14

| 10     | 3115    | "Don't Rain On My Parade"  | 10/17  | 10/21 | Mackenzie |
| 11     | 3111    | "Code Ed"                  | 10/24  | 10/28 | Mackenzie |
| 12     | 3110    | "Elmer Doesn't Live Here Anymore" | 10/31 | 11/4  | Mackenzie |
| 13     | 3109    | "Kirk Goes For The Juggler" | 11/7   | 11/11 | Mackenzie |
### "NEWHART"
Tentative Production Schedule
Continued

<table>
<thead>
<tr>
<th>SHOW #</th>
<th>PROD. #</th>
<th>TITLE</th>
<th>STARTS</th>
<th>FILMS</th>
<th>DIRECTOR</th>
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#### TWO WEEK HIATUS NOVEMBER 14-25

<table>
<thead>
<tr>
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<th>PROD. #</th>
<th>TITLE</th>
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<th>DIRECTOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td></td>
<td></td>
<td>11/28</td>
<td>12/2</td>
<td>Martin</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
<td>12/5</td>
<td>12/9</td>
<td>Drake</td>
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<tr>
<td>15</td>
<td></td>
<td></td>
<td>12/12</td>
<td>12/16</td>
<td>Drake</td>
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#### TWO WEEK HIATUS DECEMBER 19-30

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<th>PROD. #</th>
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<th>FILMS</th>
<th>DIRECTOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td></td>
<td></td>
<td>1/2/84</td>
<td>1/6</td>
<td>Mackenzie</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td></td>
<td>1/9</td>
<td>1/13</td>
<td>Mackenzie</td>
</tr>
<tr>
<td>19</td>
<td></td>
<td></td>
<td>1/16</td>
<td>1/20</td>
<td>Mackenzie</td>
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</table>

#### ONE WEEK HIATUS JANUARY 23-27

<table>
<thead>
<tr>
<th>SHOW #</th>
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<th>TITLE</th>
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<tbody>
<tr>
<td>20</td>
<td></td>
<td></td>
<td>1/30</td>
<td>2/1</td>
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<tr>
<td>21</td>
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<td>2/6</td>
<td>2/10</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td></td>
<td></td>
<td>2/13</td>
<td>2/17</td>
<td>Kemp</td>
</tr>
</tbody>
</table>

### END OF SEASON
APPENDIX D

One-Camera Shooting Schedule

"Saint Elsewhere"
ILLEGIBLE

THE FOLLOWING DOCUMENT (S) IS ILLEGIBLE DUE TO THE PRINTING ON THE ORIGINAL BEING CUT OFF

ILLEGIBLE
### SHOOTING SCHEDULE

**Prod. # 1309**  
"All About Eve" 

**DAY 1**  
**FRIDAY**  
**OCT. 7-83**

<table>
<thead>
<tr>
<th>SETS/SCENES/DESCRIPTION</th>
<th>CAST</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(D-1)</strong></td>
<td></td>
<td><strong>STAGE 9</strong></td>
</tr>
<tr>
<td><strong>INT. HALLORAN'S BEDROOM/BATHROOM</strong></td>
<td>Joan Halloran and friend get Caldwell.</td>
<td></td>
</tr>
<tr>
<td>Sc. 2</td>
<td>Caldwell 19</td>
<td></td>
</tr>
<tr>
<td>1 2/3 pg.</td>
<td>Hugh Crotty 11</td>
<td></td>
</tr>
<tr>
<td>ATMOS: 2 standins</td>
<td>Stunt Coordinator Xx</td>
<td></td>
</tr>
<tr>
<td>PROPS: tv monitor, rifles</td>
<td>Stunt Soldier Xx</td>
<td></td>
</tr>
<tr>
<td>SFX: practical shower</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROD: video playback</td>
<td>&quot;Today Show&quot; or &quot;Chill Willy&quot;</td>
<td></td>
</tr>
<tr>
<td>REMARKS: It is 5:12 AM</td>
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<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>INT. HALLWAY OUTSIDE ROBERTA'S APT. (D-1)</strong></td>
<td></td>
<td><strong>STAGE 9</strong></td>
</tr>
<tr>
<td>Sc. 27</td>
<td>Ehrlich 4</td>
<td></td>
</tr>
<tr>
<td>5/8 pg.</td>
<td>Roberta 22</td>
<td></td>
</tr>
<tr>
<td>ATMOS: 2 standins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROPS: keys</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ART: door lock</td>
<td></td>
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</tbody>
</table>

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<thead>
<tr>
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</thead>
<tbody>
<tr>
<td><strong>INT. HALLWAY OUTSIDE ROBERTA'S APT. (D-1)</strong></td>
<td></td>
<td><strong>STAGE 9</strong></td>
</tr>
<tr>
<td>Sc. 29</td>
<td>Ehrlich 4</td>
<td></td>
</tr>
<tr>
<td>1/3 pg.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ATMOS: 1 standin</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>INT. ROBERTA'S LIVING ROOM(D-1)</strong></td>
<td>Ehrlich 4</td>
<td><strong>STAGE 3</strong></td>
</tr>
<tr>
<td>Sc. 18</td>
<td>Roberta 22</td>
<td></td>
</tr>
<tr>
<td>1 3/8 pg.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ATMOS: 2 standins</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TO BE CONTINUED ON NEXT PAGE**
<table>
<thead>
<tr>
<th>DAY 1</th>
<th>CAST</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRIDAY</td>
<td>4-Ehrlich</td>
<td>STAGE 9</td>
</tr>
<tr>
<td>OCT 7-93</td>
<td>1 standing</td>
<td></td>
</tr>
<tr>
<td>CONT'D</td>
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<td></td>
</tr>
</tbody>
</table>

**SETS/SCENES/DESCRIPTION**

| INT. ROBERTA'S LIVING ROOM (D-2) | 1-Ehrlich |
| Sc. 72 | 2-Ehrlich |
| 4/8 pg. | 3-Ehrlich |

**ATMOS:**

Ehrlich waits for Roberta.

**PROPS:**

Ehrlich's watch

---

**INT. CLOSET/LIVING ROOM (DARK) Sc. 73**

| 1-Ehrlich | 2-Ehrlich |
| 1 pg. | 24-Dr. Weiss |

**ATMOS:**

Ehrlich disrobes.

**SET DEC:**

Roberta's clothes, vacuum cleaner

---

**COMPANY MOVES TO STAGE 3**

---

**INT. RIDLEY'S OFFICE-4TH FL. (N-1)**

| 20-Ridley | 21-Carson |
| Sc. 98 | 22-Carson |
| 1 1/8 pg. | 23-Carson |

**ATMOS:**

2 standing

**PROPS:**

Box w/derby, basketball

**M.U.**

Carson's scar

---

END OF DAY 1 - 7 4/8 PAGES
<table>
<thead>
<tr>
<th>DAY</th>
<th>MONDAY</th>
<th>10/1093</th>
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<tbody>
<tr>
<td><strong>SETS/SCENES/DESCRIPTION</strong></td>
<td><strong>CAST</strong></td>
<td><strong>LOCATION</strong></td>
</tr>
<tr>
<td><strong>DAM 2</strong></td>
<td><strong>INT. CAFETERIA (D)</strong></td>
<td><strong>STAGE 1</strong></td>
</tr>
<tr>
<td>So. 31</td>
<td>2 7/8 pages</td>
<td></td>
</tr>
<tr>
<td>Craig will miss Eve; All talk about Bobby and Joan; Ehrlich has a hot date</td>
<td></td>
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</tr>
<tr>
<td><strong>ATMOS:</strong></td>
<td>4 standins</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1 cashier</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 cafeteria personnel</td>
<td></td>
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<tr>
<td></td>
<td>6 doctors</td>
<td></td>
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<tr>
<td></td>
<td>6 nurses</td>
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<td></td>
<td>6 visitors</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 orderlies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 maintenance people</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 candy strippers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3 aides</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 security man</td>
<td></td>
</tr>
<tr>
<td><strong>PROPS:</strong></td>
<td>food, trays</td>
<td></td>
</tr>
<tr>
<td><strong>SET DEC:</strong></td>
<td>Xmas and Hanukkah decorations</td>
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**COMPANY MOVES TO STAGE 7**

**TO BE CONTINUED ON NEXT PAGE**
<table>
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<th>SETS/SCENES/DESCRIPTION</th>
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<tbody>
<tr>
<td><strong>DAY 2</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>MONDAY</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>OCT 10-83</strong></td>
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<td><strong>CONT'D.</strong></td>
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<tr>
<td><strong>INT. ADMISSIONS LOBBY - TWILIGHT</strong></td>
<td></td>
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<tr>
<td>Sc. 52</td>
<td>4-Ehrlich</td>
<td>STAGE 7</td>
</tr>
<tr>
<td>2 3/8 pages</td>
<td>20-Ridley</td>
<td></td>
</tr>
<tr>
<td><strong>Ehrlich asks Ridley for help</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>ATMOS:</strong></td>
<td></td>
<td></td>
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<tr>
<td>2 standins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 small girl</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 father</td>
<td></td>
<td></td>
</tr>
<tr>
<td>welfare worker</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23 atmosphere</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PROPS:</strong></td>
<td>60</td>
<td></td>
</tr>
<tr>
<td><strong>WARD:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ehrlich - galoshes</td>
<td></td>
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</tr>
<tr>
<td>coat</td>
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</tr>
<tr>
<td>bucks</td>
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<tr>
<td><strong>INT. ADMISSIONS LOBBY/GIFT SHOP (NIGHT)</strong></td>
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<tr>
<td>Sc. 59</td>
<td>4-Ehrlich</td>
<td>STAGE 7</td>
</tr>
<tr>
<td>1/8 pages</td>
<td>22-Roberta</td>
<td></td>
</tr>
<tr>
<td><strong>Ehrlich exits elevator, sees Roberts in gift shop</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ATMOS:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 standins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 volunteers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 lobby atmos.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SFX:</strong></td>
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<td></td>
</tr>
<tr>
<td>elevator</td>
<td></td>
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</tr>
<tr>
<td><strong>WARD:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>blood soaked scrubs</td>
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<tr>
<td><strong>SET DEC:</strong></td>
<td>Christmas Tree</td>
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</tr>
<tr>
<td><strong>INT. GIFT SHOP - (N)</strong></td>
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</tr>
<tr>
<td>Sc. 60</td>
<td>4-Ehrlich</td>
<td>STAGE 7</td>
</tr>
<tr>
<td>2 7/8 pages</td>
<td>22-Roberta</td>
<td></td>
</tr>
<tr>
<td><strong>Ehrlich tries to impress Roberta</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>ATMOS:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 standins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 cashier</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 visitors</td>
<td></td>
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</tr>
<tr>
<td>21 lobby atmos.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PROPS:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Woman Physician&quot; magazine</td>
<td></td>
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</tr>
<tr>
<td>money, wallet, key</td>
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<td></td>
</tr>
<tr>
<td><strong>SET DEC:</strong></td>
<td>stuffed animals</td>
<td></td>
</tr>
<tr>
<td>END OF DAY 2 - 8 1/8 PAGES</td>
<td></td>
<td></td>
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<tr>
<td>SETS/SCENES/DESCRIPTION</td>
<td>CAST</td>
<td>LOCATION</td>
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<tr>
<td>-------------------------</td>
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</tr>
<tr>
<td><strong>INT. E.R. HALLWAY/WARD (C-1)</strong> Sc. 18,12A 2 pgs. Caldwell arrives on a gurney.</td>
<td>5-Daniels 3-Piscus 19-Caldwell 32-Paramedic 33-Thad (minor)</td>
<td>STAGE 3</td>
</tr>
<tr>
<td><strong>ATMOS:</strong></td>
<td>4 standins 1 Salvation Army band member 1 paramedic 3 nurses, 2 nurses Aides 2 orderlies 3 doctors 5 patients and visitors 2 candy stripers</td>
<td></td>
</tr>
<tr>
<td><strong>PROPS:</strong></td>
<td>1 Benjamins dog &amp; trainer, large trombone, x-rays gurney, i.v., ice on nose</td>
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</tr>
<tr>
<td><strong>MAKEUP:</strong></td>
<td>bruised Caldwell bloody nose</td>
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<tr>
<td><strong>REMARKS:</strong></td>
<td>Welfare Worker</td>
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<tr>
<td><strong>INT. E.R. HALLWAY (D-1)</strong> Sc. 18 2/8 pgs. Halloran asks for Bobby</td>
<td>5-Daniels 18-Halloran</td>
<td>STAGE 3</td>
</tr>
<tr>
<td><strong>ATMOS:</strong></td>
<td>2 standins 20 atmos.</td>
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<tr>
<td><strong>INT. E.R. WARD (D-1)</strong> Sc. 19 6/8 pg. Caldwell O.K.; Halloran cries.</td>
<td>5-Daniels 3-Piscus 18-Joan Halloran 19-Caldwell</td>
<td>STAGE 3</td>
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<tr>
<td><strong>ATMOS:</strong></td>
<td>4 standins 20 atmos.</td>
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<tr>
<td><strong>MAKEUP:</strong></td>
<td>Bruised Caldwell</td>
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<td><strong>PROPS:</strong></td>
<td></td>
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<tr>
<td><strong>INT. HALLWAY - 3RD FLOOR (D-2)</strong> Sc 15 1/8 pages Halloran exits Westphall’s runs to stairwell</td>
<td>18-Joan Halloran</td>
<td>STAGE 3</td>
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<tr>
<td><strong>ATMOS:</strong></td>
<td>1 standin 20 hallway atmos.</td>
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<td><strong>INT. HALLWAY - 1ST FLOOR (D)</strong></td>
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<td>Sc. 17 1/8 pg.</td>
<td>18-Joan Halloran</td>
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<tr>
<td>Halloran breaks heel running to E.R.</td>
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<tr>
<td><strong>ATMOS:</strong> 1 standins 20 hallway atmos.</td>
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<tr>
<td><strong>SPFX:</strong> broken high heel; left shoe (snaps off)</td>
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<tr>
<td><strong>INT. NURSE'S STATION - 4TH FLOOR</strong></td>
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<tr>
<td>Sc. 53 5/8 pg.</td>
<td>5-Daniels 10-Horrison 11-Rosenthal</td>
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<tr>
<td>Morrison upset about Eve</td>
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<tr>
<td><strong>ATMOS:</strong> 3 standins 1 Pete 15 hallway atmos. 1 Welfare Worker</td>
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<td><strong>INT. NURSES LOUNGE - 4TH FLOOR</strong></td>
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<tr>
<td>Sc. 54 1 3/8 pg.</td>
<td>5-Daniels 11-Rosenthal</td>
<td>STAGE 3</td>
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<tr>
<td>Rosenthal transferring Daniels</td>
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<tr>
<td><strong>ATMOS:</strong> 2 standins 15 hallway atmos.</td>
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<td><strong>INT. HALLWAY/NURSE'S STATION (D)</strong></td>
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<td><strong>4TH FLOOR</strong></td>
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<tr>
<td>Sc. 6 1 5/8 pg.</td>
<td>4-Ehrlich 11-Rosenthal 22-Roberta Sloan</td>
<td>STAGE 3</td>
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<tr>
<td>Ehrlich complains to Rosenthal; finds Roberta as a candy stripier</td>
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<tr>
<td><strong>ATMOS:</strong> 2 standins 20 hallway atmos.</td>
<td></td>
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<tr>
<td><strong>WARD:</strong> Rosenthal's coat</td>
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<td><strong>REMARKS:</strong> 7:48 A.M.</td>
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<tr>
<td>TUES</td>
<td>INT. NURSE'S LOUNGE 4TH FLOOR(2-1) Sc. 7 1 page Roberta tells Ehrlich she's cured</td>
<td>4-Ehrlich 22-Roberta</td>
<td>STAGE 3</td>
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<td></td>
<td>ATMOS: 2 standins 20 hallway atmos. PROPS: coffee donuts</td>
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<td></td>
<td>INT. NURSE'S STATION 4TH FLOOR(D1) Sc. 8 3/8 pg. Ehrlich falls over Gurney</td>
<td>4-Ehrlich 22-Roberta</td>
<td>STAGE 3</td>
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<tr>
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<td>ATMOS: 2 standins 20 hallway atmos. PROPS: gurney</td>
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<td>END OF DAY 3 - 8 3/8 PAGES</td>
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<td>WED. OCT 12-83</td>
<td>INT. TENEMENT BASEMENT ROOM (D-L) Sc. 48 3/8 pg. Crotty and gang plan attack</td>
<td>31-Crotty</td>
<td>STAGE 13</td>
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<tr>
<td></td>
<td>ATMOS: 1 standing, 5 soldiers - male 1 soldier - female</td>
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<tr>
<td></td>
<td>PROPS: pad of paper Crotty's diagram larger diagram w/red marks rifles</td>
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<tr>
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<td>SFX: B SMOKER</td>
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<td>COMPANY MOVES TO STAGE 3</td>
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<td></td>
<td>INT. THIRD FLOOR WARD (D-L) Sc. 23 1/8 pg. Carson sleeps, Crotty smiles</td>
<td>21-Carson 31-Crotty</td>
<td>STAGE 3</td>
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<tr>
<td></td>
<td>ATMOS: 2 standing, 3 patients 2 nurses</td>
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<td>INT. HALLWAY - 3RD FLOOR (D-L) Sc. 24 1 page Crotty leaves Carson's ward speaks to Morrison</td>
<td>19-Morrison 31-Crotty</td>
<td>STAGE 3</td>
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<tr>
<td></td>
<td>ATMOS: 2 standing 1 uniformed policeman 14 hallway atmos.</td>
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<td>INT. STAIRWELL (D-L) Sc. 25 5/8 pg. White and Daniels discuss entrapment; Crotty fires alarm</td>
<td>31-Daniels 6-White 31-Crotty</td>
<td>STAGE 3</td>
</tr>
<tr>
<td></td>
<td>ATMOS: 3 standing</td>
<td></td>
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<tr>
<td></td>
<td>PROPS: small pad of paper knife, wires masking tape</td>
<td></td>
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<td>ART DEPT: &quot;EMERGENCY EXIT - USE ONLY IN CASE OF FIRE&quot;, alarm box, wires, latch</td>
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<td>DAY 4</td>
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<tr>
<td>INT. STAIRWELL (N) 1</td>
<td>31-Crotty</td>
<td>STAGE 1</td>
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<tr>
<td>Sc. 61 1/8 pg.</td>
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<tr>
<td>Crotty and soldiers arrive</td>
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<tr>
<td>ATMOS: 1 standing, 5 soldiers - males, 1 soldier - female</td>
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<td>PROPS: rifles</td>
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<tr>
<td>ART DEPT: &quot;EMERGENCY DOOR&quot;</td>
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<td>REMARKS: basement to 3rd floor</td>
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| INT. HALLWAY - 3RD FLOOR (N)1 | 6-White        | STAGE 3  |
| Sc. 62 4/8 pg.                | 31-Crotty      |          |
| Crotty and gang attack        | xx-Stunt Coordinator xx-Police Stuntman xx-Stunt Soldier | |
| ATMOS: 2 standing, 5 soldiers - male, 1 soldier - female, 2 nurses, 1 resident, 2 orderlies | | |
| PROPS: handgun, rifles        |                |          |

| INT. THIRD FLOOR WARD (N)1   | 23-Carson      | STAGE 3  |
| Sc. 63 2/8 pg.               | 31-Crotty      |          |
| Kidnap Carson                |                |          |
| ATMOS: 2 standing, 3 patients, 1 man | |          |
| PROPS: handgun, rifle        |                |          |

<p>| INT. HALLWAY - 3RD FLOOR (N)1 | 6-White        | STAGE 1  |
| Sc. 64 4/8 pg.                | 23-Carson      |          |
| Crotty and gang leave with Carson | xx-Stunt Coordinator xx-Stunt Soldier xx-Stunt Policeman | |
| ATMOS: 3 standing, 3 soldiers - male, 1 soldier - female, 2 nurses, 1 resident, 1 orderlies | | |
| SCENE CONT. ON NEXT PAGE      |                |          |</p>
<table>
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<th>SETS/SCENES/DESCRIPTION</th>
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<tr>
<td>PROPS: HANDGUNS</td>
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<tr>
<td></td>
<td>rifle</td>
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<tr>
<td>INT. BASEMENT HALLWAY (D)</td>
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<tr>
<td>Sc. 10</td>
<td>20-Ridley</td>
<td>STAGE 3</td>
</tr>
<tr>
<td>1 2/8 pg.</td>
<td>23-Carson</td>
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<tr>
<td>Going to Morgue; Carson ignores scar.</td>
<td></td>
<td></td>
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<tr>
<td>ATMOS:</td>
<td></td>
<td></td>
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<tr>
<td>2 standing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 uniformed cop</td>
<td></td>
<td></td>
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<tr>
<td>14 hallway atmos.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAKEUP: Carson's scar</td>
<td></td>
<td></td>
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<tr>
<td>PROPS: gurney</td>
<td></td>
<td></td>
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<tr>
<td>INT. MORGUE (D) 1</td>
<td>15-Martin</td>
<td>STAGE 3</td>
</tr>
<tr>
<td>Sc. 11</td>
<td>20-Ridley</td>
<td></td>
</tr>
<tr>
<td>4/8 pg.</td>
<td>21-Carson</td>
<td></td>
</tr>
<tr>
<td>Carson identifies bodies</td>
<td></td>
<td></td>
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<tr>
<td>ATMOS:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 standing</td>
<td></td>
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<tr>
<td>1 uniformed cop</td>
<td></td>
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<tr>
<td>2 bodies</td>
<td></td>
<td></td>
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<tr>
<td>MAKEUP: Carson's scar</td>
<td></td>
<td></td>
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<tr>
<td>INT. MORGUE (D) 2</td>
<td>4-Ehrlich</td>
<td>STAGE 3</td>
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<tr>
<td>Sc. 46</td>
<td>15-Martin</td>
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<tr>
<td>2 5/8 pg.</td>
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<tr>
<td>Ehrlich asks for Martin's opinion</td>
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<td>ATMOS:</td>
<td></td>
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<tr>
<td>2 standing</td>
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<tr>
<td>3 bodies</td>
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<tr>
<td>PROPS: saw, hearse</td>
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<tr>
<td>ART DEPT: Lock on door</td>
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END OF DAY 4 - 7 5/3 PAGES
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<tr>
<td><strong>INT. SOLARIUM - 6th FLOOR (D) 1</strong></td>
<td>3-Craig</td>
<td>STAGE 3</td>
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<tr>
<td>Sc 9 2 pgs.</td>
<td>21-Eve</td>
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<tr>
<td>Eve has a visitor; wants to be an organ donor</td>
<td>34-Agnes Hajinski</td>
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<tr>
<td><strong>ATMOS:</strong> 3 standing, 2 patients 1 orderly</td>
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<tr>
<td>1 candy striper 1 nurse aide, 15 hallway atmos.</td>
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<tr>
<td><strong>PROPS:</strong> wheelchair</td>
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<tr>
<td><strong>SET DEC:</strong> Xmas decorations</td>
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<tr>
<td>Christmas tree - white lights</td>
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<tr>
<td><strong>INT. EVE LEIGHTON'S ROOM - 4TH FLOOR (D) 1</strong></td>
<td>21-Eve</td>
<td>STAGE 3</td>
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<tr>
<td>Sc 20 2 1/2 pg.</td>
<td>24-Gretchen Parks</td>
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<tr>
<td>Eve meets with Dietician</td>
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<tr>
<td><strong>ATMOS:</strong> 2 standing 5 hallway atmos.</td>
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<td><strong>PROPS:</strong> dietary cart</td>
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<tr>
<td>rubber chicken</td>
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<td>plastic egg</td>
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<tr>
<td>plastic loaf of bread</td>
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<td>plastic potatoes</td>
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<td>wedge of plastic cheese</td>
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<tr>
<td>little rod and reel w/plastic fish</td>
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<td><strong>SET DEC:</strong> Xmas cards</td>
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<tr>
<td>REMARKS: Room B</td>
<td></td>
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<tr>
<td><strong>INT. HALLWAY OUTSIDE EVE'S ROOM 4TH FLOOR (D) 1</strong></td>
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<tr>
<td>Sc 31 1/2 pg.</td>
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<td>Technician brings crash cart</td>
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<tr>
<td><strong>ATMOS:</strong> 3 technicians 15 hallway atmos.</td>
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<tr>
<td><strong>PROPS:</strong> crash cart</td>
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<tr>
<td>INT. HALLWAY OUTSIDE EVE'S ROOM 4TH FL. (D) 1</td>
<td>16-Wade</td>
<td>STAGE 3</td>
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<td>Sc. 33</td>
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<td>1/8 pg.</td>
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<tr>
<td>Wade goes for Craig</td>
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<tr>
<td>ATMOS: 1 standing</td>
<td></td>
<td></td>
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<tr>
<td>15 hallway atmos.</td>
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<td>INT. EVE LEIGHTON'S ROOM 4TH FL. (D) 1</td>
<td>13-Cavanero.</td>
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<td>Sc. 32, 37, 40</td>
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<td>Eve choking...dies.</td>
<td>16-Wade</td>
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<td>21-Eve</td>
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<td>ATMOS: 3 standins</td>
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<tr>
<td>2 technicians</td>
<td></td>
<td></td>
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<tr>
<td>1 nurse</td>
<td></td>
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<tr>
<td>PROPS: crash cart etc.</td>
<td></td>
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<td>INT. HALLWAY - 3RD FLOOR (D) 1</td>
<td>3-Craig</td>
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<tr>
<td>Craig runs to stairwell</td>
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<tr>
<td>ATMOS: 1 standing</td>
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<tr>
<td>15 hallway atmos.</td>
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<tr>
<td>INT. STAIRWELL (D) 1</td>
<td>13-Joan Halloran</td>
<td>STAGE 3</td>
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<td>Halloran runs down the stairs</td>
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<td>REMARKS: 3rd down to 1st.</td>
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<td>INT. STAIRWELL (D) 1</td>
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<td>1/8 pg.</td>
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<td>Craig runs upstairs.</td>
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<tr>
<td>ATMOS: 1 standing</td>
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<tr>
<td>REMARKS: 3rd to 4th floor</td>
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<td>INT. HALLWAY OUTSIDE EVE'S ROOM</td>
<td>3-Craig</td>
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<tr>
<td>4TH FLOOR (D) 1</td>
<td>16-Wade</td>
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<tr>
<td>Sc. 45</td>
<td>1/3 pg.</td>
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<tr>
<td>Craig runs into Eve's room</td>
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<tr>
<td>Techs and Wade exit</td>
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<tr>
<td>ATMOS: 2 standins</td>
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<tr>
<td>ATMOS: 2 technicians</td>
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<tr>
<td>ATMOS: 15 hallway atmos.</td>
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<tr>
<td>PROPS: crash cart</td>
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<td>INT. EVE'S ROOM (D) 1</td>
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<tr>
<td>Sc. 46</td>
<td>13-Cavendero</td>
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<tr>
<td>EVE IS DEAD</td>
<td>21-Eve</td>
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<tr>
<td>ATMOS: 3 standins</td>
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<td>INT. O.R. (D) 1</td>
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<tr>
<td>Sc. 34,36,39,41</td>
<td>16-Wade O.C.</td>
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<td>Craig doing bypass</td>
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<td>ATMOS: 1 standin</td>
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<td>ATMOS: 1 resident</td>
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<tr>
<td>ATMOS: 1 circulating</td>
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<tr>
<td>ATMOS: 1 nurse</td>
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<td>INT. SURGICAL HALLWAY (D) 1</td>
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<td>Sc. 35,38,42</td>
<td>16-Wade</td>
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<td>Wade buzzes intercom. Craig</td>
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<tr>
<td>deklows and damasks</td>
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<td>ATMOS: 1 standin</td>
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<th>OCT 14-83</th>
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<td>7 1/8 PAGES</td>
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<td>ATMOS:</td>
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<td></td>
<td>2 F.B.I. (3 piece suit topcoat)</td>
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<tr>
<td></td>
<td>18 atmos.</td>
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<td>WESTPHALL finds Tommy.</td>
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<td>2 Pete (minor)</td>
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<td>SET DEC:</td>
<td>playpen, mobile</td>
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<td>REMARKS:</td>
<td>welfare worker</td>
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<tr>
<td>Tommy and Pete in playpen.</td>
<td>3/8 pg.</td>
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<td>2 Pete (minor)</td>
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<td>SET DEC:</td>
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<td>REMARKS:</td>
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<tr>
<td>Craig and Morrison talk about Eve and death.</td>
<td>1 4/8 pg.</td>
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<tr>
<td>ATMOS:</td>
<td>1 standin</td>
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<td></td>
<td>10 hallway atmos.</td>
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<td>On Craig...</td>
<td>1/8 pg.</td>
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**LOCATION**

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TO BE CONTINUED ON NEXT PAGE
| DAY 6  FRIDAY |
| OCT 14-83 |

CONT'D.

**SETS/SCENES/DESCRIPTION** | **CAST** | **LOCATION** |
--- | --- | --- |
INT. PEDIATRIC EXAMINATION ROOM- 1-Dr. Mary Carlisle  
3RD FL. (D-2)  
Sc. 67  1 pg.  
Doctor examines Tommy.  
2-Tommy (minor)  
ATMOS: 3 standins  
PROPS: tongue depressor stethoscope  
REMARKS: welfare worker  
INT. PEDIATRIC CONSULTING OFFICE- 1-Dr. Mary Carlisle  
3RD FL. (D-2)  
Sc. 68  1 1/8 pg.  
Doctor suggests Westphall send Tommy away.  
ATMOS: 2 standins  
INT. PEDIATRIC EXAMINING ROOM- 1-Dr. Mary Carlisle  
3RD FL. (D-2)  
Sc. 69  2/8 pg.  
Tommy is gone.  
ATMOS: 2 standins  
INT. HALLWAY/WESTPHALL'S OFFICE- 1-Rosenthal  
3RD FL. (D-2)  
Sc. 70  4/8 pg.  
Westphall looks for Tommy, checks offices.  
ATMOS: 3 standins 18 atmos.  
2 detectives  
PROPS: computer  
INT. C.C.U.-4TH FL. (D-1) 3-Craig  
Sc. 50  2/8 pg.  
Mada plans pacemaker insertion.  
ATMOS: 2 standins  
4 residents  
3 male patients  
REDOE |  
|  
TO BE CONTINUED ON NEXT PAGE
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<td>INT. HALLWAY OUTSIDE C.I.O.-</td>
<td>J-Craig</td>
<td>STAGE 3</td>
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<td>4TH FL. (D-1)</td>
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<tr>
<td>Sc. #1</td>
<td>Wade</td>
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<tr>
<td>1 2/3 pg.</td>
<td>Wade tries to console Craig. He won't hear it.</td>
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<td></td>
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<td>ATMOS:</td>
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<tr>
<td></td>
<td>4 residents</td>
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<tr>
<td></td>
<td>16 hallway atmos.</td>
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END OF DAY 6 - 7 1/8 PAGES
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<tr>
<td><strong>INT. WESTPHALL'S KITCHEN (1)</strong></td>
<td>1-Westphall 27-Elizabeth 28-Tommy(minor) 29-Mrs. Catalano</td>
<td>STAGE 1</td>
</tr>
</tbody>
</table>
| Day 7
| MON 13/17/83
<p>| 8 7/8 PAGES |
| Atmos: 4 standing, Welfare Worker |
| Props: breakfast - juice, scrambled eggs and Italian sausage, morning paper, school books |
| SFX: practical stove |
| SET DEC: styrofoam snowman, Christmas table arrangement, wreath for door and window |
| <strong>INT. WESTPHALL'S KITCHEN (2)</strong> | 1-Westphall 28-Tommy(minor) |
| Sc. 56 1 1/8 pg. |
| Westphall tells Tommy Mrs. C is leaving |
| Atmos: 2 standing 1 Welfare Worker |
| Props: jigsaw puzzle (half done), popcorn, pot, bowl |
| SFX: practical stove |
| COMPANY MOVES TO STAGE 3 |
| <strong>INT. HALLWAY - 3RD FLOOR (2)</strong> | 1-Westphall 13-Donnalda 19-Father Lindsay Flynn |
| Sc. 13 1 1/8 pg. |
| Fear wave of violence &amp; terrorism |
| Atmos: 3 standing, 15 hallway |
| REMARKS: 10:36 AM |
| TO BE CONTINUED ON THE NEXT PAGE |</p>
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<tr>
<td><strong>INT. WESTPHALL'S OFFICE 3RD FLOOR</strong></td>
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<td>Stage 3</td>
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<tr>
<td>Sc. 14 1 page</td>
<td>Westphall 1</td>
<td>Stage 3</td>
</tr>
<tr>
<td>Westphall receives call Caldwell's in E.R., Halloran panics</td>
<td>Joan Halloran 19</td>
<td></td>
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<tr>
<td>Father Flynn 35</td>
<td></td>
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</tr>
<tr>
<td><strong>ATMOS:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 standins</td>
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</tr>
<tr>
<td>3 passerbys</td>
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<tr>
<td><strong>PROPS:</strong></td>
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<td></td>
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<tr>
<td>Phone</td>
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<tr>
<td>Halloran's briefcase and papers</td>
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<tr>
<td><strong>INT. WESTPHALL'S OFFICE - 3RD FL.</strong></td>
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<tr>
<td>Sc. 21 1 5/8 PAGE (D-1)</td>
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<tr>
<td>Elizabeth worried about Dad and Tommy</td>
<td>Elizabeth 27</td>
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<tr>
<td><strong>ATMOS:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 standins</td>
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<td></td>
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<tr>
<td>5 hallway personnel</td>
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<tr>
<td><strong>WARD:</strong></td>
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<tr>
<td>Elizabeth - coat</td>
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<td><strong>INT. CALDWELL'S HOSPITAL ROOM (D2)</strong></td>
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<tr>
<td>Sc. 77 1 7/8 pg.</td>
<td>Caldwell 18</td>
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<tr>
<td>Caldwell doesn't pay</td>
<td>Ridley 20</td>
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<td>3 hallway atmos.</td>
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<td>l 4/8 PAGES</td>
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<td>Ext. Roberta's Apt. Building (D-1)</td>
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TO BE CONTINUED ON NEXT PAGE
**SHOOTING SCHEDULE**

"All About Eve"

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<td><strong>EXT. WESTPHALL'S HOUSE (X-1)</strong></td>
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**END OF STOCK SHOTS - 1 4/8 PAGES**

**TOTAL SCRIPT PAGES - 27 1/8 PAGES**
APPENDIX E

Call Sheets
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<th>UNIT</th>
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<td>B</td>
<td>2-3</td>
<td>2</td>
<td>NO 1</td>
</tr>
<tr>
<td>3.3</td>
<td>C</td>
<td>3-4</td>
<td>3</td>
<td>NO 1</td>
</tr>
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<td>4.4</td>
<td>D</td>
<td>4-5</td>
<td>4</td>
<td>NO 1</td>
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<table>
<thead>
<tr>
<th>CAST AND STAGE PLAYERS</th>
<th>PART OF</th>
<th>MAROON</th>
<th>SET CALL</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BOB the Builder</td>
<td>(C)</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>2. SUZY TURNOFF</td>
<td>(D)</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>3. DANNY ROBBINS</td>
<td>(E)</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
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<tr>
<td>4. STEVE BURNS</td>
<td>(F)</td>
<td>N/A</td>
<td>N/A</td>
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<table>
<thead>
<tr>
<th>ADVANCE SCHEDULE OR CHANGES</th>
</tr>
</thead>
<tbody>
<tr>
<td>TUES. Sept. 27/83: Cast Rehearsal on Set</td>
</tr>
<tr>
<td>WED. Sept. 28/83: Cast Rehearsal on Set</td>
</tr>
<tr>
<td>THUR. Sept. 29/83: Camera Blocking</td>
</tr>
<tr>
<td>FRI. Sept. 30/83: Shoot Day-Audience Show @ 7:00 P</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AIR CONDITIONING</th>
<th>BOAT UNIT ONLY ON AT 7:00 P</th>
</tr>
</thead>
<tbody>
<tr>
<td>CARD READER:</td>
<td>CARDBORAD &amp; CALORIES READY AT 7:00 P</td>
</tr>
</tbody>
</table>
### CBS/FOX STUDIOS
**CALL SHEET**

**PRODUCER:** B. Kemp/S. Bull
**DATE:** Tues Sept 27/83
**SET:** New Faces of 1951

<table>
<thead>
<tr>
<th>UNIT</th>
<th>REAR</th>
<th>CALL</th>
<th>PROD</th>
<th>CALL</th>
<th>PROD</th>
</tr>
</thead>
<tbody>
<tr>
<td>10A</td>
<td>27/83</td>
<td>3:107</td>
<td>27/83</td>
<td>3:107</td>
<td></td>
</tr>
</tbody>
</table>

**LOCATION:**
- **DIN.:** A: 1:30-1:40
- **CABLE:** B: 1:50-2:00
- **CABLE:** C: 2:00-2:10
- **CABLE:** D: 2:10-2:20
- **CABLE:** E: 2:20-2:30

**CAST AND CARRIERS:**
- **PERSONAL:**
- **REAR:**
- **CARE:**
- **CABLE:**

**ADVANCE SCHEDULE OR CHANGES:**
- Wed Sept 26/83: Cast Rehearsal on Set
- Thurs Sept 29/83: Camera Blocking
- Fri Sept 30/83: Shoot Day - Audience Show @ 7:00p

**PRODUCTION REQUIREMENTS**

---

**DIN.:**
- **1:**
- **2:**
- **3:**
- **4:**
- **5:**

**CABLE:**
- **6:**
- **7:**
- **8:**
- **9:**
- **10:**

**CASTING:**
- **11:**
- **12:**
- **13:**
- **14:**
- **15:**

**CAMERA:**
- **16:**
- **17:**
- **18:**
- **19:**
- **20:**

**DIRECTOR:**
- **21:**
- **22:**
- **23:**
- **24:**
- **25:**

**EDITOR:**
- **26:**
- **27:**
- **28:**
- **29:**
- **30:**

**LIGHTING:**
- **31:**
- **32:**
- **33:**
- **34:**
- **35:**

**FOOD:**
- **36:**
- **37:**
- **38:**
- **39:**
- **40:**

**ELECTRICAL:**
- **41:**
- **42:**
- **43:**
- **44:**
- **45:**

---

**SPECIAL INSTRUCTIONS:**
- Air Conditioning
- Cast Unit Ready on Set 4:30A
- Craft Service

---

**NOTES:**
- New Faces of 1951
- Director: John Tracy
- Production: B. Kemp/S. Bull
- Date: Tues Sept 27/83

---

**CONTACT:**
- Wed Sept 26/83: Cast Rehearsal on Set
- Thurs Sept 29/83: Camera Blocking
- Fri Sept 30/83: Shoot Day - Audience Show @ 7:00p

---

**PREP:**
- Wed Sept 26/83: Cast Rehearsal on Set
- Thurs Sept 29/83: Camera Blocking
- Fri Sept 30/83: Shoot Day - Audience Show @ 7:00p
<table>
<thead>
<tr>
<th>TIME</th>
<th>NAME</th>
<th>POSITION</th>
<th>PHONE</th>
<th>EXT.</th>
<th>REMARKS</th>
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<tbody>
<tr>
<td>09:00</td>
<td>John Tracy</td>
<td>DIRECTOR</td>
<td>123-4567</td>
<td>A-100</td>
<td></td>
</tr>
<tr>
<td>09:15</td>
<td>Jane Smith</td>
<td>ASSISTANT DIRECTOR</td>
<td>890-1234</td>
<td>B-200</td>
<td></td>
</tr>
<tr>
<td>09:30</td>
<td>Bob Brown</td>
<td>SCRIPT SUP.</td>
<td>987-6543</td>
<td>C-300</td>
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<tr>
<td>09:45</td>
<td>Mike Johnson</td>
<td>DOP</td>
<td>456-7890</td>
<td>D-400</td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td>Sarah Lee</td>
<td>LIGHTING</td>
<td>567-8901</td>
<td>E-500</td>
<td></td>
</tr>
<tr>
<td>10:15</td>
<td>Tom Harris</td>
<td>CABLE MAN</td>
<td>678-9012</td>
<td>F-600</td>
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</tr>
<tr>
<td>10:30</td>
<td>Steve Wilson</td>
<td>PROP MAN</td>
<td>789-0123</td>
<td>G-700</td>
<td></td>
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<tr>
<td>10:45</td>
<td>David White</td>
<td>CATERING</td>
<td>012-3456</td>
<td>H-800</td>
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<tr>
<td>11:00</td>
<td>Mary Davis</td>
<td>CATERING STAFF</td>
<td>345-6789</td>
<td>I-900</td>
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</table>

**Special Instructions**

- All units will be on location by 10:00 AM.
- Crew and cast will be ready by 9:30 AM.
- All trucks and equipment will be accounted for.
- Any requests for additional resources should be submitted by 12:00 PM today.
<table>
<thead>
<tr>
<th>ACCOUNT NO.</th>
<th>ACTUAL COST TO</th>
<th>BUDGET TOTAL</th>
<th>ACTUAL COST</th>
<th>OVER (UNDER) BUDGET</th>
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<tr>
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<tr>
<td>TOTAL ABOVE THE LINE</td>
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<tr>
<td>111 extras</td>
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<td>117 Materials</td>
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<td>124 Animal &amp; Action Devices</td>
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<td>127 Makeup &amp; Hardining</td>
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<td>128 Process Shooting</td>
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<td>140 Production Repeal &amp; Processing</td>
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<td>141 Studio</td>
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<td>142 Transportation - Cars &amp; Trucks</td>
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<td>143 Text</td>
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<td>132 Music</td>
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<td>144 Post Production Film, Processing</td>
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<td>TOTAL POST-PROD PERIOD</td>
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<td>OVERHEAD</td>
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<tr>
<td>GRAND TOTALS</td>
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</tbody>
</table>

Date Compiled
Starting Date
Finishing Date
Production Days

REM ARKS

ESTIMATOR
Producer
Head of Estimating Dept.
Sr. Vice-President, Finance & Administration
Manager, Production Accounting
Vice-President, Worldwide Production
Vice-President, Print Production
Vice-President, Feature Film Division
Chairman of the Board
PRODUCTION BUDGET

<table>
<thead>
<tr>
<th>Date</th>
<th>(Production Title &amp; Number)</th>
<th>Type of Film</th>
</tr>
</thead>
</table>

1. **STAFF**

   Producer $\\$
   Director $\\$
   Asst. Director $\\$
   Researcher/Writer $\\$
   Production Mgr. $\\$
   Production Asst. $\\$
   Script/Continuity $\\$
   Secretary $\\$
   Tech. Asst./Consultants $\\$

   **subtotal** $

2. **CREW**

   Cameraperson $\\$
   Assistant Camera $\\$
   Soundperson (Mixer/Recordist) $\\$
   Sound (boom) $\\$
   Gaffer $\\$
   Asst. Gaffer $\\$
   Grip $\\$
   Assistant $\\$
   Graphic Artist $\\$
   Props $\\$
   Still Photographer $\\$

   **subtotal** $

3. **TALENT**

   Narrator $\\$
   Actors $\\$
   - wardrobe $\\$
   - makeup $\\$
   Extras $\\$
   Other $\\$

   **subtotal** $
PRODUCTION BUDGET, p. 2

<table>
<thead>
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<th>Date</th>
<th>(Production Title &amp; Number)</th>
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</table>

4. EQUIPMENT RENTAL

<table>
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<th># of days</th>
<th>$ per day</th>
<th>Total</th>
</tr>
</thead>
</table>

- Camera Gear
- Sound Gear
- Lights
- Props
- Editing Equip.
- Studio
- Other Special

Subtotal: 

5. SUPPLIES

<table>
<thead>
<tr>
<th># of rolls</th>
<th>$ per roll</th>
<th>Total</th>
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</table>

- Film Stocks
- ¾ Inch Tape
- Videotape
- Mag. Stock
  - 16mm
  - 35mm

Subtotal: 

6. POST-PRODUCTION

<table>
<thead>
<tr>
<th># of ft</th>
<th>$ per ft</th>
<th>Total</th>
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A. Processing Picture

<table>
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<th>Type</th>
<th>Type</th>
<th>Type</th>
<th>Workprint</th>
<th>Coding</th>
<th>Transf. Mix to Optical</th>
<th>Answ. Print</th>
<th>Interneg. or CRI</th>
<th>1st Trial or Check Print</th>
<th>Release Prints</th>
<th>Reels and Cans</th>
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Subtotal: 

B. Sound

- Recording
  - (a) Music
  - (b) Narration
  - (c) Other
- Transferring/Resolving
- Sound Mix (Dub)
- EQ
- Rerecording
- Interlock Projection
PRODUCTION BUDGET, p. 3

Date ____________________________
(Production Title & Number)

6. POST-PRODUCTION, cont.

C. Music

Original Score
Composer
Musicians
Other
Cleared Library Music
Other: Rights Clearances.
  Worldwide
  Television
  Broad
Miscellaneous

subtotal ____________

D. Art

Titles (main/end)
Layout Design
Animation
  simple
  complex
Other

subtotal ____________

E. Editing

Editor
Asst. Editor
Conforming/Negative Cutter
Sound/Music Editor
Other

subtotal ____________

7. PRODUCTION EXPENSES

A. Travel
Research/Writing
Production Crew

# of trips    cost    total

B. Other Travel
  Car Rentals
  Truck Rentals
  Helicopter

@ per mi    total
7. PRODUCTION EXPENSES, cont.

<table>
<thead>
<tr>
<th>C. Per Diem</th>
<th># of people</th>
<th>days @</th>
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<tbody>
<tr>
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<td>Production Crew</td>
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<tr>
<td>Other</td>
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D. Releases

subtotal __________

8. ADDITIONAL EXPENSES

A. Options
B. Storyboard
   Artists and Supplies
C. Opticals
D. Shipping, Trucking

subtotal __________

9. TOTALS FOR PRODUCTION

Staff
Crew
Talent
Equipment
Supplies
Processing Picture
Sound
Music
Art
Editing
Production Expenses
Additional Expenses
Overhead (Messenger, Copying,
   Office, Telephone, etc.)
   (___ %)
Insurance
   (___ %)
Legal Expenses
   (___ %)
Contingency
   (___ %)
Profit
   (___ %)

total __________

Taxes (state, local, payroll,
   pension, etc.)
   (___ %)

PRODUCTION TOTAL __________
APPENDIX G

Budget Report

"Scarecrow and Mrs. King"
<table>
<thead>
<tr>
<th>Description</th>
<th>Week</th>
<th>Month</th>
<th>Quarter</th>
<th>YTD</th>
<th>Total</th>
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<tbody>
<tr>
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<td>Total Above The Line</td>
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<td>Unit Prodn. Mgr.</td>
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<tr>
<td>1st Asst. Dir.</td>
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<td>2nd Asst. Dir.</td>
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<td>Script Supervisors</td>
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**Note:** The table represents financial data with columns for CURRENT WEEK, CURRENT MONTH, CURRENT QUARTER, CURRENT YTD, and TOTAL TO DATE. The data includes various categories such as production staff, equipment, and costs.
<table>
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<th>CURRENT WEEK</th>
<th>CURRENT MONTH</th>
<th>CURRENT QUARTER</th>
<th>CURRENT YTD</th>
<th>TOTAL TO DATE</th>
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<td>12.50**</td>
<td>12.50**</td>
<td>115,792.17</td>
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<td>OTHER</td>
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<td>12.50***</td>
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<td>TOTAL DIRECT COST</td>
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<td>12.50***</td>
<td>12.50***</td>
<td>130,873.87</td>
<td>130,873.87***</td>
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<td>12.50***</td>
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<td>130,873.87***</td>
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APPENDIX H

Breakdown Board
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<th>SET</th>
<th>DAY NITE SHEET</th>
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<tr>
<td>SC No</td>
<td>DAYS</td>
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<tr>
<td></td>
<td>PAGES</td>
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<tr>
<td></td>
<td>STAGE</td>
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<td>LOCATION</td>
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<table>
<thead>
<tr>
<th>SYNOPSIS</th>
<th>MUSIC—SOUND</th>
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<th>VEHICLES—ANIMALS</th>
<th>PROPS</th>
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<table>
<thead>
<tr>
<th>CAST</th>
<th>BITS</th>
<th>EXTRAS</th>
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</thead>
<tbody>
<tr>
<td></td>
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</table>
APPENDIX I

Production Reports
I agree to accept the sum properly computed based upon the times and the basic wage rate shown on the reverse side hereof as payment in full for all services hereof rendered by me for Central Casting Corporation. I further agree that the said sum, less all deductions required by law, may be paid to me or to any order payable to or at the address designated by me, at the address indicated below, by check or at any time, according to procedures prescribed by law.

I hereby give and grant to the company named on the reverse side hereof all rights of every kind and character whatsoever in and to all work hereof done, and all poses, acts, and appearances hereof made by me for you and in and to all work hereof done, and all poses, acts, and appearances hereof made by me for you and in and to all work hereof done, and all poses, presented in any manner whatsoever, any recordings hereof made by said company of my voice and all instrumental, musical, or other sound effects produced by me. I further agree that in the event of a release of all or any of the scenes in which I participate, or if any additional scenes are required whether originally contemplated or not, I will return to work and render my services in such scenes at the same basic rate of compensation as that paid me for the original taking.

Full or partial payment of claimed additional compensation shall not constitute an admission that such additional compensation is called for or required by the Producer-SAG Agreement.

ADDITIONAL COMPENSATION REQUIRED BY SAG CONTRACT AND CONSISTENT THEREWITH SHOULD BE NOTED ON FACE OF THIS VOUCHER AND FULLY EXPLAINED FOR PROCESSING AND PAYMENT.

COMPLETE FOLLOWING ON BACK OF CLAIMS FOR ADDITIONAL COMPENSATION:

NATURE OR BASIS OF CLAIM AND AMOUNT CLAIMED

EXTRAS SIGNATURE

ASSISTANT SIGNATURE

FOR OFFICE USE ONLY

FINAL DISPOSITION

CENTRAL CASTING CORPORATION

FEATURES

COMMERCIALS

TELEVISION

A.F.T.R.A.

EXTRA TALENT VOUCHER

ANY RECLASSIFICATION FROM BASIC RATE MUST BE FULLY EXPLAINED ON VOUCHER AND NOTIFY BE PROCESSED FOR PAYMENT.

EXPLAIN WORK AND ADJUSTMENTS NOTED ADDITIONAL COMPENSATION.

STREET CASTING CORPORATION

ADDRESS

1201 BROADWAY

NEW YORK, NEW YORK 10001

TIME OF CALL

WEATHER

DATE

DIRECTOR

PRODUCTION COMPANY

PRODUCT SHOW

PRODUCT NO.

ORDER NO.

WORK HOURS

MEAL PERIODS

MEAL PENALTIES

FOR ADDITIONAL COMPENSATION:

AM

PM

WORK HOURS

MEAL PERIODS

MEAL PENALTIES

AMOUNT

WEEKLY

TOTAL

BASE RATE

ADJUSTMENTS

SUB-DRAWS

REIMBURSEMENTS

GROSS

THE UNDERSIGNED ACCEPTS EMPLOYMENT ON THE TERMS AND CONDITIONS SET FORTH ON THIS AND THE REVERSE SIDE HEREOF.

WRITE IN ADDRESS CHANGE IF DIFFERENT THAN PRINTED ADDRESS.

ISC FORM 03-02
# NEWHART

**ARTIST DAILY TIME CARD**

This side for production calls only

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<thead>
<tr>
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<th>PROD.</th>
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<th>OUT</th>
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</thead>
<tbody>
<tr>
<td>DISMISS</td>
<td>APP'D.</td>
<td>OUT</td>
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<table>
<thead>
<tr>
<th>CALL</th>
<th>IN</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>DISMISS</td>
<td>APP'D.</td>
<td>OUT</td>
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</table>

**CALL:** Made up and ready on set

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<tr>
<th>FIRST MEAL PERIOD</th>
<th>1 HOUR ACTUAL TIME 1 HOUR</th>
<th>DISMISSED FROM SET</th>
<th>RETURNED TO SET</th>
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<td>SECOND MEAL PERIOD</td>
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<td>THIRD MEAL PERIOD</td>
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**DISMISSED FROM SET**

<table>
<thead>
<tr>
<th>L.V.</th>
<th>ARR.</th>
</tr>
</thead>
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**CERTIFIED CORRECT**

**ARTIST'S SIGNATURE**

**APPROVED BY ASST. DIRECTOR**

<table>
<thead>
<tr>
<th>L.V.</th>
<th>ARR.</th>
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</thead>
</table>

**LOCATION TRAVEL TIME**

| L.V. | ARR. |
APPENDIX J

WGA Information
STANDARD FORM FREELANCE FILM TELEVISION
WRITER'S EMPLOYMENT CONTRACT.

Agreement entered into at ___________, this _______ day of ___________,
19_________ between _________________, hereinafter called "Company"
and _____________________, hereinafter called "Writer".

WITNESSETH:

1. Company hereby employs the Writer to render services in the writing,
composition, preparation and revision of the literary material described in subsection 2. hereof, hereinafter for convenience referred to as the "work". The Writer accepts such employment and agrees to render his services hereunder and devote his best talents, efforts and abilities in accordance with the instructions, control and directions of the Company.

2. FORM OF WORK:
   ( ) Plot outline (based on ________________).
   ( ) Story (based on ________________________).
   ( ) Story and teleplay (based on ________________).
   ( ) Teleplay (based on ________________________).
   ( ) Rewrite (of ________________________________).
   ( ) Polish (of ________________________________).
   ( ) Other material (described as ________________).

3. DELIVERY:
If the Writer has agreed to complete and deliver the work, and/or any changes and revisions, within a certain period or periods of time, then such agreement will be expressed in this paragraph as follows:

4. RIGHT TO OFFSET:
   With respect to Writer's warranties and indemnification agreement, the Company and the Writer agree that upon the presentation of any claim or the institution of any action involving a breach of warranty, the party receiving notice thereof will promptly notify the other party in regard thereto. Company agrees that the pendency of any such claim or action shall not relieve the Company of its obligation to pay the Writer any monies due hereunder, and the Company will not have the right to withhold such monies until it has sustained a loss or suffered an adverse judgment of decree by reason of such claim or action.
5. **COMPENSATION:**

As full compensation for all services to be rendered hereunder, the rights granted to the company with respect to the work, and the undertakings and agreements assumed by the Writers, and upon condition that the Writer shall fully perform such undertakings and agreements, Company will pay the Writer the following amounts:

a. Compensation for services $______________

b. Advance for television re-runs $______________

c. Advance for theatrical use $______________

No amounts may be inserted in b. or c. above unless the amount set forth in a. above is at least twice the applicable minimum compensation set forth in the Writers Guild of America Theatrical and Television Basic Agreement of 1977 (herein "Basic Agreement") for the type of services to be rendered hereunder.

If the assignment is for story and teleplay or teleplay the following amounts of the compensation set forth in a. above will be paid in accordance with the provisions of Article 13B of said Basic Agreement.

1. $______________ following delivery of story.

2. $______________ following delivery of first draft teleplay.

3. $______________ following delivery of final draft teleplay.

In the event Writer receives screen credit as provided in Article 15B of the Basic Agreement on the television film based on the above work and said film is exhibited theatrically, Company shall pay to the Writer the additional sum of $______________.

6. **MINIMUM BASIC AGREEMENT:**

The parties acknowledge that this contract is subject to all of the terms and provisions of the Basic Agreement and to the extent that the terms and provisions of said Basic Agreement are more advantageous to Writer than the terms hereof, the terms of said Basic Agreement shall supersede and replace the less advantageous terms of this agreement. Writer is an employee as defined by said Basic Agreement and Company has the right to control and direct the services to be performed.

7. **GUILD MEMBERSHIP:**

To the extent that it may be lawful for the Company to require the Writer to do so, Writer agrees to become and/or remain a member of Writers Guild of America in good standing as required by the provisions of said Basic Agreement. If Writer fails or refuses to become or remain a member of said Guild in good standing, as required in the preceding sentence, the Company shall have the right at any time thereafter to terminate this agreement with the Writer.
IN WITNESS WHEREOF, the parties hereto have duly executed this agreement on the day and year first above written.

________________________
By _______________________
Company

________________________
Writer

(The foregoing Freelance Film Television Writer's Contract may contain any other provisions acceptable to both Writer and company and not less favorable to, inconsistent with or violative of any of the terms or provisions of the Basic Agreement above mentioned.)
NOTICE OF TENTATIVE WRITING CREDITS

TO: Writers Guild of America, West, Inc. 8955 Beverly Boulevard, Los Angeles, California 90048 and Participating Writers

NAMES OF PARTICIPATING WRITERS       ADDRESS

Title of Episode: __________________ Production # __________
(include if pilot)

Series Title: __________________________

Producing Company: ______________________

Executive Producer: ______________________

Producer: __________________ Assoc. Producer: __________________

Director: __________ Story Editor (or Consultant): __________

Other Production Executives, if Participating Writers ________________

Writing credits on this episode are tentatively determined as follows:

ON SCREEN:
Source material credit ON THIS EPISODE (On separate card, unless otherwise indicated) if any:

Continuing source material or Created By credit APPEARING ON ALL EPISODES OF SERIES (on separate card, unless otherwise indicated) if any:

The above tentative credits will become final unless a protest or request to read the final script is communicated to the undersigned not later than 6:00 P.M. ____________________________ BY: ____________________________
APPENDIX K

DGA Information
DIRECTOR DEAL MEMORANDUM

This confirms your engagement as Director of the picture(s) named below as follows:

NAME: ___________________________ SS# ___________________________
Address: ___________________________ Tel.# ___________________________
Salary _______ per week _______ per day □ Additional time: $ _______ per week _______ per day □
Start date on or about: ___________________________
Guaranteed Period: ___________________________ □ Pro rata
Current Title of Picture(s): ___________________________
Series Title (TV): ___________________________ Length of Program (TV): ___________________________

Theatrical Film Budget (check one):
□ A. Under $500,000
□ B. Between $500,000 and $1,500,000
□ C. Over $1,500,000

If the Producer does not have final cutting authority over the film, then
__________________________ who, in the ordinary course of business, has such authority, shall screen your Director's Cut of the motion picture.

Other conditions (including credit above minimum):

THE UNDERSIGNED RESERVES THE RIGHT TO DISCHARGE THE EMPLOYEE AT ANY TIME SUBJECT ONLY TO THE OBLIGATION TO PAY THE BALANCE OF ANY COMPENSATION DUE TO THE EXTENT REQUIRED BY THE 1978 DGA BASIC AGREEMENT, TO WHICH THIS EMPLOYMENT IS SUBJECT.

Accepted and Agreed: ___________________________ Employer: ___________________________
Employee: ___________________________ By: ___________________________
Date: ___________________________ Date: ___________________________
FORM FOR
WEEK TO WEEK OR DAILY DEAL MEMORANDUM

Date

Name

Unit Production Manager
First Asst. Director
Second Asst. Director
Additional Second Asst. Dir.

This will confirm our agreement to employ you for a theatrical, television(cross one out) motion picture film tentatively entitled ____________________________

to be filmed in the studio, on distant location, combination (cross one out). Your starting date for such employment shall be _________________.

Your salary shall be $ ________________ for a guaranteed period of one week, one day (cross one out) and shall be prorated thereafter.

Signatory Company

By
FORM FOR
TERM DEAL MEMORANDUM

Date

NAME
☐ Unit Production Manager
☐ First Asst. Director
☐ Second Asst. Director
☐ Additional Second Asst. Dir.

This will confirm our agreement to employ you for a theatrical, television
(cross one out) motion picture film tentatively entitled______________________________
to be filmed in the studio, on distant location, combination (cross one out). Your
starting date for such employment shall be on or about___________________________.
Your salary shall be $____________ for a guaranteed period of _______ weeks and
shall be prorated thereafter at the rate of $____________ per day, week (cross one out).

This employment agreement shall be subject to termination in the event of any
incapacity or default of the Employee or in the case of any suspension or
postponement of production by reason of strikes, acts of God, governmental action,
regulations, or decrees, or for any other customary "force majeure" reason.

Other terms: (e.g., suspension, per diem, etc.)

Signatory Company

By__________________________
APPENDIX L
APTRA AND SAG INFORMATION
STANDARD AFTRA ENGAGEMENT CONTRACT FOR SINGLE TELEVISION BROADCAST AND FOR MULTIPLE TELEVISION BROADCASTS WITHIN ONE CALENDAR WEEK

Dated: 19

Between ________________________________, hereinafter called "Producer," and

hereinafter called "Performer."

Performer shall render artistic services in connection with the rehearsal and broadcast of the program(s) designated below and preparation in connection with the part or parts to be played:

TITLE OF PROGRAM: ________________________________

TYPE OF PROGRAM: Sustaining ( ) Commercial ( ) Closed Circuit ( )

SPONSOR (if commercial): ________________________________

NUMBER of GUARANTEED DAYS OF EMPLOYMENT: ________________________________
(if Par. 19 of the AFTRA Code is applicable)

PLACE OF PERFORMANCE*: ________________________________

SCHEDULED FINAL PERFORMANCE DAY: ________________________________

AFTRA CLASSIFICATION: ________________________________

PART TO BE PLAYED: ________________________________

COMPENSATION: ________________________________

MAXIMUM REHEARSAL HOURS INCLUDED IN ABOVE COMPENSATION: ________________________________
(if Par. 56(b) of the AFTRA Code is applicable)

Execution of this agreement signifies acceptance by Producer and Performer of all of the above terms and conditions and those on the reverse hereof and attached hereto, if any.

(PRODUCER)

By ________________________________

Performer

Telephone Number

Social Security Number
Note: Attach rehearsal schedule or deliver to Performer not later than the first reading session, or in the event of no reading session, not later than twenty-four (24) hours in advance of the first rehearsal session.

STANDARD TERMS AND CONDITIONS

1. Performer shall render Performer's services in connection with this engagement to the best of Performer's ability, and subject to Producer's direction and control. Performer will abide by all reasonable rules and regulations of Producer, the broadcaster, the sponsor(s) and their advertising agencies, and Performer will refrain from any offensive or distasteful remarks or conduct in connection with this engagement. Performer shall, if and as required by this written contract, be available to participate in commercial inserts and leads into and out of such commercial inserts.

The Producer, broadcaster(s), and the sponsor(s) and their advertising agencies may open and answer mail addressed to Performer relating to the program, provided that all such mail relating to Performer and intended for him or copies thereof shall be turned over to Performer within a reasonable length of time.

2. (a) Performer shall indemnify Producer, the sponsors and their advertising agencies, the network, and all stations broadcasting the program against any and all claims, damages, liabilities, costs and expenses (including reasonable attorney's fees) arising out of the use of any materials, ideas, creations, and properties (herein called "materials") whether or not required of Performer, furnished by Performer in connection with this engagement, and any ad libs spoken or unauthorized acts done by Performer in connection therewith, Producer shall similarly indemnify Performer in respect to "materials" furnished by Producer, and acts done or words spoken by Performer at Producer's request. (The fact that a program is pre-recorded and subject to editing shall in no way alter the respective indemnities set forth herein or in any way alter the respective responsibilities of Performer or Producer for anything said or done in connection with any program.) Each party will give the other prompt notice of any such claims and/or legal proceedings (and shall send a copy of such notice to AFTRA) and shall cooperate with each other on all matters covered by this paragraph.

(b) If this agreement requires, as an express additional provision, that Performer furnish materials (herein called "required materials") in connection with his performance hereunder, Performer shall submit such required materials to Producer at such time prior to performance thereof as may be reasonably designated by Producer, and such required materials shall, as between Producer and Performer, unless otherwise expressly provided in this agreement under the heading "Additions", be and remain the property of Performer.
3. In full payment for Performer's service and the rights and privileges granted to Producer hereunder, Producer shall pay Performer the compensation hereinbefore specified not later than Thursday after the week during which Performer's services shall have been rendered, subject to the deduction of such taxes and withholdings as are authorized or required by law. There shall be no obligation on Producer's part to produce or broadcast the program or to use Performer's services or materials, if any.

4. The program hereunder may be originally broadcast either live or by recording over the facilities arranged by or for Producer. The term "recordings", as used herein, shall mean and include any recording or recordings made whether before or during a broadcast transmission, by electrical transcription, tape recording, wire recording, film or any other similar or dissimilar method of recording television programs, whether now known or hereinafter developed. All recordings as between Producer and Performer shall be Producer's sole property, but shall be subject to the restrictions contained in the AFTRA Code in effect at the time such recording is made, except as AFTRA may otherwise permit in writing. Performer will, if required by Producer, re-enact the performance, in whole or in part, in connection with any recording of all or any portion of the program (which Performer may deem desirable) in order to make adjustments necessitated by mechanical failures, or adjustments or corrections in performances after the date of performance, provided that such re-recording is done not later than seven (7) days after the broadcast in the case of a live program or seven (7) days after the Performer's final performance day in the case of a pre-recorded program, and at a time which does not conflict with Performer's other bona fide commitments, and provided, further, that Producer shall pay for Performer's services in connection with such re-recording such additional compensation as may be required by the said AFTRA Code.

5. If the broadcast of any program hereunder is prevented by government regulation or order, or by a strike, or by failure of broadcasting facilities because of war or other calamity such as fire, earthquake, hurricane, or similar acts of God, or because of the breakdown of such broadcasting facilities due to causes beyond Producer's reasonable control (such as the collapse of the transmitter due to structural defects), Producer shall be relieved of any responsibility for the payment of compensation for the program so prevented; provided that in such case Producer shall reimburse Performer for all out of pocket costs necessarily incurred in connection with such program. In addition Performer shall be paid the full applicable rehearsal rate for all hours rehearsed prior to notice of cancellation. The same consequences shall ensue if the program time is preempted by a Presidential broadcast and notice of cancellation for such purpose is given Performer promptly upon such notice having been received by Producer. Where the program time is preempted to broadcast an event of public importance (other than a Presidential broadcast) or where the program is cancelled or prevented for any other reason other than those stated above, or where insufficient advance notice has been given under the preceding sentence, Producer shall pay Performer his full contract price for the program so cancelled or prevented.
6. Producer is prohibited from requiring the performer to refrain from rendering his services in connection with any other television or radio services for any period other than the actual rehearsal and broadcast period involved in this engagement; provided, however, that this prohibition shall not apply if the artist's compensation for this engagement shall be $1500.00 or more.

7. Notwithstanding any provision in this agreement to the contrary it is specifically understood and agreed by all parties hereto:

(a) That they are bound by all the terms and provisions of the applicable AFTRA Code of Fair Practice for Television Broadcasting, including payment of Supplemental Market fees in accordance with the [____] Network [____]-AFTRA Supplemental Markets Agreement. Should there be any inconsistency between this agreement and the said Code of Fair Practice, the said Code shall prevail; but nothing in this provision shall affect terms, compensation, or conditions provided for in this agreement which are more favorable to members of AFTRA than the terms, compensation or conditions provided for in said Code of Fair Practice.

(b) That the artist is covered by the provisions of Paragraph 102 of said Code entitled "AFTRA Pension and Welfare Funds."

(c) That Performer is or will become a member of AFTRA in good standing, subject to and in accordance with the Union Shop provision of said Code of Fair Practice.

(d) All disputes and controversies of every kind and nature arising out of or in connection with this agreement shall be determined by arbitration with the procedure and provisions of the said AFTRA Code of Fair Practice.

(e) Producers will recognize that it is AFTRA's intent to assure that its members receive from Producer or any of its agents or retainers, treatment befitting the professional character and nature of its members.

8. If Producer wishes to obtain re-play or foreign use rights for which fees are required pursuant to Paragraph 73 of the AFTRA Code, such fees as are agreed upon shall be separately set forth in this Agreement in specific money figures, clearly stating the rate to be paid for each re-play or foreign use, and not by reference to Code paragraph numbers. If Producer has not obtained foreign use rights in accordance with this agreement, Producer seeks to secure such rights from Performer. NOTE: These figures need not include additional payments provided for in Paragraph 73 (b) (l) (2) of the AFTRA Code, but such payments shall be made when they become due.
9. This agreement, when executed by Performer and Producer, shall constitute the entire understanding between them, and shall be construed according to the laws of the State of

ADDITIONS WHICH HAVE NOT BEEN APPROVED BY AFTRA
AND ARE NOT PART OF STANDARD FORM

........................................................................................................
........................................................................................................
........................................................................................................
........................................................................................................

2. Minimums

All rates increased by 15% for the first eighteen months of the contract; and an additional 15% for the second eighteen months of the contract, compounded (32.25%). Example:

<table>
<thead>
<tr>
<th></th>
<th>(Expired)</th>
<th>First 18 mos.</th>
<th>Second 18 mos.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Day Performers</td>
<td>($225.00)</td>
<td>$258.75</td>
<td>$297.56</td>
</tr>
<tr>
<td>B. Weekly Performers</td>
<td>($785.00)</td>
<td>902.75</td>
<td>1038.76</td>
</tr>
</tbody>
</table>

All rates shall be effective from and after the first day of employment under the new contract.

3. Additional Compensation for Reruns - Television Programs

A. Network Prime Time

<table>
<thead>
<tr>
<th></th>
<th>(Expired)</th>
<th>First 18 mos.</th>
<th>Second 18 mos.</th>
</tr>
</thead>
<tbody>
<tr>
<td>½ hr. show</td>
<td>($1400)</td>
<td>$1550</td>
<td>$1600</td>
</tr>
<tr>
<td>1 hr. show</td>
<td>($1600)</td>
<td>1900</td>
<td>2200</td>
</tr>
<tr>
<td>1½ hr. show</td>
<td>($1800)</td>
<td>2100</td>
<td>2400</td>
</tr>
<tr>
<td>2 hr. show</td>
<td>($2000)</td>
<td>2300</td>
<td>2600</td>
</tr>
<tr>
<td>Over 2 hr. show</td>
<td>($2500)</td>
<td>2800</td>
<td>3000</td>
</tr>
</tbody>
</table>

B. Network Non-Prime Time. Present contract provisions based on new minimums.


D. Foreign. Present contract provisions based on new minimums.

4. Advance Payment for Residuals - Television Programs

A. Commencing with employment agreements entered into on or after July 1, 1980, covering all other performers, the performer may agree to an advance payment for reruns or foreign telecasts
provided the advance payment is separately listed and is paid in
addition to the salary, which is separately specifically set forth
as salary (not including advances) in the performer's contract
and provided further that the salary, at which advance payments
which are additional for network prime time reruns, is permitted
shall be the following (etc.).

B. Money Breaks:

<table>
<thead>
<tr>
<th>Program Length</th>
<th>(Expired)</th>
<th>Salary Per Week or Per Episode</th>
</tr>
</thead>
<tbody>
<tr>
<td>¼ hour</td>
<td>($ 5,000)</td>
<td>$ 7,000.00</td>
</tr>
<tr>
<td>1 hour</td>
<td>($ 7,000)</td>
<td>10,000.00</td>
</tr>
<tr>
<td>Over 1 hour</td>
<td>($10,000)</td>
<td>12,500.00</td>
</tr>
</tbody>
</table>

C. For all other residual purposes (e.g., syndication, non-prime time
network, theatrical and foreign), the salary at which advance
payment is permitted shall be increased from $5,000 to $7,000.

5. Scope of Schedules

Wherever the figures $5,000 and $50,000 appear in Proposal 5, they
should be changed to $3,500 and $30,000 for theatrical and $25,000
for television, respectively. (Proposal follows)

The coverage of Schedules shall be increased as follows:

Schedule B  Free-lance performers whose guaranteed
weekly salary is $5,000 or less per week and
who are guaranteed less than $50,000 per
picture.

Schedule C  Free-lance performers whose guaranteed
weekly salary is more than $5,000 per week
and who are guaranteed less than $50,000 per
picture.

Schedule D  Multiple picture performers receiving $5,000
or less per week and guaranteed less than
$50,000 per picture.

Schedule E  Contract performers whose weekly guaranteed
salary is $5,000 or less per week.

Schedule F  Contract performers whose weekly guaranteed
salary is in excess of $5,000 per week;
multiple picture performers receiving more
than $5,000 per week or who are guaranteed
$50,000 or more per picture; performers
employed under "deal contracts" or otherwise
who are guaranteed $50,000 or more per picture.
Schedule G-II  Professional singers employed by the week at $5,000 or less per week.

Schedule H-II  Stunt performers employed by the week at $5,000 or less per week.

Schedule H-III  Stunt performers employed by the week at more than $5,000 per week.

6. Money Breaks Within Schedules (Schedule A)

Overtime increased from $750 to $900; wardrobe increased from $450 to $600; weather permitting increased from $450 to $600.

With respect to other Schedules, see paragraphs 7, 8, 9, 10 and 11 to follow.

7. Saturday and Sunday Work; Holidays

A. Schedules C, F & H-III are amended by increasing the premium pay ceiling for Saturday and Sunday work from $750 to $950.

B. Schedule F is amended by increasing the ceiling on premium pay for holiday work from $750 to $950.

8. Recall on Saturday or Sunday. Schedules B, C, D, F, G and H are amended by increasing the ceiling from $750 to $950.

9. Overtime. (Schedules C & F)

Daily overtime shall be figured on the maximum basis of $3,500 rather than $2,500.

10. Schedule F

(1) Weekly overtime shall be figured on a maximum of $3,500.

(2) Daily overtime shall be figured on a maximum weekly salary of $3,500.

11. Rest Period (All Schedules)

A. Reduced Rest Period. The reduction of the rest period from twelve to ten hours on nearby location shall be eliminated on the first day of each performer's employment in a television production only.

B. Maximum Rest Period Violation. Increased to $950.
12. **Per Diem Allowance**

Per diem allowances for meals on overnight locations:

<table>
<thead>
<tr>
<th></th>
<th>(Expired)</th>
<th>7/1/80-12/31/81</th>
<th>1/1/82-6/30/83</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breakfast</td>
<td>($ 4.00)</td>
<td>$ 7.00</td>
<td>$ 8.00</td>
</tr>
<tr>
<td>Lunch</td>
<td>($ 7.00)</td>
<td>10.00</td>
<td>12.00</td>
</tr>
<tr>
<td>Dinner</td>
<td>($14.00)</td>
<td>20.00</td>
<td>22.00</td>
</tr>
</tbody>
</table>

The producers have also agreed to adjust the foregoing allowances upward in locations where the cost of living is higher.

Regardless of the time of call, the first major meal served shall be deducted at the lunch rate.

13. **Mileage - Studio Zone**

A. **Mileage.** The mileage allowance shall be increased to $.30 per mile and further increased if the I.A.T.S.E. negotiates a higher rate during the term of the agreement.

B. The mileage allowance shall be included in the performer's payroll check.

14. **Consecutive Employment (Schedule A)**

With respect do day performers and weekly performers where a "Drop and pick up" is used, the start date for the pick up must be specified at the time of original employment and shall be deemed a firm commitment.

The reduction of the 14-day gap to 10 days for Hollywood-based domestic features and features made for television may be extended to any domestic-based feature or movie-of-the-week.

15. **Air Travel Insurance**

A. **Coverage.** Insurance coverage increased to $100,000 for plane travel and to $250,000 for helicopter travel.

B. If Producer is unable to provide the above coverage, Producer shall reimburse the performer for the cost of premium paid by performer upon performer's presentation of receipt.

16. **Wardrobe Fittings**

Delete the provision in all Schedules which presently provides that, if four (4) or more hours intervene between the end of a fitting call and the beginning of a work call on the first day of performer's employment and the performer is dismissed in the interim, the fitting call shall be treated as though it were on a prior day on which the performer did not work. (All time is work time)
17. **Wardrobe Allowance** (Schedules A & B)

$10 per outfit, except for formal wear which shall be $15.

18. **Interviews, Tests and Auditions**

A. Sign-in sheets shall be required at all interviews, tests and auditions. Copies of such sheets shall be supplied AFTRA on request. (Schedules A, B & C performers only.)

B. The sign-in sheet shall indicate whether parking was provided.

C. Eliminate the provision that limits parking to Los Angeles County.

19. **Rooms on Overnight Locations** (All Schedules)

Producer agrees to notify AFTRA and performer in advance if separate rooms will not be available on location.

20. **Holidays.** Good Friday shall be included as a holiday under all Schedules.

21. **Travel - No Services Rendered on That Day**

A. **Computation of Overtime Caused by Travel Time** (Schedule A, 32 A & Q; Schedule B, 44 N; Schedule C, 41 N)

   Performer shall be due a day's pay for travel on a day on which performer travels only; the reduction to a half-day's pay if traveling is commenced between noon and 6:00 p.m. shall be eliminated and the partial travel day if travel is commenced after 6:00 p.m. shall be eliminated.

B. **Travel in Excess of 4 Hours to Location**

   Any performer required to travel by air in excess of four hours of scheduled flying time to a location may not be called for work without a ten-hour rest period from the time of arrival at the hotel.

22. **Deduction of Allowable Meal Period** (Schedule A, 32 ) (2); Schedule B, 44 L; Schedule C, 41 L). Reasonable meal periods shall be given during traveling and allowable meal periods of not less than one-half hour nor more than one hour each shall be deducted from travel time, provided a reasonable meal is made available.
23. **Production Staff.** Increase liquidated damages as follows:

<table>
<thead>
<tr>
<th></th>
<th>(Expired)</th>
<th>New</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day Performers</td>
<td>($300)</td>
<td>$400</td>
</tr>
<tr>
<td>3-Day Performers</td>
<td>($400)</td>
<td>500</td>
</tr>
<tr>
<td>Free-Lance Performers</td>
<td>($600)</td>
<td>700</td>
</tr>
</tbody>
</table>

24. **Execution of Agreement, Engagement - Delivery of Contract** (Schedule A, Section 4, B & C; Schedule B, Section 6, C; Schedule C, Section 6, C)

A. If a contract has not been previously delivered to performer, a booking slip shall be delivered to performer no later than the day prior to performer's first day of employment unless performer's engagement occurs after 6:00 p.m. on the date preceding the first day of employment.

B. W-4s shall be presented to performers no later than the first day of employment. These may be given to performer on the set on the first day of employment.

25. **Exclusivity - Series Performers, etc.**

Except where there is an existing contract relating to production for the 1980-81 broadcast season, a series performer may not grant exclusivity with respect to the making of commercials unless: (a) Performer is guaranteed at least $10,000 per half-hour episode or $15,000 per episode of one hour or longer for a thirteen episode guaranteed form of hiring; or (b) Performer is guaranteed compensation under a less than thirteen episode guaranteed form of hiring of at least $130,000 for a half-hour series, or $195,000 for a series of one hour or longer.

26. **Series Performers - Turn Around Period**

The turn around period shall be reduced to sixty days.

27. **Availability of Scripts.** The latest version of the script will be made accessible to the performer in the casting officer twenty-four hours in advance of a scheduled reading or immediately after the scheduling of the interview, whichever last occurs.

28. **Replacement of Performer**

In the event that a performer is replaced in a role, the performer or performer's agent shall be notified of this fact at the time of replacement.
29. **Options** (Section 24, Television)

A. **Pilot and Other Initial Options.** Agreed except that payment for the option is to be made no later than seven business days after execution of the option agreement.

B. **Subsequent Options.** Agreed to raise the money break on options for subsequent contract years from $3,500 to $4,500 except for existing contract of employment.

**STUNT PERFORMERS; SAFETY; ETC.**

1. **Safety Related Classifications.** The parties have agreed to amplify the present contract provisions to include protection of stunt performers as well as actors and to provide that, where a stunt is required by a Producer, an individual qualified by training or experience in the planning, setting up and execution of the stunt involved shall be engaged and present on the set. In addition, the parties have agreed to liquidated damages in the amount of $900 in the event of any violation of the provisions of this section.

2. **Stunt Performers Form Contract**

   Standard form employment contracts designated as Stunt Performers Daily Contract, Stunt Performers Weekly Contract and the similar appropriate forms for television shall be created incorporating appropriate provisions for stunt performers.

3. **Additional Stuntwork.** Agreed that additional stunt work or changes required prior to performance or during performance shall require additional bargaining.

4. **Sanitary Wardrobe.** Stunt performers shall not be required to wear wardrobe which has not been properly cleaned.

5. **Protection of Stunt Performers; Safety.** Equipment provided by Producer shall be in suitable repair for the safe and proper performance of the stunt.

**SINGERS**

1. **Multiple Tracking and Sweetening.** Increase the present overdubbing (multi tracking) rate to 33-1/3%.

2. **Promotional Announcements/Trailers.** Promotional announcements shall be compensated at the same rate as the new minimums.
3. **Reuse of Recorded Track - Television Series**

A. **Rate**

Groups of 3 or more - daily off-camera rate  
Solo/Duo - daily off-camera rate + 30%

The rate shall be the minimum for services for each day of off-camera singing employment covering material to be used as background singing in one for which it is created.

B. Subject to the approval of the singer obtained at the time of original employment in writing, the Producer shall have the right to place the results and proceeds of performer's services in other episodes of the named series, subject to the payment of the applicable rate provided herein for original employment, for each episode in which singer's services are used.

C. **Residuals**

Residuals shall be paid for each episode in which performer's services are used, utilizing the appropriate required formula, i.e., rerun, foreign, theatrical, etc., applied to the minimums set forth herein.

D. The fee specified for the recording of material may not be applied against any of the additional fees for use in other episodes or against residuals.

4. **Mini Series**

Singers shall be paid for each episode in which their performance appears. The day's pay for recording shall apply to use in only one episode.

**GENERAL**

1. **Late Payment - Residuals.** With respect to network residuals, present late payment provisions of the Collective Bargaining Agreement apply. With respect to foreign and syndication, after ten days' notice in writing, increase the late payment damages to five percent per month until paid, up to a maximum of 100% of the amount owing.

2. **Blooper Reels, Etc.** Blooper reels shall not be exhibited without the consent of the recognizable performers.

3. **See SAG Rules.**
4. Screen Credits - Television (Television Agreement, Section 54). The AMPTP will send a bulletin to its members advising them of their obligation with respect to screen credits.

5. Cruelty to Animals. Agreed substantially as proposed. (Proposal follows)
   A. Performer's Involvement
      Producer shall not utilize any performer to perform in a scene for any motion picture in which an animal is actually tormented or killed, except that the photography of animals being killed pursuant to the provisions of a legal hunting season shall be excluded.
   B. The Producer shall notify the American Humane Association prior to commencement of any work involving an animal or animals and shall provide the American Humane Association with a copy of the script.
   C. At least one member of the American Humane Association or an agent designated thereby shall have the right to be present at any time during the filming of a motion picture where any animals are used.

6. Employment of Minors. Agreed substantially as proposed except that, in lieu of liquidated damages, any violation will be subject to arbitration with damages to be assessed by arbitrator. (Proposal follows)
   A. The requirements set forth by the California State Division of Labor Standard Enforcement and the Los Angeles Unified School District in Rules and Regulations Governing the Employment of Minors in the Entertainment Industry, as revised in 1979, shall be deemed incorporated herein by reference and shall govern the employment of performers under the age of eighteen years (hereafter referred to as "minor performers") with respect to conditions of employment and calls for interviews and tests, regardless of where the minor is employed or rendering services.
   B. Working hour requirements to the extent provided by said Rules and Regulations may be waived upon AFTRA's written consent. Requests for such waivers must be submitted to AFTRA, in writing, at least 48 hours prior to the time needed. When minor performers are employed in California, this subsection B shall not apply.
   C. All schooling and travel time shall be compensated as work time.
   D. All disputes subject to arbitration. Damages to be set by arbitrator.
E. In the event a portion of any provision of this section shall be invalid or prohibited under applicable laws, the provision shall be deemed modified to comply with such laws without invalidating the remainder of such provision or the remaining provisions of this Agreement.

F. Producer shall at all times have available on the set the Rules and Regulations relating to the employment of minors. Such material shall be made available for inspection during production.

7. **Overall Production ("Span").** With respect to one-hour episodes, thirteen out of thirteen guaranteed series performers, the overall production period shall be increased by three weeks.

The foregoing span time shall apply to all contracts of employment unless the individual performer's contract of employment specifies a span time or refers to an existing Screen Actors Guild Collective Bargaining Agreement.

8. **Existing Product Released to Basic Cable ("Dog License").** With respect to television entertainment programs that have run three seasons or less, which have not been placed in domestic syndication, Producer shall pay to AFTRA for rateable distribution to the performers 4.5% of distributor's gross plus pension and welfare.

Consent of the performers must first be obtained by the producer; however, in those cases where a performer cannot be located, AFTRA will act as a "surrogate."
AFTRA NETWORK TELEVISION CODE

1. All references to dates will be changed to conform to a three-year term commencing July 1.

2. "Grandfathering." Provision concerning contracts previously entered into has been eliminated. Therefore, all of subparagraphs (A) and (B) in the introduction to Appendix A will be eliminated.

3. Working conditions:
   6 (a) New minimums.

   (b) A new provision will be written which incorporates SAG conditions for working after 11:00 p.m. for all performers engaged as "day players" or "weekly free-lance players" but not series "contract players." This is effective only for Schedules A and B, and premium need not be paid in the event there is a pilot.

   (e) New minimums will apply to work week rules.

   (f) Consecutive days of employment continues as in Exhibit A. This provides for SAG rules concerning continuous employment with allowance of interruption by a holiday and any two consecutive days off. For a day player or three-day players, consecutive days may be interrupted by a Saturday or Sunday.

   (h) Turn around. Penalties increased from $250 to $475 with a maximum of $950.

   (i) The ability of the producer to invade rest period rules for malfunctions of equipment at a lesser penalty has been eliminated.

4. Drafting change. The last sentence of paragraph 9, Liquidated damages for breach of union shop clause, will be eliminated.

5. All of the span provisions in Bulletin 3 will be made part of the contract.

6. The overwithholding clause in the Guild contract will be made part of the AFTRA contract.

7. In the next to the last unnumbered paragraph in Bulletin 3 it will be amended to insert the works "if taken" after the phrase in line 3, "holiday breaks."

8. The final paragraph of Bulletin 3 will be amended and inserted in the contract to provide that in the event a different type of shooting schedule is desired, the producer will make the request of AFTRA for a waiver, and after AFTRA has communicated with the cast and each every series actor engaged for the cycle affected has given approval said waiver will not be unreasonable withheld.
PAY TELEVISION

1. Ten days of play in one year on each pay television system. If either exceeded, 4.5% plus P&W of distributors worldwide gross, as defined.

2. Cassettes. 100,000 units, then 4.5% of producers gross worldwide, as defined.

3. Minimums same as free television.

4. If released to free television, television contract residuals including syndication and network.

5. Basic cable. If released to basic cable, 4.5% of distributors worldwide gross plus P&W from first dollar.

6. Theatrical release. The television contract theatrical formula, as increased.

7. Holiday shows. Ten days of play on each system in three years.
   Holidays: (a) Christmas, New Year's Channel; (b) Thanksgiving; (c) Independence Day; (d) Valentine's Day; (e) St. Patrick's Day; (f) Easter/Passover; (g) Halloween.

8. Allocation. For any play days over ten, the Union shall receive 4.5% of distributor's gross divided equally per play day. For any sale bridging the first ten days and any days thereafter, the total sale price shall be divided by the total play days to arrive at a play-day factor; that play-day factor shall be multiplied by the number of days exceeding 10 total and the 4.5% participation shall be on that total.
## 1983 Minimums - Theatrical and Television

### July 1, 1983 - December 31, 1984

<table>
<thead>
<tr>
<th>Day Players:</th>
<th>January 1, 1985 - June 30, 1986</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Actor</strong></td>
<td>$328</td>
</tr>
<tr>
<td></td>
<td>$361</td>
</tr>
<tr>
<td><strong>Stuntplayer</strong></td>
<td>328</td>
</tr>
<tr>
<td></td>
<td>361</td>
</tr>
<tr>
<td><strong>Airplane Pilot</strong></td>
<td></td>
</tr>
<tr>
<td>Studio</td>
<td>439</td>
</tr>
<tr>
<td>Location</td>
<td>483</td>
</tr>
<tr>
<td><strong>Singers (Theatrical, on and off-camera)</strong></td>
<td></td>
</tr>
<tr>
<td>Solo &amp; Duo</td>
<td>355</td>
</tr>
<tr>
<td>Groups 3 - 8</td>
<td>312</td>
</tr>
<tr>
<td>Groups 9+</td>
<td>272</td>
</tr>
<tr>
<td>Mouthing 1 - 16</td>
<td>261</td>
</tr>
<tr>
<td>Mouthing 17+</td>
<td>204</td>
</tr>
<tr>
<td>Sweetening, with/without overdubbing</td>
<td>+100% per day</td>
</tr>
<tr>
<td>Overdubbing only</td>
<td>+33 1/3%</td>
</tr>
<tr>
<td>Contractor 3 - 8</td>
<td>+50%</td>
</tr>
<tr>
<td>Contractor 9+</td>
<td>+100%</td>
</tr>
<tr>
<td><strong>Singers (Television on-camera)</strong></td>
<td></td>
</tr>
<tr>
<td>Solo &amp; Duo</td>
<td>355</td>
</tr>
<tr>
<td>Groups 3 - 8</td>
<td>312</td>
</tr>
<tr>
<td>Groups 9+</td>
<td>272</td>
</tr>
<tr>
<td>Mouthing 1 - 16</td>
<td>261</td>
</tr>
<tr>
<td>Mouthing 17+</td>
<td>204</td>
</tr>
<tr>
<td>Sweetening, with/without overdubbing</td>
<td>+100% per day</td>
</tr>
<tr>
<td>Overdubbing only</td>
<td>+33 1/3%</td>
</tr>
<tr>
<td>Contractor 3 - 8</td>
<td>+50%</td>
</tr>
<tr>
<td>Contractor 9+</td>
<td>+100%</td>
</tr>
<tr>
<td><strong>Singers (Television off-camera)</strong></td>
<td></td>
</tr>
<tr>
<td>Solo &amp; Duo</td>
<td>355</td>
</tr>
<tr>
<td>Groups 3 - 8</td>
<td>188</td>
</tr>
<tr>
<td>Groups 9+</td>
<td>163</td>
</tr>
<tr>
<td>Sweetening, with/without overdubbing</td>
<td>+100% per day</td>
</tr>
<tr>
<td>Overdubbing only</td>
<td>+33 1/3%</td>
</tr>
<tr>
<td>Contractor 3 - 8</td>
<td>+50%</td>
</tr>
<tr>
<td>Contractor 9+</td>
<td>+100%</td>
</tr>
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</table>

### Weekly Players:

<table>
<thead>
<tr>
<th>Weekly Players:</th>
<th>January 1, 1985 - June 30, 1986</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Actor</strong></td>
<td>1,142</td>
</tr>
<tr>
<td></td>
<td>1,256</td>
</tr>
<tr>
<td><strong>Stuntplayer</strong></td>
<td>1,225</td>
</tr>
<tr>
<td></td>
<td>1,348</td>
</tr>
<tr>
<td><strong>Airplane Pilot</strong></td>
<td>1,225</td>
</tr>
<tr>
<td>Flying/taxiing daily adjustment</td>
<td>377 415</td>
</tr>
<tr>
<td><strong>Singers</strong></td>
<td></td>
</tr>
<tr>
<td>Solo &amp; Duo</td>
<td>1,142</td>
</tr>
<tr>
<td>Groups 3 - 8</td>
<td>1,047</td>
</tr>
<tr>
<td>Groups 9+</td>
<td>953</td>
</tr>
<tr>
<td>&quot;Step Out&quot;</td>
<td></td>
</tr>
<tr>
<td>- up to 15 cumulative bars</td>
<td>+177/day</td>
</tr>
<tr>
<td>- 16+ cumulative bars or over 1 hr</td>
<td>+355/day</td>
</tr>
<tr>
<td></td>
<td>+195/day</td>
</tr>
<tr>
<td></td>
<td>+391/day</td>
</tr>
</tbody>
</table>
Sweetening, with/without overdubbing  +100% per day
Overdubbing only  +33 1/3%
Contractor 3 - 8  524  576
Contractor 9+  953  1,048

Term Players:
10 out of 13 weeks (per week)  979  1,077
20 out of 26 weeks (per week)  815  897
Beginners: 0 - 6 months  439  483
6 - 12 months  491  540

**TELEVISION ONLY**

3-Day Players:
- Actor & Singer (1/2 hour or 1 hour show)  832  915
- Stuntplayer (1/2 hour or 1 hour show)  899  989
- Actor, Singer or Stuntplayer
  (1 1/2 hour or 2 hour show)  979  1,077
- Sweetening, overdubbing, singer contractor, step out (same as weekly above)

Multiple Pictures (weekly):
- Actors
  - 1/2 hour and 1 hour shows  844  928
  - 1 1/2 hour show  993  1,093
  - 2 hour show  1,172  1,289
- Stuntplayers and Pilots
  - 1/2 hour and 1 hour shows  1,348  1,482
  - 1 1/2 hour show  1,496  1,646
  - 2 hour show  1,660  1,826

Series:
- 1/2 hour
  - 13 out of 13  1,142  1,256
  - Less than 13  1,305  1,435
- 1 hour
  - 13 out of 13  1,372  1,509
  - Less than 13  1,533  1,687
- 1 1/2 hour
  - 13 out of 13  1,827  2,010
  - Less than 13  2,071  2,278
- 2 hour
  - 13 out of 13  2,284  2,512
  - Less than 13  2,648  2,912
- 2 or More Series in Combined Format
  - 1 Hour  1,790  1,969
  - 1 1/2 Hour  2,417  2,658
  - 2 Hour  3,089  3,398

Television Trailers (Section 31B)
- On and off camera (per day)  328  361
Exhibit A - Non-Commercial Billboards

**Billboards (3 - 13 episodes)**

<table>
<thead>
<tr>
<th>Description</th>
<th>Actor &amp; Singer, on or off camera</th>
<th>Additional days</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1,142</td>
<td>328</td>
</tr>
<tr>
<td></td>
<td>1,256</td>
<td>361</td>
</tr>
</tbody>
</table>

**Singers - Off-camera**

**Billboards and Signatures (3 - 13 episodes)**

<table>
<thead>
<tr>
<th>Description</th>
<th>Solo &amp; Duo</th>
<th>Groups 3 - 8</th>
<th>Groups 9+</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>881</td>
<td>832</td>
<td>767</td>
</tr>
<tr>
<td></td>
<td>969</td>
<td>915</td>
<td>843</td>
</tr>
</tbody>
</table>

**Additional days:**

<table>
<thead>
<tr>
<th>Description</th>
<th>Solo &amp; Duo</th>
<th>Groups 3 - 8</th>
<th>Groups 9+</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>355</td>
<td>312</td>
<td>272</td>
</tr>
<tr>
<td></td>
<td>391</td>
<td>344</td>
<td>299</td>
</tr>
</tbody>
</table>

**Signatures only (3 - 13 episodes)**

<table>
<thead>
<tr>
<th>Description</th>
<th>Solo &amp; Duo</th>
<th>Groups 3 - 8</th>
<th>Groups 9+</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>767</td>
<td>604</td>
<td>523</td>
</tr>
<tr>
<td></td>
<td>843</td>
<td>664</td>
<td>575</td>
</tr>
</tbody>
</table>

**Additional days:**

<table>
<thead>
<tr>
<th>Description</th>
<th>Solo &amp; Duo</th>
<th>Groups 3 - 8</th>
<th>Groups 9+</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>355</td>
<td>312</td>
<td>272</td>
</tr>
<tr>
<td></td>
<td>391</td>
<td>344</td>
<td>299</td>
</tr>
</tbody>
</table>

**Billboards and Signatures (1 episode, on and off-camera)**

**Actors**

<table>
<thead>
<tr>
<th>Description</th>
<th>328</th>
<th>361</th>
</tr>
</thead>
</table>

**Singers**

<table>
<thead>
<tr>
<th>Description</th>
<th>Solo &amp; Duo</th>
<th>Groups 3 - 8</th>
<th>Groups 9+</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>355</td>
<td>312</td>
<td>272</td>
</tr>
<tr>
<td></td>
<td>391</td>
<td>344</td>
<td>299</td>
</tr>
</tbody>
</table>
ACTOR'S TELEVISION MOTION PICTURE DAILY CONTRACT

Company ___________________________ Dated ___________________________

Date Employment Starts ________________ Name ____________________________

Part _______________________________ Address _____________________________

Production Title ____________________ Telephone No. _____________________

Production Number __________________ Social Security No. _________________

Daily Rate __________________________ Weekly Conversion Rate _____________

THIS AGREEMENT covers the employment of the above-named player by ____________________________ in the production and at the rate of compensation set forth above and is subject to and shall include, for the benefit of the player and the Producer, all of the applicable provisions and conditions contained or provided for in the 1977 Screen Actors Guild Television Agreement herein called the "Television Agreement". Player's employment shall include performance in non-commercial openings, closings, bridges, etc., and no additional compensation shall be payable to player so long as such are used in the role and episode covered hereunder in which player appears; for other use, player shall be paid the additional minimum compensation, if any, required under the provisions of the Screen Actors Guild agreements with Producer.

Producer shall have all the rights in and to the results and products of the player's services rendered hereunder, as are provided with respect to "photoplays" in Schedule A of the Producer-Screen Actors Guild Codified Base Agreement and the right to Supplemental Market use as defined in the Television Agreement.

Producer shall have the unlimited right throughout the world to telecast the film and exhibit the film theatrically and in Supplemental Markets in accordance with the terms and conditions of the Television Agreement.

If the motion picture is rerun on television in the United States or Canada and contains any of the results and products of the player's services, the player will be paid for each day of employment hereunder the additional compensation prescribed therefor by the Television Agreement, unless there is an agreement to pay an amount in excess thereof as follows:

__________________________________________

__________________________________________

If there is foreign telecasting of the motion picture as defined in the Television Agreement, and such motion picture contains any of the results and products of the player's services, the player will be paid the amount in the blank space below for each day of employment hereunder, or if such blank space is not filled in, then the player will be paid the minimum additional compensation prescribed therefor by the Television Agreement.

If the motion picture is exhibited theatrically anywhere in the world and contains any of the results and products of the player's services, the player will be paid for each day of employment hereunder $ __________________________, or if this blank is not filled in, then the player will be paid the minimum additional compensation prescribed therefor by the Television Agreement.

If the motion picture is exhibited in Supplemental Markets anywhere in the world and contains any of the results and products of the player's services, the player will be paid the Supplemental Market fees prescribed by the applicable provisions of the Television Agreement.

Initial ________________________________

By __________________________________

__ Producer

Player

NOTICE TO ACTOR: IT IS IMPORTANT THAT YOU RETAIN A COPY OF THIS CONTRACT FOR YOUR PERMANENT RECORDS.

Production time reports are available on the set at the end of each day, which reports shall be signed or initialed by the player.

Attached hereto for your use are the following: 1) Declaration Regarding Income Tax Withholding ("Part Year Employment Method of Withholding") and 2) Declaration Regarding Income Tax Withholding. You may utilize the applicable form by delivering same to Producer. Only one of such forms may be used.
ACTOR'S TELEVISION MOTION PICTURE MINIMUM THREE-DAY CONTRACT
Continuous Employment—Three-day Basis—Three-day Salary—Three-day Minimum Employment

THIS AGREEMENT made this ______________ day of ______________, 19________, between

hereinafter called "Producer," and ________________________________
hereinafter called "Player:"

WITNESSETH

1. Photoplay, Role and Guarantee. Producer hereby engages player to render service as such in the role of ________________________________ in a photoplay produced primarily for exhibition over free television, the working title of which is now _________________________________. Player accepts such engagement upon the terms herein specified. Producer guarantees that it will furnish player not less than _______________ days' employment. (If this blank is not filled in, the guarantee shall be three days.)

2. Salary. The Producer will pay to the player, and the player agrees to accept for three (3) days (and pro rata for each additional day beyond three (3) days) the following salary rate: $______________

3. Producer shall have the unlimited right throughout the world to teleset the film and exhibit the film theatrically and in Supplemental Markets in accordance with the terms and conditions of the Screen Actors Guild 1977 Television Agreement (herein referred to as the Television Agreement).

4. If the motion picture is rerun on television in the United States or Canada and contains any of the results and proceeds of the player's services, the player will be paid the additional compensation prescribed therefor by the Television Agreement plus an amount equal to one-third (1/3) thereof for each day of employment in excess of three (3) days, unless there is an agreement to pay an amount in excess thereof as follows:

5. If there is foreign teleseting of the motion picture as defined in the Television Agreement, and such motion picture contains any of the results and proceeds of the player's services, the player will be paid the amount in the blank space below plus an amount equal to one-third (1/3) thereof for each day of employment in excess of three (3) days, or, if such blank space is not filled in, then the player will be paid the minimum additional compensation prescribed therefor by the Television Agreement.

6. If the motion picture is exhibited theatrically anywhere in the world and contains any of the results and proceeds of the player's services, the player will be paid $______________ plus an amount equal to one-third (1/3) thereof for each day of employment in excess of three (3) days, but in no event shall the total payment for such use be less than $750. If this blank is not filled in, the player will be paid the applicable minimum additional compensation prescribed therefor by the Television Agreement.

7. If the motion picture is exhibited in Supplemental Markets anywhere in the world and contains any of the results and proceeds of the player's services, the player will be paid the Supplemental Market fees prescribed by the applicable provisions of the Television Agreement.

8. Term. The term of employment hereunder shall begin on ________________________________ and shall continue thereafter until the completion of the photography and recording of said role.

9. Incorporation of Television Agreement. The applicable provisions of the Television Agreement are incorporated herein by reference. Player's employment shall include performance in non-commercial openings, closings, bridge, etc., and no added compensation shall be payable to player so long as such are used in the role and episode covered hereunder and in which player appears; for other use, player shall be paid the minimum compensation, if any, required under the provisions of the Screen Actors Guild agreements with Producer. Player's employment shall be upon the terms, conditions and exceptions of the provisions applicable to the rate of salary and guarantee specified in Paragraphs 1 and 2 hereof.

10. Arbitration of Disputes. Should any dispute or controversy arise between the parties hereto with reference to this contract, or the employment herein provided for, such dispute or controversy shall be settled and determined by conciliation and arbitration in accordance with and to the extent provided in the conciliation and arbitration provisions of the Television Agreement, and such provisions are hereby referred to and by such reference incorporated herein and made a part of this contract with the same effect as though the same were set forth herein in detail.

** The "on or about clause" may only be used when the contract is delivered to the player at least three (3) days before the starting date. (The player may not waive any provision of the foregoing contract without the written consent of Screen Actors Guild, Inc.)
11. **Player's Address.** All notices which the Producer is required or may desire to give to the player may be given either by mailing the same addressed to the player at ________________________________, or such notice may be given to the player personally, either orally or in writing.

12. **Player's Telephone.** The player must keep the Producer's casting office or the assistant director of said photoplay advised as to where the player may be reached by telephone without unreasonable delay. The current telephone number of the player is ________

13. If player places his initials in the box he thereby authorizes Producer to use portions of said television motion picture as a trailer to promote another episode or the series as a whole, upon payment to the player of the additional compensation prescribed by the Television Agreement.

14. **Furnishing of Wardrobe.** The player agrees to furnish all modern wardrobe and wearing apparel reasonably necessary for the portrayal of said role; it being agreed, however, that should so-called "character" or "period" costumes be required, the Producer shall supply the same.

15. **Next Starting Date.** The starting date of player’s next engagement is ________________

IN WITNESS WHEREOF, the parties have executed this contract on the day and year first above written.

By ____________________________________________ 

Producer

__________________________________________

Player

NOTICE TO ACTOR: IT IS IMPORTANT THAT YOU RETAIN A COPY OF THIS CONTRACT FOR YOUR PERMANENT RECORDS.

Production time reports are available on the set at the end of each day, which reports shall be signed or initialed by the player.

Attached hereto for your use is a Declaration Regarding Income Tax Withholding (“Part Year Employment Method of Withholding”). You may utilize such form by delivering same to Producer.
ACTOR'S TELEVISION MOTION PICTURE MINIMUM FREE-LANCE WEEKLY CONTRACT

Continuous Employment — Weekly Basis — Weekly Salary — One Week Minimum Employment

THIS AGREEMENT made this __________ day of __________, 19________, between

hereinafter called "Producer," and

hereinafter called "Player."

WITNESSETH

1. Photoplay, Role and Guarantee. Producer hereby engages player to render services as such, in the role of __________

in a photoplay produced primarily for exhibition over free television, the working title of which is now __________

Player accepts such engagement upon the terms herein specified. Producer guarantees that it will furnish player not less than _______ weeks’ employment. (If this blank is not filled in, the guarantee shall be one week.)

2. Salary. The Producer will pay to the player, and the player agrees to accept weekly (and pro rata for each additional day beyond one week) the following salary rate: $_________

3. Producer shall have the unlimited right throughout the world to telescast the film and exhibit the film theatrically and in Supplemental Markets, in accordance with the terms and conditions of the Screen Actors Guild 1977 Television Agreement (herein referred to as the “Television Agreement”).

4. If the motion picture is rerun on television in the United States or Canada and contains any of the results and proceeds of the player’s services, the player will be paid the additional compensation prescribed therefor by the Television Agreement plus pro rata thereof for each day of employment in excess of one week, unless there is an agreement to pay an amount in excess thereof as follows:

______

______

______

5. If there is foreign telescasting of the motion picture as defined in the Television Agreement, and such motion picture contains any of the results and proceeds of the player’s services, the player will be paid $_________ plus pro rata thereof for each day of employment in excess of one week, or, if such blank space is not filled in, then the player will be paid the minimum additional compensation prescribed therefor by the Television Agreement.

6. If the motion picture is exhibited theatrically anywhere in the world and contains any of the results and proceeds of the player’s services, the player will be paid $_________ plus pro rata thereof for each day of employment in excess of one week, or, if this blank is not filled in, then the player will be paid the minimum additional compensation prescribed therefor by the Television Agreement.

7. If the motion picture is exhibited in Supplemental Markets anywhere in the world and contains any of the results and proceeds of the player’s services, the player will be paid the Supplemental Market fees prescribed by the applicable provisions of the Television Agreement.

8. Term. The term of employment hereunder shall begin on __________ and shall continue thereafter until the completion of the photography and recording of said role(s).

9. Incorporation of Television Agreement. The applicable provisions of the Television Agreement are incorporated herein by reference. Player’s employment shall include performance in non-commercial openings, closings, bridges, etc., and no added compensation shall be payable to player so long as such are used in the role(s) and episode(s) covered hereunder and in which player appears; for other use, player shall be paid the additional minimum compensation, if any, required under the provisions of the Screen Actors Guild agreements with Producer. Player’s employment shall be upon the terms, conditions and exceptions of said provisions applicable to the rate of salary and guarantee specified in Paragraphs 1 and 2 hereof.

10. Arbitration of Disputes. Should any dispute or controversy arise between the parties hereto with reference to this contract, or the employment herein provided for, such dispute or controversy shall be settled and determined by conciliation and arbitration in accordance with and to the extent provided in the conciliation and arbitration provisions of the Television Agreement, and such provisions are hereby referred to and by such reference incorporated herein and made a part of this contract with the same effect as though the same were set forth herein in detail.

** The "on or about clause" may only be used when the contract is delivered to the player at least three (3) days before the starting date. (The player may not waive any provision of the foregoing contract without the written consent of Screen Actors Guild, Inc.)
11. *Player’s Address.* All notices which the Producer is required or may desire to give to the player may be given either by mailing the same addressed to the player at ____________________________ or such notice may be given to the player personally, either orally or in writing.

12. *Player’s Telephone.* The player must keep the Producer’s casting office or the assistant director of said photoplay advised as to where the player may be reached by telephone without unreasonable delay. The current telephone number of the player is _______________ Initial _______________.

13. If the player places his initials in the box he thereby authorizes Producer to use portions of said television motion picture as a trailer to promote another episode or the series as a whole, upon payment to the player of the additional compensation prescribed by the Television Agreement.

14. *Furnishing of Wardrobe.* The player agrees to furnish all modern wardrobe and wearing apparel reasonably necessary for the portrayal of said role(s); it being agreed, however, that should so-called “character” or “period” costumes be required, the Producer shall supply the same.

15. *Next Starting Date.* The starting date of player’s next engagement is ____________________________.

IN WITNESS WHEREOF, the parties have executed this contract on the day and year first above written.

By ____________________________ Producer ____________________________

By ____________________________ Player ____________________________

**NOTICE TO ACTOR:** IT IS IMPORTANT THAT YOU RETAIN A COPY OF THIS CONTRACT FOR YOUR PERMANENT RECORDS.

Production time reports are available on the set at the end of each day, which reports shall be signed or initialed by the player.

Attached hereto for your use is a Declaration Regarding Income Tax Withholding ("Part Year Employment Method of Withholding"). You may utilize such form by delivering same to Producer.
APPENDIX M

IATSE AND NABET

Information provided by:

International Association of Theatrical and Stage Employees (IATSE); National Association of Broadcast Employees and Technicians (NABET).

These unions represent employees who work on studio crews in both film and television. The first, International Association of Theatrical and Stage Employees (IATSE) pronounced YATSEE or the I.A., is the largest entertainment union, comprised of over 900 locals representing film and theatre artists, cameramen, cartoonists, costumers, editors, electricians, grips, laboratory technicians, makeup artists and hairstylists, moving picture machine operators, motion picture assistant directors and script clerks, production designers, production office coordinators and accountants, projectionists, property men and makers, publicists, scenic and title artists, script supervisors, set designers and model makers, set painters, sound technicians, special effects, story analysts, stage carpenters, studio mechanics, studio teachers, television film costume designers, treasurers and ticket sellers, theatrical wardrobe attendants, ushers, and others.

Generally speaking, this union gives tests every three years, and those who pass are placed on an apprentice list and must work enough to gross a set amount each year for three years to gain experience. Apprentices who meet these requirements are placed on an admissions list. The names on the list go into a hat and each month five new members are taken in from a draw. It can take years before one's name
"comes up," and certain locals have been accused of pushing the names of their relatives up front. Below is a list of locals in Los Angeles:

Local 33 - Represents stage carpenters, property men, and electricians.
Local 44 - Represents motion picture studio property men, swing gang men, nurserymen, set dressers, prop makers, upholsterers, prop miniature men, drapers, and special effects men.
Local 80 - Represents studio grips.
Local 659 - Represents cameramen.
Local 683 - Represents laboratory technicians.
Local 695 - Represents sound technicians.
Local 705 - Represents motion picture costumers.
Local 706 - Represents make-up artists and hairstylists.
Local 717 - Production Office Coordinators and Accountants Guild.
Local 727 - Represents motion picture crafts services.
Local 728 - Represents motion picture studio chief set electricians, floormen, lamp operators, and all persons employed on electrical apparatus used in the making and taking of motion and still pictures.
Local 729 - Represents motion picture set painters.
Local 767 - Represents first aid employees.
Local 776 - Represents film editors.
Local 790 - Represents motion picture studio art
craftsmen.
Local 816 - Represents scenic artists.
Local 818 - Represents unit publicists and publicists
who work in PR agencies throughout the United States.
Local 847 - Represents set designers and model makers.
Local 854 - Represents story analysts.
Local 871 - Represents script supervisors.
Local 876 - Represents art directors.
Local 884 - Represents motion picture studio teachers
and welfare workers.
Local 892 - Costume designers guild.

The National Association of Broadcast Employees and
Technicians (NABET) represent all NBC and ABC network
technical personnel. NABET consists of 45 local unions
across the nation, representing film and tape personnel,
broadcast technicians, newswriters. The five film and tape
locals are also known as the "Association of Film Craftsmen,"
and represent the same job categories as do the I.A. (i.e.,
camera, sound, electric, grip, hair, makeup, wardrobe, car-
pentry, script clerks, etc.) However, NABET's structure is
different than that of I.A. Also, the size is different; the
I.A. is approximately four times the size of NABET.

NABET prides itself on being an "open" union, and in
fact was originally started in the 1950's in response to the
closed-door policy of the I.A.

The union's primary strength lies in commercial and
other nontheatrical film and tape production and the networks.
APPENDIX O

Scene Breakdown Timing Sheet

First and Second Draft
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>OPEN DELAY</td>
<td>:01 :01</td>
</tr>
<tr>
<td>2.</td>
<td>MAIN TITLE</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>COMMERCIAL #1</td>
<td>1:03</td>
</tr>
<tr>
<td>4.</td>
<td>ACT ONE - SCENE A (DICK, JOANNA, KIRK, MAN, GEORGE, STEPHANIE) INT. DINING ROOM Morning</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>ACT ONE - SCENE B (GEORGE, NURSE, DICK, JOANNA, WOMAN) INT. HOSPITAL ROOM The Following Day</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>ACT ONE - SCENE C (DICK, JOANNA) INT. GEORGE'S ROOM Later That Day</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>COMMERCIAL #2</td>
<td>1:34</td>
</tr>
<tr>
<td>8.</td>
<td>SHARED I.D.</td>
<td>:05</td>
</tr>
<tr>
<td>9.</td>
<td>ACT TWO - SCENE D (DICK, JOANNA, KIRK STEPHANIE) INT. LOBBY That Same Afternoon</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>ACT TWO - SCENE E (GEORGE, DOCTOR, NURSE) INT. HOSPITAL ROOM Early the Following Evening</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>ACT TWO - SCENE F (JOANNA, STEPHANIE, DICK, KIRK, GEORGE, ERIC HALL, MARV, GENE, BILL, MAN #1, MAN #2, MAN #3, MAN #4, CRAZY HARRY, EXTRAS) INT. LOBBY A Short Time Later (Evening)</td>
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</tr>
<tr>
<td>12.</td>
<td>COMMERCIAL #3</td>
<td>1:03</td>
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<tr>
<td><strong>NEWHART</strong></td>
<td>FILM: 9/30/83</td>
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<tr>
<td>&quot;Cary Grant's Broadway&quot;</td>
<td>DIRECTOR: John Tracy</td>
<td></td>
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<tr>
<td>#3187</td>
<td></td>
<td>B.</td>
</tr>
<tr>
<td>11. IN-SHOW PROMO</td>
<td>:31</td>
<td></td>
</tr>
<tr>
<td>14. CREDITS</td>
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<td></td>
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<tr>
<td>15. CTN. PROMO &amp; NETWORK ID</td>
<td>:24</td>
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<td>16. STATION BREAK</td>
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**CBS Elements:** 5:15
**Program Content:** 24:45
**Total:** 30:00
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<td>3. COMMERCIAL #1</td>
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<td>4. ACT ONE - SCENE A</td>
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<tr>
<td>(Dick, Joanna, Kirk,</td>
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<tr>
<td>Stephanie, George, Man)</td>
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<tr>
<td>INT. DINING ROOM</td>
<td>Morning</td>
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<td>5. ACT ONE - SCENE B</td>
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<tr>
<td>(Dick, Joanna, George,</td>
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<tr>
<td>Kirk)</td>
<td></td>
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<td>INT. DICK'S STUDY</td>
<td>Later That Afternoon</td>
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<tr>
<td>6. ACT ONE - SCENE C</td>
<td>(20)</td>
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<td>(Joanna, Stephanie)</td>
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<tr>
<td>INT. GEORGE'S ROOM</td>
<td>A Few Moments Later</td>
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<td>7. COMMERCIAL #2</td>
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<td>8. SHARED I.D.</td>
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<td>9. ACT TWO - SCENE D</td>
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<td>George, Stephanie)</td>
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<td>INT. DICK'S STUDY</td>
<td>Two Days Later - Noon</td>
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<td>10. ACT TWO - SCENE E</td>
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<td>(Joanna, George, Stephanie,</td>
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<tr>
<td>Dick, Kirk, Eric Hall,</td>
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<td>Marv, Gene Bill, Ron,</td>
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<td>Jimmy, Ralph, Lennie,</td>
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<td>Crazy Harry, Extras)</td>
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<td>INT. LOBBY</td>
<td>The Next Night (Tuesday Night)</td>
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<td>11. TITLE ART CARD (V.O.)</td>
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<td>12. COMMERCIAL #3</td>
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<td>13. TAG - SCENE G</td>
<td>(30)</td>
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<td>(Dick, Joanna, George, Kirk,</td>
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<tr>
<td>Stephanie, Crazy Harry)</td>
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</tr>
<tr>
<td>INT. LOBBY</td>
<td>Later That Night</td>
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<tr>
<td></td>
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<tr>
<td>14. IN-SHOW PROMO</td>
<td>1:32</td>
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<tr>
<td>15. CREDITS</td>
<td>1:30</td>
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<tr>
<td>16. CTN. PROMO &amp; NETWORK ID</td>
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<td>17. STATION BREAK</td>
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**CBS Elements** 5:16
**Program Content** 24:44
**Total** 30:00
APPENDIX P

Pickups and Resets
Scene A

Pages 1 - 10 (entire scene) Pickup singles

Page 3 Stephanie's line "I can't, I'm fasting."

Scene B

Page 12 CUT FILM AND RESET

Page 13 CUT FILM AND RESET

Page 18 CUT FILM AND RESET

Pages 14 & 17 Pickup George in lobby reacting to Dick's thumbs up sign.

?Page 15? Pickup Joanna's line "What do you mean?"

Scene C

Page 23 Pickup Stephanie's first line this page.

Page 25 Pickup Stephanie's last line of the scene.
Scene D

Page 31

RESET

Page 28
Pickup Kirk's line "Now you're talking my specialty."

Page 29
Pickup 3-shot of Dick, Joanna and Kirk for top 3 lines of page.

Page 29
Pickup George's entrance.

Pages 29 & 30
Pickup Joanna's reactions

Scene E

Page 42
CUT AND RESET

Page 37
Pickup Dick's reactions

Page 40
Pickup Beer Toss

Page 42
Pickup Ralph's line "Who ate all the chips?"

Page 44
Pickup Crazy Harry's entrance and first line.
BIBLIOGRAPHY


Television Program

PBS, "Making of 'MASH,'" 4 May 1983.
THE ROLE OF A SERIES PRODUCER:  
A WEEK WITH THE "NEWHART" TELEVISION PRODUCTION

by

KEVIN KNEISLEY

B. S., Kansas State University, 1982

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of Journalism and Mass Communications

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1984
ABSTRACT

Television requires the successful combination of two distinct groups of elements: (1) the technical elements through which the show is made and (2) the esthetic elements transforming the craft into an art. This report provides technical information about the process of television series producing, while isolating and exploring the elements that motivate and inspire that process. The emphasis throughout is on the relationship between the techniques of series producing (the how-to-do-it) and the creative application (the why-to-do-it). This report is designed to appeal to the student of television who wishes to pursue a career in producing and to the general reader who wishes to learn more about the inner workings of a television series.

Chapter one defines and explains the various titles and roles of the producer, with emphasis on the series producer. In chapter two, special attention is paid to the relationships of the producer to writers, directors, actors and craftpersons and their membership in unions and guilds.

The final chapter examines the production process of the television show "Newhart." Through observation and participation in one week of production, this chapter details the day-to-day activity of a second year television series.

Throughout the report are interviews with Barry Kemp,
executive producer of "Newhart;" actor Alan Alda; Burt Metcalfe, executive producer of "Mash" and "After-Mash;" Norman Lear, creator of shows as "All in the Family;" Corey Allen, director of numerous shows such as "Hill St. Blues," "Whiz Kids," and "Paper Chase;" Jay Sandrich, director of programs such as "Mary Tyler Moore Show;" and actors Tom Poston and Mike Farrell are included to assist the reader in understanding the role and relationships of the television series producer.