

~~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 hierarchy, 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.<sup>1</sup>

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 elses.<sup>2</sup>

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."<sup>3</sup> 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.<sup>4</sup>

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.<sup>5</sup>

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.<sup>6</sup>

### 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.<sup>7</sup>

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.<sup>8</sup>

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.<sup>9</sup>

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.<sup>10</sup>

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 spend 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.<sup>11</sup>

### 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."<sup>12</sup> 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."<sup>13</sup>

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.<sup>14</sup>

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.<sup>15</sup>

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 department 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!<sup>16</sup>

### 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

<sup>1</sup>Jason Squire, The Movie Business Book, (New Jersey: Prentice Hall, Inc., 1983), p. 4.

<sup>2</sup>Interview, Barry Kemp, executive producer for "Newhart," October 6, 1983.

<sup>3</sup>Alan Wurtzel, Television Production, (New York: McGraw-Hill Book Co., 1979), p. 478.

<sup>4</sup>Interview, Barry Kemp.

<sup>5</sup>Horace Newcomb and Robert S. Alley, The Producer's Medium: Conversations with Creators of American TV, (New York: Oxford University Press, 1983), p. 184.

<sup>6</sup>Interview, Barry Kemp.

<sup>7</sup>Ibid.

<sup>8</sup>Uta Hagen, Respect for Acting, (New York: Macmillian Publishing Co., Inc., 1973), p. 13.

<sup>9</sup>Interview, Barry Kemp.

<sup>10</sup>Interview, Corey Allen, independent director, September 28, 1983.

<sup>11</sup>Interview, Barry Kemp.

<sup>12</sup>Alan Wurtzel, Television Production, p. 479.

<sup>13</sup>Interview, Barry Kemp.

<sup>14</sup>Ibid.

<sup>15</sup>"Hollywood TV Production Chart," Variety, Feb. 16, 1984, p. 22.

<sup>16</sup>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.<sup>1</sup>

#### 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.<sup>2</sup>

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 story-telling. 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.<sup>3</sup>

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.<sup>4</sup>

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 [the office]. 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.<sup>5</sup>

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<sub>6</sub> was much more extensive, but it helped the overall show.

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.<sup>7</sup>

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<sub>8</sub> 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."<sup>9</sup>

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.<sup>10</sup>

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.<sup>11</sup>

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.<sup>12</sup>

### 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.)<sup>13</sup>

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!<sup>14</sup>

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 television 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

<sup>1</sup>Interview, Barry Kemp, executive producer of "Newhart," October 6, 1983.

<sup>2</sup>Ibid.

<sup>3</sup>Robert Sklar, Prime-Time America, (New York: Oxford University Press, 1980), p. 97.

<sup>4</sup>Interview, Barry Kemp.

<sup>5</sup>Ibid.

<sup>6</sup>PBS, "Making of 'Mash,'" 4 May 1983.

<sup>7</sup>Ibid.

<sup>8</sup>Ibid.

<sup>9</sup>Ibid.

<sup>10</sup>Interview, Tom Poston, actor on "Newhart," October 6, 1983.

<sup>11</sup>Ibid.

<sup>12</sup>Interview, Barry Kemp.

<sup>13</sup>Judith Katz, The Business of Show Business, (New York: Harper and Row, 1981), p. 291.

<sup>14</sup>Bob Shanks, The Cool Fire, (New York: Vintage Books, 1977), p. 129.

### 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!<sup>1</sup>

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 off and then does a second draft. That usually takes something like a week. When he turns the second draft in, the writer is finished.<sup>2</sup>

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.<sup>3</sup> Everyone now prepares for the production meeting on Monday morning. Call sheets for Monday were available for everyone.<sup>4</sup>

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:<sup>5</sup>

<u>Monday</u>	<u>Stage 17</u>
Production Meeting	10:00 a.m.
Read and discuss script	11:00 a.m.
<u>Tuesday</u>	<u>Stage 17</u>
Begin blocking (staging)	10:00 a.m.-1:00 p.m.
Lunch	1:00 p.m.-2:00 p.m.
Blocking and run-thru	2:00 p.m.-6:00 p.m.

<u>Wednesday</u>	<u>Stage 17</u>
Continue blocking	10:00 a.m.-1:00 p.m.
Lunch	1:00 p.m.-2:00 p.m.
Blocking and run thru	2:00 p.m.-6:00 p.m.
<u>Thursday</u>	<u>Stage 17</u>
Camera Set-up	9:00 a.m.-10:00 a.m.
Camera Blocking	10:00 a.m.-1:00 p.m.
Lunch	1:00 p.m.-2:00 p.m.
Camera Blocking and run thru	2:00 p.m.-6:00 p.m.
<u>Friday</u>	<u>Stage 17</u>
Rehearsal with Cameras	12:00 p.m.-3:30 p.m.
Dress Rehearsal	3:30 p.m.-5:00 p.m.
Notes	5:00 p.m.-5:30 p.m.
Dinner	5:30 p.m.-6:30 p.m.
Show with audience	7:00 p.m.

### 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.<sup>6</sup> 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.<sup>7</sup>

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

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,

page 59.)

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, if 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.<sup>10</sup>

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.<sup>11</sup>

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.<sup>12</sup>

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-determined 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 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.<sup>12</sup>

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.<sup>14</sup>

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<sup>15</sup> 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.<sup>16</sup>

## ENDNOTES

<sup>1</sup>Interview with Barry Kemp, executive producer of "Newhart," September 30, 1983.

<sup>2</sup>Ibid.

<sup>3</sup>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.

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

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

<sup>6</sup>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.

<sup>7</sup>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.

<sup>8</sup>See call sheets.

<sup>9</sup>Interview, Kemp, October 6, 1983.

<sup>10</sup>Ibid.

<sup>11</sup>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

<sup>12</sup>Interview, Kemp, September 26, 1983.

<sup>13</sup>Ibid.

<sup>14</sup>Interview, Kemp, October 6, 1983.

<sup>15</sup>Interview, Kemp, September 28, 1983.

<sup>16</sup>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**



APPENDIX B

First Draft and Final Second Draft



# *Newhart*

"NEW FACES OF 1951"

PROD. #3107

FIRST DRAFT

September 23, 1983

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.**

62  
NEWHART

"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.....  
NURSE.....  
WOMAN.....  
DOCTOR.....  
ERIC HALL.....  
MARV.....  
GENE.....  
BILL.....  
MAN #1.....  
MAN #2.....  
MAN #3.....  
MAN #4.....  
CRAZY HARRY.....

NEWHART

"New Faces of 1951"

#3107

SETS

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)

NEWHART"New Faces of 1951"ACT ONEScene A

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?

DICK

(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:

(I-B)  
(George, Nurse, Dick,  
Joanna, Woman)

Scene B

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 getting 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.

DICK

George, not many people have walked on the moon.

GEORGE

Yeah, and I'm one of them.

JOANNA

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.

GEORGE

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.

DICK

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

GEORGE

No.

DICK

(VINDICATED) Okay.

GEORGE

I didn't have anyone to tell.

JOANNA

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, PRESSES THE BUTTON FOR THE TELEVISION AND THE LIGHTS GO OUT. AND ON THIS WE...

DISSOLVE TO:



Scene C

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 DIS-MANTLED 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



ACT TWOScene D

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

(INCREDULOUS) 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:

Scene EINT. 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:

(II-G)  
(Joanna, Stephanie, Dick,  
Kirk, George, Eric Hall,  
Marv, Gene, Bill, Man #1,  
Man #2, Man #3, Man #4,  
Crazy Harry, Extras)

Scene G

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.

STEPHANIE

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?

STEPHANIE

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 WHEELING 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 STEPHANIE 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

NEWHART

"New Faces of 1951"

ACT ONE

Scene A

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 124

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.





PUTS DOWN.

STEPHANIE COMES TO THE TABLE AND

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.

130

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.

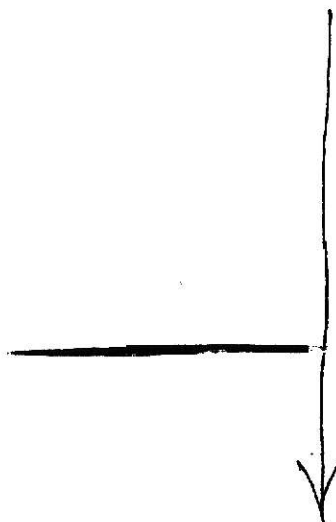
KIRK

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 (AFTERNOON)

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 CLOSSES THE DOOR AND TURNS TO JOANNA

DICK (CONT'D.)

Nobody's coming.

JOANNA

What?

DICK

Nobody. Zip. Zero. No one.

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:

Scene CINT. 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

ACT TWO

Scene D

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.

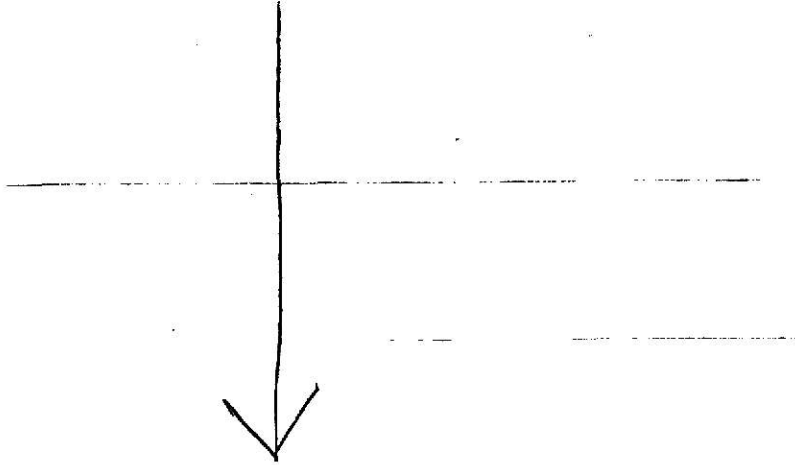
STEPHANIE

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

JOANNA

We're counting those as for sures.

Listen, could you blow up the last of the balloons while I'm doing this?



STEPHANIE

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.

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 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

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.

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 WEAVING FROM WEAKNESS.

STEPHANIE

(HALF DEAD) What is it, Joanna?

JOANNA

Your date is here.

STEPHANIE

(COMING TO LIFE) Oh, hi!

STEPHANIE VALIANTLY 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 WOBBLES) 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 IN 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

(HAPPILY) 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"

PROD. #3107

FINAL DRAFT

September 28, 1983

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)

(Dick, Joanna, Kirk,  
Stephanie, George, Man,  
4 extra guests)

NEWHART

"New Faces of 1951"

ACT ONE

Scene A

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 POPS 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?



KIRK<sup>186</sup>

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

(AS 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.

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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

(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.

(MORE)

GEORGE READS THE CARD.

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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:



(I-B)  
(Dick, Joanna,  
George, Kirk)

Scene B

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.

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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.

\*

CUT TO:

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 CLOSSES 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 CLOSSES 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:

Scene C

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?

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

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.

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.

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



(Dick, Joanna, Kirk  
George)

ACT TWO

Scene D

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:

(Joanna, George,  
Stephanie, Dick, Kirk,  
Eric Hall, Marv, Gene,  
Bill, Ron, Jimmy, Ralph,  
Crazy Harry, Extras)

Scene E

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.

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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 D'OEUVRES?

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?





## STEPHANIE

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 INT  
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 ENTER.  
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.

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!

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.

223  
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!

224  
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.

226  
ERIC

Ready to go?

STEPHANIE

Yeah. (CATCHING HERSELF BEFORE SHE  
\* WOBBLES) 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 THROUGHT 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

Revised 9/13/83

**"NEWHART"****Tentative Production Schedule****1983 - 84 season**

SHOW #	PROD. #	TITLE	STARTS	FILMS	DIRECTOR
1 & 2	3101-2	"It Happened One Afternoon," Pts. 1 & 2	7/8	7/15	Daniel
3	3103	"Animal Attractions"	7/18	7/22	Daniel
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

SHOW #	PROD. #	TITLE	STARTS	FILMS	DIRECTOR
TWO WEEK HIATUS NOVEMBER 14-25					
14			11/28	12/2	Martin
15			12/5	12/9	Drake
16			12/12	12/16	Drake
TWO WEEK HIATUS DECEMBER 19-30					
17			1/2/84	1/6	Mackenzie
18			1/9	1/13	Mackenzie
19			1/16	1/20	Mackenzie
ONE WEEK HIATUS JANUARY 23-27					
20			1/30	2/3	
21			2/6	2/10	
22			2/13	2/17	Kemp
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**

"Saint Elsewhere"  
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 "All About Eve"

page 1

10/3/83

DAY 1  
 FRIDAY  
 OCT 7-83

7 6/8 PAGES

SETS/SCENES/DESCRIPTION	CAST	LOCATIONS
(D-1) INT. HALLORAN'S BEDROOM/BATHROOM Sc. 2 1 2/3 pg. Halloran leaves for work; Crotty and friend get Caldwell. ATMOS: 2 standins PROPS: tv monitor, rifles SPFX: practical shower PROD: video playback "Today Show" or "Chilly Willy" REMARKS: It is 6:12 AM	13-Joan Halloran 19-Caldwell 31-Hugh Crotty xx-Stunt Coordinator xx-Stunt Soldier	STAGE 9
INT. HALLWAY OUTSIDE ROBERTA'S APT. (D-1) Sc. 27 5/8 pg. Ehrlich brings Roberta home. ATMOS: 2 standins PROPS: keys ART: door lock	4-Ehrlich 22-Roberta	STAGE 9
INT. HALLWAY OUTSIDE ROBERTA'S APT. (D-1) Sc. 29 1/8 pg. Ehrlich leaves Roberta's. ATMOS: 1 standin	4-Ehrlich	STAGE 9
INT. ROBERTA'S LIVING ROOM(D-1) Sc. 23 1 3/8 pg. Ehrlich has the wrong idea. ATMOS: 1 standins	4-Ehrlich 22-Roberta	STAGE 9
TO BE CONTINUED ON NEXT PAGE		



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DAY 1  
 FRIDAY  
 OCT 7-83

CONT'D.

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. ROBERTA'S LIVING ROOM (D-2) Sc. 72 4/8 pg. Ehrlich waits for Roberta.  ATMOS: 1 standin PROPS: Ehrlich's watch	4-Ehrlich	STAGE 9
INT. CLOSET/LIVING ROOM (DARK) Sc. 73 1 pg. Ehrlich disrobes.  ATMOS: 3 standins SET DEC: Roberta's clothes, vacuum cleaner	4-Ehrlich 22-Roberta 24-Dr. Weiss	STAGE 9
COMPANY MOVES TO STAGE 3		
INT. RIDLEY'S OFFICE-5TH FL. (N-1) Sc. 58 2 7/8 pg. Ridley gets through to Carson.  ATMOS: 2 standins PROPS: box w/darby, basketball M.U.: Carson's scar	20-Ridley 23-Carson	STAGE 3
END OF DAY 1 - 7 6/8 PAGES		

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DAY 2  
MONDAY  
10/10/83

8 2/8 PAGES

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. CAFETERIA (D) Sc. 21      2 7/8 pages Craig will miss Eve; All talk about Bobby and Joan; Ehrlich has a hot date  ATMOS:      4 standins 1 cashier 3 cafeteria personnel 6 doctors 6 nurses 6 visitors 3 orderlies 2 maintenance people 3 candy strippers 3 aides 2 security men  PROPS:      food, trays  SET DEC:    Xmas and Hannukah decorations	2-Auschlander 3-Craig 4-Ehrlich 6-White 8-Fiscus 11-Rosenthal 20-Ridley 31-Crotty	STAGE 1
COMPANY MOVES TO STAGE 7		
TO BE CONTINUED ON NEXT PAGE		

CONT'D.

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. ADMISSIONS LOBBY - TWILIGHT <sup>1</sup> Sc. 52                      2 3/8 pages Ehrlich asks Ridley for help  ATMOS:            2 standins 1 small girl 1 father welfare worker 23 atmosphere  PROPS:            \$60  WARD:            Ehrlich - galoshes coat bucks	4-Ehrlich 20-Ridley	STAGE 7
INT. ADMISSIONS LOBBY/GIFT SHOP (NIGHT) Sc. 59                      1/8 pages Ehrlich exits elevator, sees Roberta in gift shop  ATMOS:            2 standins 3 volunteers 21 lobby atmos.  SPFX:            elevator  WARD:            blood soaked scrubs  SET DEC:    Christmas Tree	4-Ehrlich 22-Roberta	STAGE 7
INT. GIFT SHOP - (N) Sc. 60                      2 7/8 pgs. Ehrlich tries to impress Roberta  ATMOS:            3 standins, 1 cashier 2 visitors, 21 lobby atmos.  PROPS:            "Woman Physician" magazine money, wallet, key  SET DEC:    stuffed animals	4-Ehrlich 22-Roberta 30-Elliot	STAGE 7
END OF DAY 2 - 8 2/3 PAGES		

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DAY 3  
 TUES  
 OCT 11-83  
 8 4/8 PAGES

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. E.R. HALLWAY/WARD (D-1) Sc. 12,12A 2 pgs. Caldwell arrives on a gurney.  ATMOS: 4 standins 1 Salvation Army band member 1 paramedic 3 nurses, 2 nurses Aides 2 orderlies 3 doctors 6 patients and visitors 2 candy strippers PROPS: 1 Benjiesque dog & trainer, large trom- bone, x-rays gurney, i.v., ice on nose  MAKEUP: bruised Caldwell bloody nose REMARKS: Welfare Worker	5-Daniels 8-Fiscus 19-Caldwell 32-Paramedic 33-Thad (minor)	STAGE 3
INT. E.R. HALLWAY (D-1) Sc. 18 2/8 pgs. Halloran asks for Bobby  ATMOS: 2 standins 20 atmos.	5-Daniels 18-Halloran	STAGE 3
INT. E.R. WARD (D-1) Sc. 19 6/8 pg. Caldwell O.K.; Halloran cries.  ATMOS: 4 standins 20 atmos.  MAKEUP: Bruised Caldwell PROPS: nasoscope, pen light	5-Daniels 8-Fiscus 18-Joan Halloran 19-Caldwell	STAGE 3
INT. HALLWAY - 3RD FLOOR (D)1 Sc 15 1/3 pages Halloran exits Westphall's runs to stairwell  ATMOS: 1 standin 20 hallway atmos.	18-Joan Halloran	STAGE 3
TO BE CONT. ON NEXT PAGE		

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DAY 3  
TUES  
OCT 11-83  
CONT.

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. HALLWAY - 1ST FLOOR (D-1) Sc. 17 1/8 pg. Halloran breaks heel running to E.R.  ATMOS: 1 standin 20 hallway atmos.  SPFX: broken high heel; left shoe (snaps off)	18-Joan Halloran	STAGE 3
(N-1) INT. NURSE'S STATION - 4TH FLOOR Sc. 53 5/8 pg. Morrison upset about Eve  ATMOS: 3 standins 1 Pete 15 hallway atmos. 1 Welfare Worker	5-Daniels 10-Morrison 11-Rosenthal	STAGE 3
(N-1) INT. NURSES LOUNGE - 4TH FLOOR Sc. 54 1 3/8 pg. Rosenthal transferring Daniels  ATMOS: 2 standins 15 hallway atmos.	5-Daniels 11-Rosenthal	STAGE 3
INT. HALLWAY/NURSE'S STATION (D-1) 4TH FLOOR Sc. 6 1 5/8 pg. Ehrlich complains to Rosenthal; finds Roberta as a candy stripper  ATMOS: 2 standins 20 hallway atmos.  WARD: Rosenthal's coat REMARKS: 7:48 A.M.	4-Ehrlich 11-Rosenthal 22-Roberta Sloan	STAGE 3
TO BE CONTINUED ON NEXT PAGE		

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TUES  
OCT 11-83  
CONT.

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. NURSE'S LOUNGE 4TH FLOOR (D-1) Sc. 7 1 page Roberta tells Ehrlich she's cured  ATMOS: 2 standins 20 hallway atmos.  PROPS: coffee donuts	4-Ehrlich 22-Roberta	STAGE 3
INT. NURSE'S STATION 4TH FLOOR (D1) Sc. 8 5/8 pg. Ehrlich falls over Gurney  ATMOS: 2 standins 20 hallway atmos.  PROPS: gurney	4-Ehrlich 22-Roberta	STAGE 3
END OF DAY 3 - 8 3/8 PAGES		

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DAY 4  
 WED.  
 OCT 12-83

7 5/8 PAGES

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. TENEMENT BASEMENT ROOM (D-1) Sc. 48 3/8 pg. Crotty and gang plan attack  ATMOS: 1 standin, 5 soldiers - male 1 soldier - female  PROPS: pad of paper Crotty's diagram larger diagram w/red marks rifles SPFX: B SMOKER	31-Crotty	STAGE 13
COMPANY MOVES TO STAGE 3		
INT. THIRD FLOOR WARD (D-1) Sc. 23 1/8 pg. Carson sleeps, Crotty smiles  ATMOS: 2 standins, 3 patients 2 nurses	23-Carson 31-Crotty	STAGE 3
INT. HALLWAY - 3RD FLOOR (D)1 Sc. 24 1 page Crotty leaves Carson's ward speaks to Morrison  ATMOS: 2 standins 1 uniformed policeman 14 hallway atmos.	10-Morrison 31-Crotty	STAGE 3
INT. STAIRWELL (D) 1 Sc. 25 5/8 pg. White and Daniels discuss entrap- ment; Crotty fixes alarm  ATMOS: 3 standins  PROPS: small pad of paper knife, wires masking tape  ART DEPT: "EMERGENCY EXIT - USE ONLY IN CASE OF FIRE", alarm box, wires, latch REMARKS: 3rd. down to basement TO BE CONTINUED ON NEXT PAGE	5-Daniels 6-White 31-Crotty	STAGE 3

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DAY 4  
 WED  
 OCT 12-83  
 CONT

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. STAIRWELL (N) <sup>1</sup> Sc. 61 1/8pg. Crotty and soldiers arrive  ATMOS: 1 standin, 5 soldiers - males 1 soldier - female  PROPS: rifles  ART DEPT: "EMERGENCY DOOR"  REMARKS: basement to 3rd floor	31-Crotty	STAGE 3
INT. HALLWAY - 3RD FLOOR (N) <sup>1</sup> Sc. 62 4/8 pg. Cotty and gang attack  ATMOS: 2 standins, 5 - soldiers male 1 soldier - female 2 nurses, 1 resident 2 orderlies  PROPS: handgun, rifles	6-White 31-Cotty xx-Stunt Coordinator xx-Police Stuntman xx-Stunt Soldier	STAGE 3
INT. THIRD FLOOR WARD (N) <sup>1</sup> Sc. 63 2/8 pg. Kidnap Carson  ATMOS: 2 standins, 3 patients 1 man  PROPS: hand gun rifle	23-Carson 31-Crotty	STAGE 3
INT. HALLWAY - 3RD FLOOR (N) <sup>1</sup> Sc. 64 2/8 pg. Crotty and Gang leave with Carson  ATMOS: 3 standins, 5 soldiers - male 1 soldier - female 2 nurses, 1 resident, 2 orderlies  SCENE CONT. ON NEXT PAGE	6-White 23-Carson 31-Crotty xx-Stunt Coordinator xx-Stunt Soldier xx-Stunt Policeman	STAGE 3



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DAY 4  
WED.  
OCT. 12-83

CONT.

SETS/SCENES/DESCRIPTION	CAST	LOCATION
PROPS: HANDGUNS rifles		
INT. BASEMENT HALLWAY (D)1 Sc. 10 1 2/8pg. Going to Morgue; Carson ignores scar. ATMOS: 2 standins 1 uniformed cop 14 hallway atmos. MAKEUP: Carson's scar PROPS: gurney	20-Ridley 23-Carson	STAGE 3
INT. MORGUE(D) 1 Sc. 11 4/8 pg. Carson identifies bodies ATMOS: 3 standins 1 uniformed cop 2 bodies MAKEUP: Carson's scar	15-Martin 20-Ridley 23-Carson	STAGE 3
INT. MORGUE (D)2 Sc. 66 2 5/8 pg. Ehrlich asks for Martin's opinion ATMOS: 2 standins 3 bodies PROPS: saw, beeper ART DEPT: Lock on door	4-Ehrlich 15-Martin	STAGE 3
END OF DAY 4 - 7 5/8 PAGES		

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JAY 5  
THURS  
OCT 13-83  
7 6/8 PAGES

SETS/SCENES/DESCRIPTION	CAST	LOCATION
<p>INT. SOLARIUM - 6th FLOOR (D) 1            Sc 9 2 pgs.            Eve has a visitor; wants to be an            organ donor</p> <p>ATMOS: 3 standins, 2 patients            1 orderly            1 candy striper            1 nurses aide, 15 hallway atmos.</p> <p>PROPS: wheelchair</p> <p>SET DEC: Xmas decorations            Christmas tree - white lights</p>	<p>3-Craig            21-Eve            34-Agnes Hajinski</p>	<p>STAGE 3</p>
<p>INT. EVE LEIGHTON'S ROOM -4TH FL.            (D) 1            Sc. 20 2 1/8 pg.            Eve meets with Dietician</p> <p>ATMOS: 2 standins            5 hallway atmos.</p> <p>PROPS: dietary cart            rubber chicken            plastic egg            plastic loaf of bread            plastic potatoes            wedge of plastic cheese            little rod and reel w/            plastic fish</p> <p>SET DEC: Xmas cards</p> <p>REMARKS: Room B</p>	<p>21-Eve            26-Gretchen Parks</p>	<p>STAGE 3</p>
<p>INT. HALLWAY OUTSIDE EVE'S ROOM            4TH FLOOR (D) 1            Sc. 31 1/8 pg.            Technician brings crash cart</p> <p>ATMOS: 2 technicians            15 hallway atmos.</p> <p>PROPS: crash cart</p>		<p>STAGE 3</p>
<p>TO BE CONTINUED ON NEXT PAGE</p>		

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 OCT. 13-83  
 CONT.

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. HALLWAY OUTSIDE EVE'S ROOM 4TH FL. (D) 1 Sc. 33 1/8 pg. Wade goes for Craig ATMOS: 1 standin 15 hallway atmos.	16-Wade	STAGE 3
INT. EVE LEIGHTON'S ROOM 4TH FL. (D) 1 Sc. 32, 37, 40 5/8pg. Eve choking...dies. ATMOS: 3 standins 2 technicians 1 nurse PROPS: crash cart etc.	13-Cavanero. 16-Wade 21-Eve	STAGE 3
INT. HALLWAY - 3RD FLOOR (D) 1 Sc. 43 1/8 pg. Craig runs to stairwell ATMOS: 1 standin 15 hallway atmos.	3-Craig	STAGE 3
INT. STAIRWELL (D) 1 Sc. 16 1/8pg. Halloran runs down the stairs ATMOS: 1 standin REMARKS: 3rd down to 1st.	18-Joan Halloran	STAGE 3
INT. STAIRWELL (D) 1 Sc. 44 1/8 pg. Craig runs upstairs. ATMOS: 1 standin REMARKS: 3rd to 4th floor	3-Craig	STAGE 3
TO BE CONTINUED ON NEXT PAGE		

"Saint Elsewhere"  
SHOOTING SCHEDULE

Prod. # 3309

"All About Eve"

page 13  
10/3/83

DAY 5  
THURS  
oct 13-83  
CONT.

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. HALLWAY OUTSIDE EVE'S ROOM 4TH FLOOR (D) 1 Sc. 45 1/8 pg. Craig runs into Eve's room Techs and Wade exit  ATMOS: 2 standins 2 technicians 15 hallway atmos.  PROPS: crash cart	3-Craig 16-Wade	STAGE 3
INT. EVE'S ROOM (D) 1 Sc. 46 4/8 pg. EVE IS DEAD  ATMOS: 3 standins	3-Craig 13-Cavanero 21-Eve	STAGE 3
INT. O.R. (D) 1 Sc. 34,36,39,41 1 3/8 pg. Craig doing bypass  ATMOS: 1 standin, 1 patient 1 resident, 1 circulating nurse	3-Craig 16-Wade O.C.	STAGE 3
INT. SURGICAL HALLWAY (D) 1 Sc. 35,38, 42 3/8pg. Wade buzzes intercom. Craig degloves and demasks  ATMOS: 1 standin 1 nurse	3-Craig 16-Wade	STAGE 3
END OF DAY 5 - 7 6/8 PAGES		

"Saint Elsewhere"  
SHOOTING SCHEDULE  
 Prod. # 3309

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10/3/83

"All About Eve"

DAY 6  
 FRIDAY  
 OCT 14-83

7 1/8 PAGES

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. HALLWAY/OUTSIDE DOCTORS' LOUNGE-3RD FL. (D-2) Sc. 75 2/8 pg. Westphall finds Tommy. ATMOS: 2 standins 2 F.B.I. (3 piece suit top coat) 18 atmos.	1-Westphall 10-Morrison	STAGE 3
INT. DOCTORS' LOUNGE-3RD FL. (D-2) Sc. 76 3/8 pg. Tommy and Pete in playpen. ATMOS: 2 standins 2 Pete (minor) SET DEC: playpen, mobile REMARKS: welfare worker	1-Westphall 10-Morrison 28-Tommy (minor)	STAGE 3
(DUSK-2) INT. DOCTORS' LOUNGE-3RD FL. Sc. 78 1 6/8 pg. Craig and Morrison talk about Eve and death. ATMOS: 2 standins 2 Petes (minor) SET DEC: playpen REMARKS: welfare worker	3-Craig 10-Morrison	STAGE 3
INT. HALLWAY-3RD FL. (DUSK-2) Sc. 79 1/8 pg. On Craig... ATMOS: 1 standin 10 hallway atmos.	3-Craig	STAGE 3
TO BE CONTINUED ON NEXT PAGE		

"Saint Elsewhere"  
SHOOTING SCHEDULE

Prod. #3309

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10/3/83

"All About Eve"

DAY 6  
FRIDAY  
OCT 14-83

CONT'D.

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. PEDIATRIC EXAMINATION ROOM- 3RD FL. (D-2) Sc. 67 1 pg. Doctor examines Tommy.  ATMOS: 3 standins  PROPS: tongue depressor stethoscope REMARKS: welfare worker	1-Westphall 25-Dr. Mary Carlisle 28-Tommy (minor)	STAGE 3
INT. PEDIATRIC CONSULTING OFFICE- 3RD FL. (D-2) Sc. 68 1 1/8 pg. Doctor suggests Westphall send Tommy away.  ATMOS: 2 standins	1-Westphall 25-Dr. Mary Carlisle	STAGE 3
INT. PEDIATRIC EXAMINING ROOM- 3RD FL. (D-2) Sc. 69 2/8 pg. Tommy is gone.  ATMOS: 2 standins	1-Westphall 25-Dr. Carlisle	STAGE 3
INT. HALLWAY/WESTPHALL'S OFFICE- 3RD FL. (D-2) Sc. 70 4/8 pg. Westphall looks for Tommy, checks office.  ATMOS: 3 standins 18 atmos. 2 detectives  PROPS: computer	1-Westphall 11-Rosenthal 25-Dr. Carlisle	STAGE 3
INT. C.C.U.-4TH FL. (D-1) Sc. 50 3/8 pg. Wade plans pacemaker insertion.  ATMOS: 2 standins 4 residents 3 male patients  PROPS: chart	3-Craig 16-Wade	STAGE 3
TO BE CONTINUED ON NEXT PAGE		

"Saint Elsewhere"  
SHOOTING SCHEDULE  
 Prod. # 3309

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"All About Eve"

DAY 6  
 FRIDAY  
 OCT 14-83

CONT'D.

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. HALLWAY OUTSIDE C.C.C. - 4TH FL. (D-1) Sc. 51 1 2/8 pg. Wade tries to console Craig; he won't hear it.  ATMOS: 2 standins 4 residents 16 hallway atmos.	3-Craig 16-Wade	STAGE 3
END OF DAY 6 - 7 1/8 PAGES		

"Saint Elsewhere"  
SHOOTING SCHEDULE  
 Prod. # 3309  
 "All About Eve"

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 10/3/83

DAY 7  
 MON  
 10/17/83  
 8 7/8 PAGES

SETS/SCENES/DESCRIPTION	CAST	LOCATION
INT. WESTPHALL'S KITCHEN (D) 1 Sc. 4 2 1/8 pgs. Mrs. Catalano going home; Tommy's autistic  ATMOS: 4 standins, Welfare Worker  PROPS: breakfast - juice, scrambled eggs and Italian sausage morning paper school books  SPFX: practical stove  SET DEC: styrofoam snowman Christmas table arrange- ment, wreath for door and window	1-Westphall 27-Elizabeth 28-Tommy(minor) 29-Mrs. Catalano	STAGE 1
INT. WESTPHALL'S KITCHEN (N) 1 sc. 56 1 1/8 pg. Westphall tells Tommy Mrs. C is leaving  ATMOS: 2 standins 1 Welfare Worker  PROPS: jigsaw puzzle (half done) popcorn, pot, bowl  SPFX: practical stove	1-Westphall 28-Tommy (minor)	STAGE 1
COMPANY MOVES TO STAGE 3		
INT. HALLWAY - 3RD FLOOR (D-11) Sc. 13 1 1/8pg. Fear wave of violence & terrorism  ATMOS: 3 standins, 15 hallway atmos.  REMARKS: 10:36 AM	1-Westphall 13-Joan Halloran 33-Father Lindsay Flynn	STAGE 3
TO BE CONTINUED ON THE NEXT PAGE		



"Saint Elsewhere",  
SHOOTING SCHEDULE

Prod. #3309

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"All About Eve"

DAY 7  
MON  
10/17/83

CONT.

SETS/SCENES/DESCRIPTION	CAST	LOCATION
<p>INT. WESTPHALL'S OFFICE 3RD FLOOR (D-1) Sc. 14 1 page Westphall receives call Caldwell's in E.R., Halloran panics</p> <p>ATMOS: 3 standins 5 passerbys</p> <p>PROPS: phone Halloran's briefcase and papers</p>	<p>1-Westphall 18-Joan Halloran 35-Father Flynn</p>	<p>STAGE 3</p>
<p>INT. WESTPHALL'S OFFICE - 3RD FL. Sc. 22 1 5/8 PAGE (D-1) Elizabeth worried about Dad and Tommy</p> <p>ATMOS: 2 standins 5 hallway personnel</p> <p>WARD: Elizabeth - coat</p>	<p>1-Westphall 27-Elizabeth</p>	<p>STAGE 3</p>
<p>INT. CALDWELL'S HOSPITAL ROOM(D-2) Sc. 77 1 7/8 pg. Terrorism doesn't pay</p> <p>ATMOS: 3 standins 5 hallway atmos.</p> <p>REMARKS: Private Room</p>	<p>18-Joan Halloran 19-Caldwell 20-Ridley</p>	<p>STAGE 3</p>
<p>END OF DAY 7 - 3 7/3 PAGES</p>		

"Saint Elsewhere"  
SHOOTING SCHEDULE  
 Prod. # 3309  
 "All About Eve"

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STOCK SHOTS  
 1 4/8 PAGES

SETS/SCENES/DESCRIPTION	CAST	LOCATION
EXT. BOSTON (D-1) Sc. 1 1/8 pg. Establishing. REMARKS: snow on ground.		
EXT. WESTPHALL'S HOUSE (D-1) Sc. 3 1/8 pg. Establishing. REMARKS: snow on ground		
EXT. ST. ELIGIUS (D-1) Sc. 5 1/8 pg. Establishing. REMARKS: snow on ground		
EXT. ROBERTA'S APT. BUILDING (D-1) Sc. 26 1/8 pg. Establishing. REMARKS: snow on ground		
EXT. ST. ELIGIUS (D-1) Sc. 30 1/8 pg. Establishing. REMARKS: snow on ground		
EXT. TENEMENTS (D-1) Sc. 47 1/8 pg. Establishing. REMARKS: snow on ground		
EXT. ST. ELIGIUS (D-1) Sc. 49 1/8 pg. Establishing. REMARKS: snow on ground		
REMARKS: snow on ground TO BE CONTINUED ON NEXT PAGE		

"Saint Elsewhere"  
SHOOTING SCHEDULE  
 Prod. # 3309

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10/3/83

"All About Eve"

STOCK SHOTS

CONT'D.

SETS/SCENES/DESCRIPTION	CAST	LOCATION
EXT. WESTPHALL'S HOUSE (N-1) Sc. 53 1/8 pg. Establishing. REMARKS: snow on ground		
EXT. ST. ELIGIUS (N-1) Sc. 57 1/8 pg. Establishing. REMARKS: snow on ground		
EXT. BOSTON (D-2) Sc. 65 1/8 pg. Establishing. REMARKS: snow on ground		
EXT. ROBERTA'S APT. BUILDING (D-2) Sc. 71 1/8 pg. Establishing. REMARKS: snow on ground		
EXT. ST. ELIGIUS (D-2) Sc. 74 1/8 pg. Establishing. REMARKS: snow on ground		
END OF STOCK SHOTS - 1 4/8 PAGES		
TOTAL SCRIPT PAGES - 57 3/8 PAGES		

APPENDIX E  
Call Sheets



**CBS/FOX STUDIOS  
CALL SHEET**

UNIT \_\_\_\_\_  
 2ND RENEWAL  
 DAY OF RENEWAL  
 10A RENEWAL CALL  
 NEW PAGES OF 1951 NO. 3107  
 CBS/FOX STUDIOS  
 CALL SHEET  
 SERIES "NEWHART"  
 PRODUCER B. Kemp/S. Bull  
 DATE TUES, SEPT. 27/83  
 DIRECTOR JOHN TRACY

[illegible]

**ADVANCE SCHEDULE OR CHANGES**

WED SEPT. 28/83: CAST REHEARSAL ON SET  
THUR. SEPT. 29/83: CAMERA BLOCKING  
FRI. SEPT. 30/83: SHOOT DAY - AUDIENCE SEEN @ 7:00 P

## PRODUCTION REQUIREMENTS

PRODUCTION REQUIREMENTS

PICTURE "NEARLY" NO 3107 DATE TUES. SEPT. 27/83

IND.	DIRECTOR	ITEM	TIME	TIME	IND.	ITEM	TIME	TIME
	UNIT MANAGER / <i>W.A.D.</i>		9:30A			RECORDER		
	ASSISTANT DIRECTORS		9:30A			MIKE BOOM MAN		
	SCRIPT SUPERVISOR		9:30A			CABLE MAN		
	DIALOGUE DIRECTOR							
						PLAYBACK OPERATOR		
						PLAYBACK MACHINE		
	DIRECTOR OF PHOTOGRAPHY					PROPERTY MASTER	9A	
	CAMERA OPERATOR					ASST. PROPERTY MASTER		
	1ST ASSISTANT CAMERAMAN							
	2ND ASSISTANT CAMERAMAN					SET DECORATOR		
	EXTRA OPERATOR					LEADMAN		
	EXTRA ASSISTANTS					SPRING GANG		
	CAMERA					MAKEUP ARTIST		
						HAIR STYLIST		
	STILLMAN					BODY MAKEUP WOMAN		
	ART DIRECTOR							
	CONT. COORDINATOR					CUSTOMER MEN	10A	
	KEY GRIP							
	2ND 2ND GRIP					CUSTOMER WOMEN	10A	
	DOLLY GRIP							
	EXTRA GRIPS							
	CRAB DOLLY							
	CRANE							
	MYSTER FOR HIGH SHOT					MUSIC REPRESENTATIVE		
						SIDELINE MUSICIANS		
						SINGERS		
	CHAFT SERVICE MAN		9A			PROCESS PROJECTIONIST		
	GREENSMAN					PROCESS GRIPS		
						PROCESS EQUIPMENT		
	PAINTER					STUDIO POLICE		
	SPECIAL EFFECTS					WHISTLEMAN		
						MOTORCYCLE POLICE		
						FIRE WARDEN		
						FREEMAN		
	PORTABLE DRESSING RM.		9A			FLAGMAN		
						BATSMAN		
	SCHOOL ROOMS					FIRST AID		
	GAFFER		10A					
	BEST BOY		10A					
	GENERATOR OPERATOR							
	LAMP OPERATORS							
			10A			BREAKFASTS		
						BOX LUNCHES		
						HOT LUNCHES		
						DINNERS		
	GENERATOR							
	WIND MACHINE							

## SPECIAL INSTRUCTIONS

AIR CONDITIONING	FAST UNIT ONLY ON AT 9:00A
CRAFT SERVICE	COFFEE & BAKED CARBOHYDRATES READY AT 7:30A

# CBS/FOX STUDIOS CALL SHEET

UNIT: RENEZAL SERIES: "NEWBART"  
 DAY OF: 220 PRODUCER: B. Kemp/S. Bull  
 CALL: 10A DATE: WED. SEPT. 28/83  
 PICT: NEW FACES OF: 1251 NO. 3107 DIRECTOR: John Tracy

SET #	SCENES	CAST	D/N	PAGES	LOCATION
DINING RM.	A	1, 2, 3, 4, 5	D-1	12	STAGE 17
STUDY	A	1	D-1	1	
LOBBY	A	2, 3	D-1	2	
STUDY	B	1, 2, 4	D-1	7	
LOBBY	B	1, 2, 3, 4	D-1	2	
STUDY	C	1, 2, 5	D-1	6	
GEORGES ROOM	D	1, 2, 5, 4	D-2	8	
LOBBY	E	1, 2, 3, 4, 5	N-2	19	

CAST AND GAY PLAYERS	PART OF	HAREUP	SET CALL	REMARKS
1. BOB NEWBART	DICK LONDON		10A	STAGE 17
2. VARY PHANN	LOANA LONDON			
3. TOM POSTON	GEORGE LITLEY			
4. STEVEN KAMPFMAN	KIER BEJANE			
5. JULIA DUFFY	STEPHANIE MONDECHETON			

ATTENDANCE AND STANDING	THRU GATE SET CALL	REMARKS
5 STANDING	10A	STAGE 17

ADVANCE SCHEDULE OR CHANGES

THUR. SEPT. 29/83: Camera Block on Set  
 FRI. SEPT. 30/83: Shoot Day Audience Show @ 7:00P

## PRODUCTION REQUIREMENTS

NO.	ITEM	TIME	NO.	ITEM	TIME	NO.	ITEM	TIME
1	DIRECTOR	10A	1	MIXER	2P	1	DRIVER CAPTAIN	
2	UNIT MANAGER / 1st AD	9:30A	2	RECORDER		2	DRIVERS	
3	SCRIPT SUPERVISOR	9:30A	3	1st AD	9A	3	CAMERA INSERT CAR	
4	DIALOGUE DIRECTOR	9:30A	4	2nd AD	9A	4	CAMERA TRUCK	
5	DIRECTOR OF PHOTOGRAPHY	9:30A	5	PROPERTY MASTER		5	PICTURE CAR	
6	CAMERA OPERATOR		6	1st AD	9A	6	MISC. CARS	
7	1st ASSISTANT CAMERAMAN		7	2nd AD	9A	7	STANDBY CARS	
8	2nd ASSISTANT CAMERAMAN		8	SET DECORATOR		8	STATION WAGON	
9	EXTRA OPERATOR		9	1st AD	9A	9	STRETCHOUT	
10	EXTRA ASSISTANTS		10	2nd AD	9A	10	BUSSES	
11	CAMERAS		11	MAKEUP ARTIST		11	EDGES WITH SOUND	
12	STILLMAN		12	HAIR STYLIST		12	SOUND TRUCK	
13	ART DIRECTOR	9:30A	13	BODY MAKEUP WOMAN		13	ELECTRICAL TRUCK	
14	CONST COORDINATOR	9:30A	14	COSTUME MEN	10A	14	PROP TRUCK	
15	KEY GRIP	10A	15	COSTUME WOMEN	10A	15	GRIP TRUCK	
16	2nd 2nd GRIP	10A	16	MUSIC REPRESENTATIVE		16	HORSE WAGON TRUCK	
17	DOLLY GRIP	9P	17	SIDELINE MUSICIANS		17	WATER TRUCK	
18	EXTRA GRIPS	9P	18	SINGERS		18	HONEY WAGON	
19	CRAB DOLLY		19	PROCESS PROJECTIONIST		19	DRESSING ROOM TRAILER	
20	CRABE		20	PROCESS GRIPS		20		
21	MYSTER FOR HIGH SHOT		21	PROCESS EQUIPMENT		21		
22	CRAFT SERVICE MAN	9A	22	STUDIO POLICE		22	BARRED	
23	GREENSMAN		23	PROTECTOR		23	HORSE TRAINER	
24	PAINTER		24	MOTORCYCLE POLICE		24	ANIMAL HANDLER	
25	SPECIAL EFFECTS		25	FIRE WARDEN		25	WRANGLERS	
26	PORTABLE DRESSING ROOM	9A	26	PRERMAN		26	WAGONS	
27	SCHOOL ROOMS		27	FLAMMAN		27	COACHES	
28	GAFFER	10A	28	BATSMAN		28	HORSES	
29	BEST BOY	10A	29	FIRST AID		29	CATTLE	
30	GENERATOR OPERATOR	9P	30	BREAKFASTS		30	OTHER ANIMALS	
31	LAMP OPERATORS	10A	31	BOX LUNCHES		31		
32	DIMMER	10A	32	POT LUNCHES		32		
33	GENERATOR		33	DINNERS		33		
34	WIND MACHINE		34			34		
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SPECIAL INSTRUCTIONS

AIR CONDITIONING EAST UNIT ONLY ON AT 9:00A  
 CRAFT SERVICE COFFEE & STARCHY ITEMS READY AT 9:30A



**CBS/FOX STUDIOS  
CALL SHEET**

UNIT \_\_\_\_\_  
4TH DAY OF 26-10-1951  
942A CREW  
"NEW FACES OF 1951"  
CALL \_\_\_\_\_  
NO. 3107  
DIRECTOR JOHN TRACY  
DATE JULY, SEPT. 29/53  
PRODUCER B. Kemp/S. Bull  
SERIES "NEWHART"  
CALL SHEET

[illegible]

**ADVANCE SCHEDULE ON CHANGES**

FR. SEPT. 30/83 - SHOOT DAY: AUDIENCE SHOW @ 7:00 P

## PRODUCTION REQUIREMENTS

[illegible]

DEPARTMENT	FUNCTION	NAME	TIME	DATE
ELECTRICAL	1	DIRECTOR	10A	
	1	UNIT MANAGER / 1ST A.D.	9:30A	
	1	ASSISTANT DIRECTORS	9:30A	
	1	SCRIPT SUPERVISOR	9:30A	
	1	DIALOGUE DIRECTOR	9:30A	
	1	DIRECTOR OF PHOTOGRAPHY	9:42A	
	3	CAMERA OPERATOR		
	3	1ST ASSISTANT CAMERAMAN		
	1	2ND ASSISTANT CAMERAMAN		
	1	EXTRA OPERATOR		
CAMEMAN	1	TECH. COORDINATOR	10A	
	1	EXTRA ASSISTANTS		
	3	CAMERA: <u>BENCE</u>	9A	
	1	STILLMAN		
	1	ART DIRECTOR	O.C.	
	1	CONST. COORDINATOR	9:42A	
	1	KEY GRIP		
	1	2ND CD. GRIP		
	2	DOLLY GRIP		
	2	EXTRA GRIPS		
OPERATIONS	3	CRAB DOLLY	9A	
	1	CRANE		
	1	HYSTER FOR HIGH SHOT		
	1	CRAFT SERVICE MAN	9A	
	1	GREENSMAN		
	1	PAINTER		
	1	SPECIAL EFFECTS		
	10	PORTABLE DRESSING RM.	9A	
	1	SCHOOL ROOMS		
	1	GAFFER	9:42A	
POLICE/FIRE/NEB.	1	BEST BOY	9:42A	
	1	GENERATOR OPERATOR		
	4	LAMP OPERATORS	9:42A	
	1	DIMMER	9:42A	
	1	GENERATOR		
	1	WIND MACHINE		
	3	O.B. BATTERIES	9A	
	1			
	1			
	MUSIC	1	PROGRESS PROJECTIONIST	
1		PROGRESS GRIPS		
1		PROGRESS EQUIPMENT		
1		STUDIO POLICE		
1		PHOTOGRAPHER		
1		MOTORCYCLE POLICE		
1		FIRE WARDEN		
1		FLAMMAN		
1		WATCHMAN		
1		FIRST AID		
TRANSPORTATION	1	RECORDER	9:42A	
	2	WIRE BOOM MAN	9:42A	
	1	CABLE MAN		
	1	UTILITY	9:50A	
	1	PLAYBACK OPERATOR		
	1	PLAYBACK MACHINE		
	1	PROPERTY MASTER	9:00A	
	1	AST. PROPERTY MASTER		
	1	SET DECORATOR		
	1	LEFMAN		
MAKEUP	1	WIG GANG		
	1	MAKEUP ARTIST		
	1	HAIR STYLIST		
	1	BODY MAKEUP WOMAN		
	1	COSTUME MEN	10A	
	1	COSTUME WOMEN	10A	
	1	MUSIC REPRESENTATIVE		
	1	SIDELINE MUSICIANS		
	1	SINGERS		
	1	PROGRESS PROJECTIONIST		
DRIVER	1	WATER		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
	1	GRIP TRUCK		
	1	PROP TRUCK		
	1	HORSE WAGON TRUCK		
	1	GEAR WITH SOUND		
	1	SOUND TRUCK		
ELECTRICAL	1	GEAR WITH SOUND		
	1	SOUND TRUCK		
	1	ELECTRICAL TRUCK		
	1	PROP TRUCK		
	1	GRIP TRUCK		
	1	HORSE WAGON TRUCK		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
POLICE/FIRE/NEB.	1	PROGRESS PROJECTIONIST		
	1	PROGRESS GRIPS		
	1	PROGRESS EQUIPMENT		
	1	STUDIO POLICE		
	1	PHOTOGRAPHER		
	1	MOTORCYCLE POLICE		
	1	FIRE WARDEN		
	1	FLAMMAN		
	1	WATCHMAN		
	1	FIRST AID		
TRANSPORTATION	1	RECORDER	9:42A	
	2	WIRE BOOM MAN	9:42A	
	1	CABLE MAN		
	1	UTILITY	9:50A	
	1	PLAYBACK OPERATOR		
	1	PLAYBACK MACHINE		
	1	PROPERTY MASTER	9:00A	
	1	AST. PROPERTY MASTER		
	1	SET DECORATOR		
	1	LEFMAN		
MAKEUP	1	WIG GANG		
	1	MAKEUP ARTIST		
	1	HAIR STYLIST		
	1	BODY MAKEUP WOMAN		
	1	COSTUME MEN	10A	
	1	COSTUME WOMEN	10A	
	1	MUSIC REPRESENTATIVE		
	1	SIDELINE MUSICIANS		
	1	SINGERS		
	1	PROGRESS PROJECTIONIST		
DRIVER	1	WATER		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
	1	GRIP TRUCK		
	1	PROP TRUCK		
	1	HORSE WAGON TRUCK		
	1	GEAR WITH SOUND		
	1	SOUND TRUCK		
ELECTRICAL	1	GEAR WITH SOUND		
	1	SOUND TRUCK		
	1	ELECTRICAL TRUCK		
	1	PROP TRUCK		
	1	GRIP TRUCK		
	1	HORSE WAGON TRUCK		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
POLICE/FIRE/NEB.	1	PROGRESS PROJECTIONIST		
	1	PROGRESS GRIPS		
	1	PROGRESS EQUIPMENT		
	1	STUDIO POLICE		
	1	PHOTOGRAPHER		
	1	MOTORCYCLE POLICE		
	1	FIRE WARDEN		
	1	FLAMMAN		
	1	WATCHMAN		
	1	FIRST AID		
TRANSPORTATION	1	RECORDER	9:42A	
	2	WIRE BOOM MAN	9:42A	
	1	CABLE MAN		
	1	UTILITY	9:50A	
	1	PLAYBACK OPERATOR		
	1	PLAYBACK MACHINE		
	1	PROPERTY MASTER	9:00A	
	1	AST. PROPERTY MASTER		
	1	SET DECORATOR		
	1	LEFMAN		
MAKEUP	1	WIG GANG		
	1	MAKEUP ARTIST		
	1	HAIR STYLIST		
	1	BODY MAKEUP WOMAN		
	1	COSTUME MEN	10A	
	1	COSTUME WOMEN	10A	
	1	MUSIC REPRESENTATIVE		
	1	SIDELINE MUSICIANS		
	1	SINGERS		
	1	PROGRESS PROJECTIONIST		
DRIVER	1	WATER		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
	1	GRIP TRUCK		
	1	PROP TRUCK		
	1	HORSE WAGON TRUCK		
	1	GEAR WITH SOUND		
	1	SOUND TRUCK		
ELECTRICAL	1	GEAR WITH SOUND		
	1	SOUND TRUCK		
	1	ELECTRICAL TRUCK		
	1	PROP TRUCK		
	1	GRIP TRUCK		
	1	HORSE WAGON TRUCK		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
POLICE/FIRE/NEB.	1	PROGRESS PROJECTIONIST		
	1	PROGRESS GRIPS		
	1	PROGRESS EQUIPMENT		
	1	STUDIO POLICE		
	1	PHOTOGRAPHER		
	1	MOTORCYCLE POLICE		
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	1	AST. PROPERTY MASTER		
	1	SET DECORATOR		
	1	LEFMAN		
MAKEUP	1	WIG GANG		
	1	MAKEUP ARTIST		
	1	HAIR STYLIST		
	1	BODY MAKEUP WOMAN		
	1	COSTUME MEN	10A	
	1	COSTUME WOMEN	10A	
	1	MUSIC REPRESENTATIVE		
	1	SIDELINE MUSICIANS		
	1	SINGERS		
	1	PROGRESS PROJECTIONIST		
DRIVER	1	WATER		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
	1	GRIP TRUCK		
	1	PROP TRUCK		
	1	HORSE WAGON TRUCK		
	1	GEAR WITH SOUND		
	1	SOUND TRUCK		
ELECTRICAL	1	GEAR WITH SOUND		
	1	SOUND TRUCK		
	1	ELECTRICAL TRUCK		
	1	PROP TRUCK		
	1	GRIP TRUCK		
	1	HORSE WAGON TRUCK		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
POLICE/FIRE/NEB.	1	PROGRESS PROJECTIONIST		
	1	PROGRESS GRIPS		
	1	PROGRESS EQUIPMENT		
	1	STUDIO POLICE		
	1	PHOTOGRAPHER		
	1	MOTORCYCLE POLICE		
	1	FIRE WARDEN		
	1	FLAMMAN		
	1	WATCHMAN		
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	1	PLAYBACK MACHINE		
	1	PROPERTY MASTER	9:00A	
	1	AST. PROPERTY MASTER		
	1	SET DECORATOR		
	1	LEFMAN		
MAKEUP	1	WIG GANG		
	1	MAKEUP ARTIST		
	1	HAIR STYLIST		
	1	BODY MAKEUP WOMAN		
	1	COSTUME MEN	10A	
	1	COSTUME WOMEN	10A	
	1	MUSIC REPRESENTATIVE		
	1	SIDELINE MUSICIANS		
	1	SINGERS		
	1	PROGRESS PROJECTIONIST		
DRIVER	1	WATER		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
	1	GRIP TRUCK		
	1	PROP TRUCK		
	1	HORSE WAGON TRUCK		
	1	GEAR WITH SOUND		
	1	SOUND TRUCK		
ELECTRICAL	1	GEAR WITH SOUND		
	1	SOUND TRUCK		
	1	ELECTRICAL TRUCK		
	1	PROP TRUCK		
	1	GRIP TRUCK		
	1	HORSE WAGON TRUCK		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
POLICE/FIRE/NEB.	1	PROGRESS PROJECTIONIST		
	1	PROGRESS GRIPS		
	1	PROGRESS EQUIPMENT		
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	1	PROPERTY MASTER	9:00A	
	1	AST. PROPERTY MASTER		
	1	SET DECORATOR		
	1	LEFMAN		
MAKEUP	1	WIG GANG		
	1	MAKEUP ARTIST		
	1	HAIR STYLIST		
	1	BODY MAKEUP WOMAN		
	1	COSTUME MEN	10A	
	1	COSTUME WOMEN	10A	
	1	MUSIC REPRESENTATIVE		
	1	SIDELINE MUSICIANS		
	1	SINGERS		
	1	PROGRESS PROJECTIONIST		
DRIVER	1	WATER		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
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	1	PROP TRUCK		
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	1	WATER TRUCK		
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	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
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	1	PROGRESS GRIPS		
	1	PROGRESS EQUIPMENT		
	1	STUDIO POLICE		
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	1	AST. PROPERTY MASTER		
	1	SET DECORATOR		
	1	LEFMAN		
MAKEUP	1	WIG GANG		
	1	MAKEUP ARTIST		
	1	HAIR STYLIST		
	1	BODY MAKEUP WOMAN		
	1	COSTUME MEN	10A	
	1	COSTUME WOMEN	10A	
	1	MUSIC REPRESENTATIVE		
	1	SIDELINE MUSICIANS		
	1	SINGERS		
	1	PROGRESS PROJECTIONIST		
DRIVER	1	WATER		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
	1	GRIP TRUCK		
	1	PROP TRUCK		
	1	HORSE WAGON TRUCK		
	1	GEAR WITH SOUND		
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	1	HORSE TRUCK		
POLICE/FIRE/NEB.	1	PROGRESS PROJECTIONIST		
	1	PROGRESS GRIPS		
	1	PROGRESS EQUIPMENT		
	1	STUDIO POLICE		
	1	PHOTOGRAPHER		
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	1	PROPERTY MASTER	9:00A	
	1	AST. PROPERTY MASTER		
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	1	LEFMAN		
MAKEUP	1	WIG GANG		
	1	MAKEUP ARTIST		
	1	HAIR STYLIST		
	1	BODY MAKEUP WOMAN		
	1	COSTUME MEN	10A	
	1	COSTUME WOMEN	10A	
	1	MUSIC REPRESENTATIVE		
	1	SIDELINE MUSICIANS		
	1	SINGERS		
	1	PROGRESS PROJECTIONIST		
DRIVER	1	WATER		
	1	WATER TRUCK		
	1	MONEY WAGON		
	1	DRESSING ROOM TRAILER		
	1	HORSE TRUCK		
	1	GRIP TRUCK		
	1	PROP TRUCK		
	1	HORSE WAGON TRUCK		
	1	GEAR WITH SOUND		

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	52
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AIR CONDITIONING	ALL UNITS ON COOL AT 10A
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COFFEE AND BAKED GOODS READY @ 9:50A	
CRAFT SERVICE	

GRIPS POLYS HAVE BEEN REQUESTED THIS WEEK



**PRODUCTION REQUIREMENTS**

DATE Fri. Sept. 30/83 NO. 3107

NO.	ITEM	TIME	NO.	ITEM	TIME
1	DIRECTOR	12 N	1	MIXER	11:42 A
2	UNIT MANAGER (J.A.D.)	11:30 A	2	RECORDER	2:00 P
3	ASSISTANT DIRECTOR	11:30 A	3	MIXE BOOM MAN	11:42 A
4	SCRIPT SUPERVISOR	11:30 A	4	CABLE MAN	11:30 A
5	DIALOGUE DIRECTOR	11:30 A	5	PLAYBACK OPERATOR	11:30 A
6	DIRECTOR OF PHOTOGRAPHY	11:42 A	6	PLAYBACK MACHINE	11:00 A
7	CAMERA OPERATOR	11:42 A	7	PROPERTY MASTER	11:00 A
8	1ST ASSISTANT CAMERAMAN	11:42 A	8	AST. PROPERTY MASTER	11:00 A
9	2ND ASSISTANT CAMERAMAN	11:42 A	9	SET DECORATOR	12 N
10	EXTRA OPERATOR	12 N	10	LEADMAN	12 N
11	TECH COORDINATOR	12 N	11	BRING BANG	12 N
12	EXTRA ASSISTANTS	12 N	12	MAKEUP ARTIST	11:30 A
13	CAMERAS (BNC)	11 A	13	EXTRA MAKEUP	11:42 A
14	STILLMAN	11 A	14	HAIR STYLIST	10:42 A
15	ART DIRECTOR	11 A	15	BODY MAKEUP WOMAN	11:30 A
16	CONST COORDINATOR	11:42 A	16	COSTUME (MEN)	12 N
17	KEY GRIP	11:42 A	17	COSTUME (WOMEN)	12 N
18	2ND CO. GRIP	11:42 A	18	MUSIC REPRESENTATIVE	11:30 A
19	DOLLY GRIP	11:42 A	19	SIDELINE MUSICIAN	11:30 A
20	EXTRA GRIPS	11:42 A	20	SINGERS	11:30 A
21	CAB DOLLY	11 A	21	PROCESS PROJECTIONIST	11:30 A
22	CRANE	11 A	22	PROCESS GRIPS	11:30 A
23	MYSTER FOR HIGH SHOT	11 A	23	PROCESS EQUIPMENT	11:30 A
24	CHAFT SERVICE MAN	11 A	24	STUDIO POLICE	11:30 A
25	GREENMAN	11 A	25	WHISTLEMAN	11:30 A
26	PAINTER	11 A	26	MOTORCYCLE POLICE	11:30 A
27	SPECIAL EFFECTS	11 A	27	FIRE WARDEN	11:30 A
28	PORTABLE DRESSING RM.	11 A	28	FLAMMAN	11:30 A
29	SCHOOL ROOMS	11 A	29	WATCHMAN	11:30 A
30	CATER	11:42 A	30	FIRST AID	11:30 A
31	BEST BOY	11:42 A	31	BREAKFASTS	11:30 A
32	GENERATOR OPERATOR	11:42 A	32	BOX LUNCHES	11:30 A
33	LAMP OPERATORS	11:42 A	33	NOT LUNCHES	11:30 A
34	DIMMER	11:42 A	34	110 DRINKS READY AT	11:30 A
35	GENERATOR	11:42 A	35	MEALS	11:30 A
36	WIND MACHINE	11:42 A	36	MEALS	11:30 A
37	3 P.O. BATTERIES	11:42 A	37	MEALS	11:30 A
38	MEALS	11:42 A	38	MEALS	11:30 A
39	MEALS	11:42 A	39	MEALS	11:30 A
40	MEALS	11:42 A	40	MEALS	11:30 A
41	MEALS	11:42 A	41	MEALS	11:30 A
42	MEALS	11:42 A	42	MEALS	11:30 A
43	MEALS	11:42 A	43	MEALS	11:30 A
44	MEALS	11:42 A	44	MEALS	11:30 A
45	MEALS	11:42 A	45	MEALS	11:30 A
46	MEALS	11:42 A	46	MEALS	11:30 A
47	MEALS	11:42 A	47	MEALS	11:30 A
48	MEALS	11:42 A	48	MEALS	11:30 A
49	MEALS	11:42 A	49	MEALS	11:30 A
50	MEALS	11:42 A	50	MEALS	11:30 A
51	MEALS	11:42 A	51	MEALS	11:30 A
52	MEALS	11:42 A	52	MEALS	11:30 A
53	MEALS	11:42 A	53	MEALS	11:30 A
54	MEALS	11:42 A	54	MEALS	11:30 A
55	MEALS	11:42 A	55	MEALS	11:30 A
56	MEALS	11:42 A	56	MEALS	11:30 A
57	MEALS	11:42 A	57	MEALS	11:30 A
58	MEALS	11:42 A	58	MEALS	11:30 A
59	MEALS	11:42 A	59	MEALS	11:30 A
60	MEALS	11:42 A	60	MEALS	11:30 A
61	MEALS	11:42 A	61	MEALS	11:30 A
62	MEALS	11:42 A	62	MEALS	11:30 A
63	MEALS	11:42 A	63	MEALS	11:30 A
64	MEALS	11:42 A	64	MEALS	11:30 A
65	MEALS	11:42 A	65	MEALS	11:30 A
66	MEALS	11:42 A	66	MEALS	11:30 A
67	MEALS	11:42 A	67	MEALS	11:30 A
68	MEALS	11:42 A	68	MEALS	11:30 A
69	MEALS	11:42 A	69	MEALS	11:30 A
70	MEALS	11:42 A	70	MEALS	11:30 A
71	MEALS	11:42 A	71	MEALS	11:30 A
72	MEALS	11:42 A	72	MEALS	11:30 A
73	MEALS	11:42 A	73	MEALS	11:30 A
74	MEALS	11:42 A	74	MEALS	11:30 A
75	MEALS	11:42 A	75	MEALS	11:30 A
76	MEALS	11:42 A	76	MEALS	11:30 A
77	MEALS	11:42 A	77	MEALS	11:30 A
78	MEALS	11:42 A	78	MEALS	11:30 A
79	MEALS	11:42 A	79	MEALS	11:30 A
80	MEALS	11:42 A	80	MEALS	11:30 A
81	MEALS	11:42 A	81	MEALS	11:30 A
82	MEALS	11:42 A	82	MEALS	11:30 A
83	MEALS	11:42 A	83	MEALS	11:30 A
84	MEALS	11:42 A	84	MEALS	11:30 A
85	MEALS	11:42 A	85	MEALS	11:30 A
86	MEALS	11:42 A	86	MEALS	11:30 A
87	MEALS	11:42 A	87	MEALS	11:30 A
88	MEALS	11:42 A	88	MEALS	11:30 A
89	MEALS	11:42 A	89	MEALS	11:30 A
90	MEALS	11:42 A	90	MEALS	11:30 A
91	MEALS	11:42 A	91	MEALS	11:30 A
92	MEALS	11:42 A	92	MEALS	11:30 A
93	MEALS	11:42 A	93	MEALS	11:30 A
94	MEALS	11:42 A	94	MEALS	11:30 A
95	MEALS	11:42 A	95	MEALS	11:30 A
96	MEALS	11:42 A	96	MEALS	11:30 A
97	MEALS	11:42 A	97	MEALS	11:30 A
98	MEALS	11:42 A	98	MEALS	11:30 A
99	MEALS	11:42 A	99	MEALS	11:30 A
100	MEALS	11:42 A	100	MEALS	11:30 A

DEPARTMENT: ALL UNITS ON FULL COOL 12 N

SPECIAL INSTRUCTIONS: CAFFEINE & CARBOHYDRATES READY AT 11:30 A

**CBS/FOX STUDIOS CALL SHEET**

UNIT: NEW HART SERIES: B. Kemp/S. Bull

PRODUCER: B. Kemp/S. Bull DATE: Fri. Sept. 30/83

CALL: 11:42A CBEN DIRECTOR: John Tracy

NO. 3107

SET	SCENES	CAST	D/M	PAGES	LOCATION
DINING ROOM	1	1, 2, 3, 5	D-1	1	STAGE 17
STUDY	2	2, 3	D-1	1	STAGE 17
LOBBY	3	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	4	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	5	1, 2, 3, 4	D-1	1	STAGE 17
GEORGE'S ROOM	6	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	7	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	8	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	9	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	10	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	11	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	12	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	13	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	14	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	15	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	16	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	17	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	18	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	19	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	20	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	21	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	22	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	23	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	24	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	25	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	26	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	27	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	28	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	29	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	30	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	31	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	32	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	33	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	34	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	35	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	36	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	37	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	38	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	39	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	40	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	41	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	42	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	43	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	44	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	45	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	46	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	47	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	48	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	49	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	50	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	51	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	52	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	53	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	54	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	55	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	56	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	57	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	58	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	59	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	60	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	61	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	62	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	63	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	64	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	65	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	66	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	67	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	68	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	69	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	70	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	71	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	72	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	73	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	74	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	75	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	76	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	77	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	78	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	79	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	80	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	81	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	82	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	83	1, 2, 3, 4	D-1	1	STAGE 17
LOBBY	84	1, 2, 3, 4	D-1	1	STAGE 17
STUDY	85	1,			

## APPENDIX F

### Budget

Starting Date _____			TWENTIETH CENTURY-FOX FILM CORPORATION		REV. FORM A450 4/79		
Finishing Date _____			PRODUCTION BUDGET		Production No. _____ Ratio _____		
Production Days _____			RELEASE TITLE _____		Producer _____ No. _____		
					Director _____ Title _____		
ACCT. NO.		P.G. NO.	ACCUMULATED COST TO	BUDGET TOTAL		ACTUAL COST	OVER OR (UNDER) BUDGET
101	Story Rights	2					
102	Scenario	2					
104	Producer	2					
106	Director	2					
110	Cast	3					
TOTAL ABOVE-THE-LINE							
111	Extras	4					
112	Staff	5					
114	Art Costs	6					
115	Set Costs	6					
115	Light Platforms	6					
115	Set Strike	6					
115	Set Costs - other	6					
116	Operating Labor & Materials	7					
117	Miniatures	8					
118	Camera	8					
119	Production Sound	9					
120	Electrical	10					
121	Special Effects	11					
122.3	Set Dressing, Drapery	12					
124	Animals & Action Devices	13					
125	Wardrobe	14					
127	Makeup & Hairdressing	15					
128	Process Shooting	15					
131	Props	16					
140	Production Rawstock & Processing	17					
141	Stills	17					
147	Transportation - Cars & Trucks	18					
148	Tests	17					
160	Location Expense	19					
TOTAL PRODUCTION PERIOD							
113	Music	20					
129	Post-Production Sound	21					
130	Special Photographic Effects	21					
143	Titles	22					
144	Post-Production Film, Processing	22					
146	Projection	22					
149	Editorial	23					
TOTAL POST-PROD.PERIOD							
170	Miscellaneous	24					
179	Rental Charges & Fees	25					
TOTAL OTHER CHARGES							
TOTAL BELOW-THE-LINE							
TOTAL ABOVE & BELOW LINE							
OVERHEAD							
GRAND TOTALS							

Date Compiled _____	BUDGET CERTIFICATIONS	
<b>ACTUAL</b>		
Starting Date _____	Estimator _____	Producer _____
Finishing Date _____	Head of Estimating Dept. _____	Sr. Vice-President, Finance & Administration _____
Production Days _____	Manager, Production Accounting _____	Vice-President, Worldwide Production _____
		President, Feature Film Division _____
	Vice-President Prodn. Mgmt. _____	Chairman of the Board _____
<b>REMARKS</b>		

## PRODUCTION BUDGET

\_\_\_\_\_ Date \_\_\_\_\_  
 \_\_\_\_\_ (Production Title & Number) \_\_\_\_\_  
 \_\_\_\_\_ Type of Film \_\_\_\_\_

## 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(broom)  
 Gaffer  
 Asst. Gaffer  
 Grip  
 Assistant  
 Graphic Artist  
 Props  
 Still Photographer

\$  
 \$  
 \$  
 \$  
 \$  
 \$  
 \$  
 \$  
 \$  
 \$  
 \$

subtotal \_\_\_\_\_

## 3. TALENT

Narrator  
 Actors  
 -wardrobe  
 -makeup  
 Extras  
 Other

\$  
 \$  
 \$  
 \$  
 \$  
 \$  
 \$

subtotal \_\_\_\_\_

## PRODUCTION BUDGET, p. 2

		Date _____	
		(Production Title & Number)	
4. EQUIPMENT RENTAL	# of days	\$ per day	Total
Camera Gear Sound Gear Lights Props Editing Equip. Studio Other Special			
Subtotal:			_____
5. SUPPLIES	# of rolls	\$ per roll	Total
Film Stocks $\frac{1}{4}$ Inch Tape Videotape Mag. Stock 16mm 35mm			
Subtotal:			_____
6. POST-PRODUCTION	# of ft	\$ per ft	Total
A. Processing Picture			
Type _____			
Type _____			
Type _____			
Workprint			
Coding			
Transf. Mix to Optical			
Answ. Print			
Interneg. or CRI			
1st Trial or Check Print			
Release Prints			
Reels and Cans			
			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	# of trips	cost	total
Research/Writing			
Production Crew			
B. Other Travel	@ per mi		total
Car Rentals			
Truck Rentals			
Helicopter			

## PRODUCTION BUDGET, p. 4

Date \_\_\_\_\_

(Production Title &amp; Number)

## 7. PRODUCTION EXPENSES, cont.

	# of people	days @	total
C. Per Diem			
Research/Writing			
Production Crew			
Other			

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	(   %)

subtotal \_\_\_\_\_

Taxes (state, local, payroll, pension, etc.)	(   %)
---	--------

PRODUCTION TOTAL

\_\_\_\_\_

APPENDIX G  
Budget Report  
"Scarecrow and Mrs. King"



REPORT NO JGL612.R1		JGL612.R1		PAGE 1551	
RUN DATE 10/03/83		CO. 1100		PAGE 1551	
CYCLE DATE 10/01/83		PRD 425116		PAGE 1	
WARNER BROS. INC.					
GENERAL LEDGER PRODUCTION COST					
PROD---TITLE---DESC		CURRENT WEEK	CURRENT MONTH	CURRENT QUARTER	CURRENT YTD
					TOTAL TO DATE
SCARLETT & MRS KING/ 425116		*	*	*	15,025.77
TRAVEL & LIVING COSTS		***	***	***	15,025.77
PRIME DETAIL TOTAL		1501			
TOTAL ABOVE THE LINE					
UNIT PRODN. MGR.		2001			15,025.77
1ST ASST. DIR.		2002			2,616.77
2ND ASST. DIR.		2003			1,817.00
SCRIPT SUPERVISORS		2004			1,865.05
PRIME DETAIL TOTAL		2101			811.07
EXTRAS & STAND-INS		2101		*	7,109.89
PRIME DETAIL TOTAL		2501		*	4,350.86
1ST COMPANY GRIP		2501		*	4,350.86
OTHER COMPANY GRIPS		2503		*	4,350.86
CRAFTSERVICEMEN		2508		*	1,629.85
PURCHASES		2516		*	1,171.20
RENTALS		2517		*	619.50
PRIME DETAIL TOTAL		2801		*	64.99
PROPERTY MASTER		2801		*	467.00
OTHER PROPERTY LABOR		2802		*	3,952.54
PURCHASES		2816		*	756.28
PICTURE VEHICLES		2841		*	623.60
OTHER COSTS		2885		*	60.00
PRIME DETAIL TOTAL		2901		*	26.00
OPERATING LABOR		2901		*	2,059.45
PRIME DETAIL TOTAL		3001		*	1,076.25
MAKE-UP ARTISTS		3101		*	1,162.72
HAIRDRESSERS		3102		*	1,178.73
PRIME DETAIL TOTAL		3203		*	1,310.20
Gaffer		3203		*	2,488.93
BEST BOY		3204		*	1,796.80
PURCHASES		3216		*	2,170.70
EQUIP. RENTALS		3217		*	64.77
PRIME DETAIL TOTAL		3301		*	266.84
1ST CAMERAMEN		3301		*	4,259.11
OPERATORS		3302		*	3,000.00
ASSISTANTS		3303		*	1,192.67
EQUIP. RENTALS		3317		*	2,209.87
PRIME DETAIL TOTAL		3401		*	6,488.24
RECORDING CREW		3401		*	12,890.78
PRIME DETAIL TOTAL		3501		*	2,164.42
DRIVERS EQUIPMENT		3501		*	2,000.00
LOCATION EQUIPMENT		3542		*	60.00
GASOL (TOLLS, RD&FERRY)		3543		*	15,667.90
REPAIRS & MAINTENANCE		3544		*	1,021.37
OTHER COSTS		3545		*	35.20
PRIME DETAIL TOTAL		3585		*	35.20
FARES-AIR-SHIP-R.R.		3601	12.50	*	18,979.97
FEE'S-PERMIT'S-SITE RENT		3602	12.50	*	14,429.00
					124.69

REPORT NO	JGL612.R1	WARNER BROS. INC.	JGL612.R1	PAGE	1552
RUN DATE	10/03/83	GENERAL LEDGER PRODUCTION COST	CO. 1100	PAGE	1552
CYCLE DATE	10/01/83	CURRENT MONTH	PROD 425116	PAGE	2
PROD---TITLE---DESC GLPROD ACCT	CURRENT WEEK	CURRENT MONTH	CURRENT QUARTER	CURRENT YTD	TOTAL TO DATE
SCARECROW & MRS KING/ 425116					
HOELS & MOTELS 3603				4,124.00	4,124.00
SURVEY COSTS 3604				3,065.41	3,065.41
SETTING & FERRING COSTS 3605				9,622.74	9,622.74
SET AND RED SER SUPPL 3606				4,764.90	4,764.90
SET EQUIP RETN & SUPPL 3607				188.97	188.97
TELEPHONE & TELEGRAPH 3608				177.00	177.00
MAJESTY PHOTOS 3609				607.48	607.48
STUDIO EMPLOYEES 3610				283.65	283.65
MISC LOCAL EMPLOYEES 3622				1,430.00	1,430.00
OTHER COSTS 3634				406.84	406.84
PRIME DETAIL TOTAL 3655	*	*	*	220.04	220.04
NEG FILM 3702				39,444.72	39,444.72
NEGATIVE DEVELOP 3704				2,239.00	2,239.00
PRINT ONE LIFE DAILIES 3705				1,071.00	1,071.00
PRIME DETAIL TOTAL 4399	*	*	*	944.00	944.00
FR BEN & P/R TAXES	*	*	*	4,234.00	4,234.00
PRIME DETAIL TOTAL	*	*	*	11,568.53	11,568.53
TELEPHONE & TELEGRAPH PRODUCTION 6801	12.50	12.50	12.50	115,792.17	115,792.17
OFFICE SUPPLIES 6812	*	*	*	31.02	31.02
PRIME DETAIL TOTAL	*	*	*	55.93	55.93
OTHER	**	**	**	55.93	55.93
TOTAL BELOW THE LINE	12.50	12.50	12.50	115,848.10	115,848.10
TOTAL DIRECT COST	12.50	12.50	12.50	130,873.87	130,873.87
PRODUCTION TOTAL	12.50	12.50	12.50	130,873.87	130,873.87

APPENDIX H  
Breakdown Board

SET		DAY NITE SHEET	
SEQ. _____ SC. NO. _____		DAYS _____ PAGES _____ STAGE _____ LOCATION _____	
SYNOPSIS		MUSIC—SOUND	
SPECIAL EFFECTS	VEHICLES—ANIMALS	PROPS	
CAST	BITS	EXTRAS	

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 heretofore 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 by negotiable check issued by said company, said check to be addressed to me at my last reported address and deposited in the United States mail within the time periods provided 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 heretofore done, and all poses, acts, plays and appearances heretofore made by me for you and in and to all of the results and proceeds of my services heretofore rendered for you, as well as in and to the right to use my name, likeness and photographs, either still or moving for commercial and advertising purposes. I further give and grant to the said company the right to reproduce in any manner whatsoever any recordings heretofore 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 retake of all or any of the scenes in which I participate, or if 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 compensations 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-SEG Agreement.

#### GENERAL EXTRA:

The general extra rate shall be applicable for the performance of ordinary business including normal action, gestures and facial expressions portraying the functions of the extra players assignment. Ordinary business does not include work requiring additional compensation as hereinafter provided.

#### SPECIAL ABILITY EXTRA:

The special ability rate shall be paid to extras who possess special ability and who are specifically called or assigned to perform work requiring such special ability. Special ability shall include but is not necessarily limited to the following areas of special skill:

Choreographed dancing (including square dancing), swimming, skating, riding horses, driving horses, handling livestock, non-professional singing (excluding atmospheric singing in groups of more than 16), mouthing to playback in groups of sixteen or less, professional or collegiate type athletic sports (water polo, polo, football, basketball, baseball), sports officiating, riding or handling camels or elephants, amputees, motorcycle driving, insert work and practical card dealing.

#### SILENT BIT:

Where an extra player is directed to and does satisfactorily renease or perform pantomime of such significance that it portrays a point essential to the staging of the scene involved, such performance shall constitute a "Silent Bit."

#### ADDITIONAL COMPENSATION

At the time an extra player performs any services which require additional compensation under the SEG Agreement, the basis for such additional compensation shall be written on the face of this voucher by a designated official of Producer in the presence of the extra player. If a dispute exists as to whether additional compensation is due the extra, the designated official of the Producer shall note the claim in the place provided below in the presence of the extra and both shall initial the claim.

ADDITIONAL COMPENSATION REQUIRED BY SEG CONTRACT AND CONSISTENT THEREWITH SHOULD BE NOTED ON FACE OF THIS VOUCHER AND FULLY EXPLAINED FOR PROCESSING AND PAYMENT.

COMPLETE FOLLOWING ON DISPUTED CLAIMS FOR ADDITIONAL COMPENSATION:

NATURE OR BASIS OF CLAIM AND AMOUNT CLAIMED	EXTRAS SIGNATURE	ASST. DIR. SIGNATURE	FOR OFFICE USE ONLY FINAL DISPOSITION

## CENTRAL CASTING CORPORATION

9200 SUNSET BLVD., LOS ANGELES, CA 90069 (213) 550-0166

FEATURES  
TELEVISION

COMMERCIALS  
A.F.T.R.A.

## EXTRA TALENT VOUCHER

LAST NAME		FIRST		SSN		ANY RECLASSIFICATION FROM BASIC RATE MUST BE FULLY EXPLAINED OR VOUCHER WILL NOT BE PROCESSED FOR PAYMENT.											
TIME OF CALL		WEATHER		DATE		DIRECTOR		EXPLAIN WORK AND ADJUSTMENTS. NOTE ADDITIONAL COMPENSATIONS									
PRODUCTION COMPANY																	
PRODUCT/SHOW																	
PRODUCTION NO. ORDER NO.																	
WARDROBE	WORK HOURS		MEAL PERIODS		MEAL PENALTIES		TYPE OF WORK		PAY CODE		HOURS		AMOUNT		BASIC RATE		
OUT	REPORTING TIME		FROM		AMOUNT		DAY				WORK		PAY		ADJUSTMENTS		
IN	SET DISMISSAL		TO				NIGHT										
HAIRGOODS							O/T								SUBGROSS		
OUT	TRAVEL TIME AFTER DISMISSAL		FROM		APPROVED FOR PAYMENT		TRAVEL								REIMBURSEMENTS		
IN			TO				WARD ROBE								GROSS		
PROPS							OTHER										
OUT	WARDROBE TIME AFTER DISMISSAL		FROM				OTHER										
IN			TO														
STREET		CITY		ZIP		THE UNDERSIGNED ACCEPTS EMPLOYMENT ON THE TERMS AND CONDITIONS SET FORTH ON THIS AND THE REVERSE SIDE HEREOF											
STREET CHANGE		CITY CHANGE		ZIP CHANGE		EMPLOYEE SIGN HERE											

4 WRITE IN ADDRESS CHANGE IF DIFFERENT THAN PRINTED ADDRESS

IOC FORM CCC 070

**NEWHART**

EPS NO. \_\_\_\_\_ DATE \_\_\_\_\_

NAME \_\_\_\_\_

**ARTIST DAILY TIME CARD**

THIS SIDE FOR PRODUCTION CALLS ONLY

DO NOT USE SPACE BELOW	STUDIO	USE THIS SPACE UPON FIRST ENTERING STUDIO PREMISES AND AGAIN ON LEAVING FOR THE DAY.		IN		
				OUT		
	MAKE-UP	CALL	PROD.	IN		
		DISMISS	APP'D.	OUT		
	WARD-ROBE	CALL	PROD.	IN		
		DISMISS	APP'D.	OUT		
	SET CALL	CALL: MADE UP AND READY ON SET		IN		
		FIRST MEAL PERIOD	1 HOUR ACTUAL TIME 1 HOUR	DISMISSED FROM SET		
				RETURNED TO SET		
		SECOND MEAL PERIOD	1 HOUR ACTUAL TIME 1 HOUR	DISMISSED FROM SET		
				RETURNED TO SET		
		THIRD MEAL PERIOD	1 HOUR ACTUAL TIME 1 HOUR	DISMISSED FROM SET		
				RETURNED TO SET		
		DISMISSED FROM SET			OUT	
		CERTIFIED CORRECT		LOCATION TRAVEL TIME	LV.	
		ARTIST'S SIGNATURE			ARR.	
APPROVED BY ASST. DIRECTOR		LV.				
		ARR.				
		LV.				
		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 13. 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 WRITERSADDRESS

\_\_\_\_\_  
\_\_\_\_\_

Title of Episode: \_\_\_\_\_ Production # \_\_\_\_\_  
(indicate 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 ☐ Additional time: \$ \_\_\_\_\_ per week ☐  
per day ☐ 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  
 (insert name)

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  
AFTRA AND SAG INFORMATION

(Standard AFTRA Engagement Contract, continued)

STANDARD AFTRA ENGAGEMENT CONTRACT FOR SINGLE  
TELEVISION BROADCAST AND FOR MULTIPLE TELEVISION  
BROADCASTS WITHIN ONE CALENDAR WEEK

Dated: 19\_\_\_\_

Between \_\_\_\_\_  
hereinafter call "Performer", and  
\_\_\_\_\_, hereinafter called "Producer."

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 her 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 wither 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 Producer 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 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) (1) (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

.....  
.....  
.....  
.....



## AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS

## PRIME TIME NEGOTIATIONS

## SUMMARY

ITEMS AGREED UPON AS OF SEPTEMBER 24, 1980

1. Term. Three year contract commencing July 1, 1980. Renewed thru 1985.

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:

	<u>(Expired)</u>	<u>First 18 mos.</u>	<u>Second 18 mos.</u>
A. Day Performers	(\$225.00)	\$258.75	\$ 297.56
B. Weekly Performers	(\$785.00)	902.75	1 038.16

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

	<u>(Expired)</u>	<u>First 18 mos.</u>	<u>Second 18 mos.</u>
$\frac{1}{2}$ hr. show	(\$1400)	\$1550	\$1600
1 hr. show	(\$1600)	1900	2200
$1\frac{1}{2}$ hr. show	(\$1800)	2100	2400
2 hr. show	(\$2000)	2300	2600
Over 2 hr. show	(\$2500)	2800	3000

- B. Network Non-Prime Time. Present contract provisions based on new minimums.

- C. Syndication. 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:

<u>Program Length</u>	<u>(Expired)</u>	<u>Salary Per Week or Per Episode</u>
$\frac{1}{2}$ hour	(\$ 5,000)	\$ 7,000.00
1 hour	(\$ 7,000)	10,000.00
Over 1 hour	(\$10,000)	12,500.00

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:

	<u>(Expired)</u>	<u>7/1/80-12/31/81</u>	<u>1/1/82-6/30/83</u>
Breakfast	(\$ 4.00)	\$ 7.00	\$ 8.00
Lunch	(\$ 7.00)	10.00	12.00
Dinner	(\$14.00)	20.00	22.00

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:

	<u>(Expired)</u>	<u>New</u>
Day Performers	(\$300)	\$400
3-Day Performers	(\$400)	500
Free-Lance Performers	(\$600)	700

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 words "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 Channukah; (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 14, 1983

<u>TELEVISION AND THEATRICAL</u>	<u>July 1, 1983 - December 31, 1984</u>	<u>January 1, 1985 - June 30, 1986</u>
Day Players:		
Actor	\$328	\$361
Stuntplayer	328	361
Airplane Pilot		
Studio	439	483
Location	572	629
Singers (Theatrical, on and off-camera)		
Solo & Duo	355	391
Groups 3 - 8	312	344
Groups 9+	272	299
Mouthing 1 - 16	261	287
Mouthing 17+	204	224
Sweetening, with/without overdubbing		+100% per day
Overdubbing only		+33 1/3%
Contractor 3 - 8		+50%
Contractor 9+		+100%
Singers (Television on-camera)		
Solo & Duo	355	391
Groups 3 - 8	312	344
Groups 9+	272	299
Mouthing 1 - 16	261	287
Mouthing 17+	204	224
Sweetening, with/without overdubbing		+100% per day
Overdubbing only		+33 1/3%
Contractor 3 - 8		+50%
Contractor 9+		+100%
Singers (Television off-camera)		
Solo & Duo	355	391
Groups 3 - 8	188	207
Groups 9+	163	179
Sweetening, with/without overdubbing		+100% per day
Overdubbing only		+33 1/3%
Contractor 3 - 8		+50%
Contractor 9+		+100%
Weekly Players:		
Actor	1,142	1,256
Stuntplayer	1,225	1,348
Airplane Pilot	1,225	1,348
Flying/taxiing daily adjustment	377	415
Singers		
Solo & Duo	1,142	1,256
Groups 3 - 8	1,047	1,152
Groups 9+	953	1,048
"Step Out"		
- up to 15 cumulative bars	+177/day	+195/day
- 16+ cumulative bars or over 1 hr	+355/day	+391/day

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
<u>TELEVISION ONLY</u>		
3-Day Players:		
Actor & Singer ( $\frac{1}{2}$ hour or 1 hour show)	832	915
Stuntplayer ( $\frac{1}{2}$ hour or 1 hour show)	899	989
Actor, Singer or Stuntplayer ( $1\frac{1}{2}$ hour or 2 hour show)	979	1,077
Sweetening, overdubbing, singer contractor, step out	(same as weekly above)	
Multiple Pictures (weekly):		
Actors		
$\frac{1}{2}$ hour and 1 hour shows	844	928
$1\frac{1}{2}$ hour show	993	1,093
2 hour show	1,172	1,289
Stuntplayers and Pilots		
$\frac{1}{2}$ hour and 1 hour shows	1,348	1,482
$1\frac{1}{2}$ hour show	1,496	1,646
2 hour show	1,660	1,826
Series:		
$\frac{1}{2}$ 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
$1\frac{1}{2}$ 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
$1\frac{1}{2}$ 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)

Actor & Singer, on or off camera	1,142	1,256
Additional days	328	361

## Singers - Off-camera

## Billboards and Signatures (3 - 13 episodes)

Solo & Duo	881	969
Groups 3 - 8	832	915
Groups 9+	767	843

## Additional days:

Solo & Duo	355	391
Groups 3 - 8	312	344
Groups 9+	272	299

## Signatures only ( 3 - 13 episodes)

Solo & Duo	767	843
Groups 3 - 8	604	664
Groups 9+	523	575

## Additional days:

Solo & Duo	355	391
Groups 3 - 8	312	344
Groups 9+	272	299

## Billboards and Signatures (1 episode, on and off-camera)

Actors	328	361
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## Singers

Solo & Duo	355	391
Groups 3 - 8	312	344
Groups 9+	272	299

**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 added 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 added 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 proceeds of the player's services rendered hereunder, as are provided with respect to "photoplays" in Schedule A of the Producer-Screen Actors Guild Codified Basic 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 proceeds 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 proceeds 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 proceeds 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 proceeds of the player's services, the player will be paid the Supplemental Market fees prescribed by the applicable provisions of the Television Agreement.

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 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

\_\_\_\_\_, a corporation,  
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 telecast 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 telecasting 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 \$785. 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 \_\_\_\_\_, on or about\*\*  
\_\_\_\_\_ 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, bridges, 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 added 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.

*Initial*

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 \_\_\_\_\_, a corporation, 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 telecast 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 telecasting 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 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 \_\_\_\_\_ on or about \*\* \_\_\_\_\_ and shall continue thereafter until the completion of the photography and recordation 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 added 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 \_\_\_\_\_

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.

*Initial*

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*

\_\_\_\_\_  
*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:

Judith Katz, The Business of Show Business, (New  
York: Harper and Row, 1981)

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, carpentry, 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.

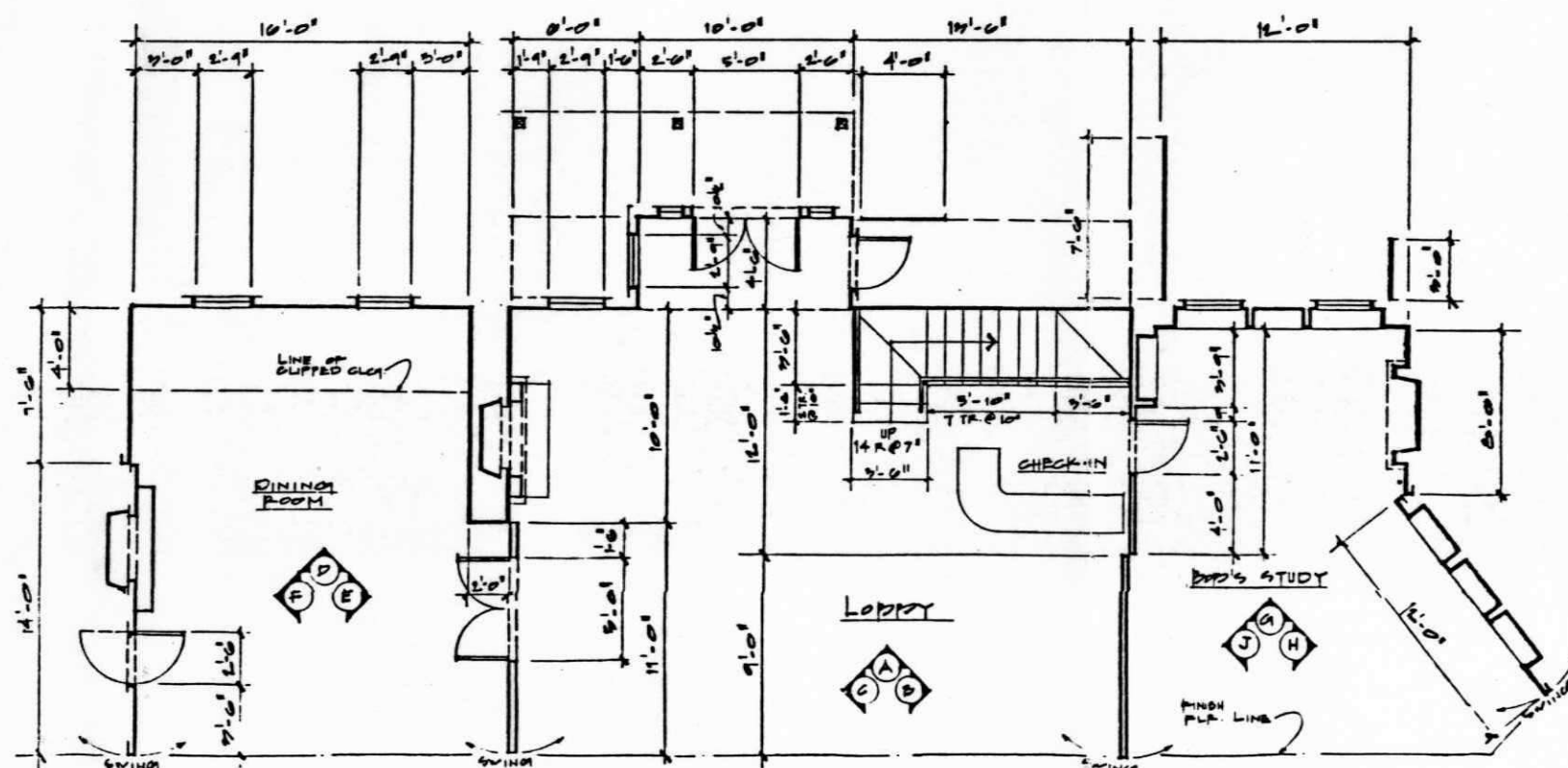
The union's primary strength lies in commercial and other nontheatrical film and tape production and the networks.



## APPENDIX N

### Set Plans

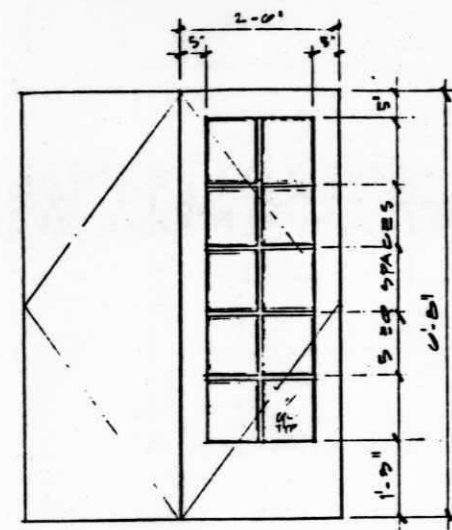
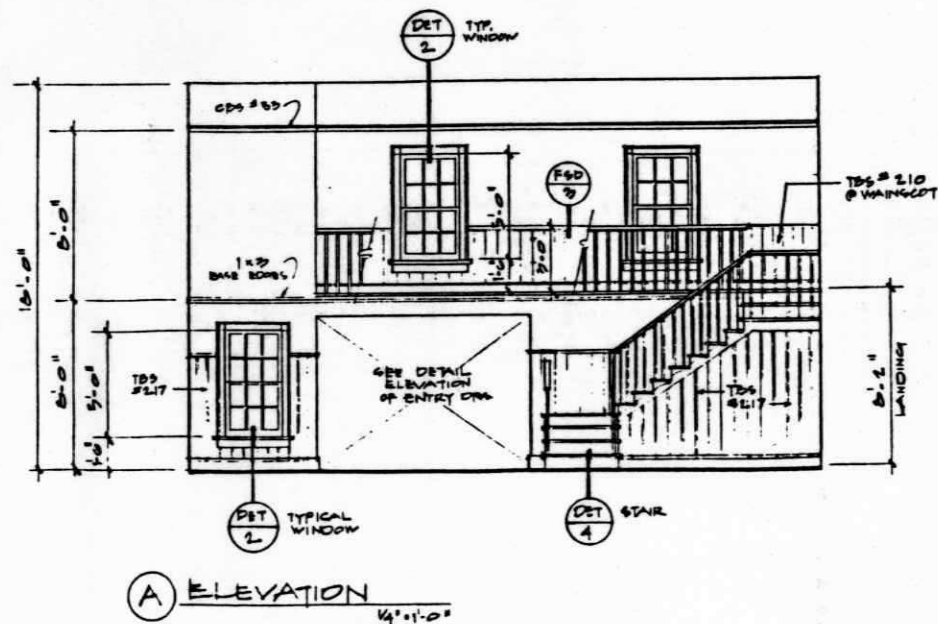
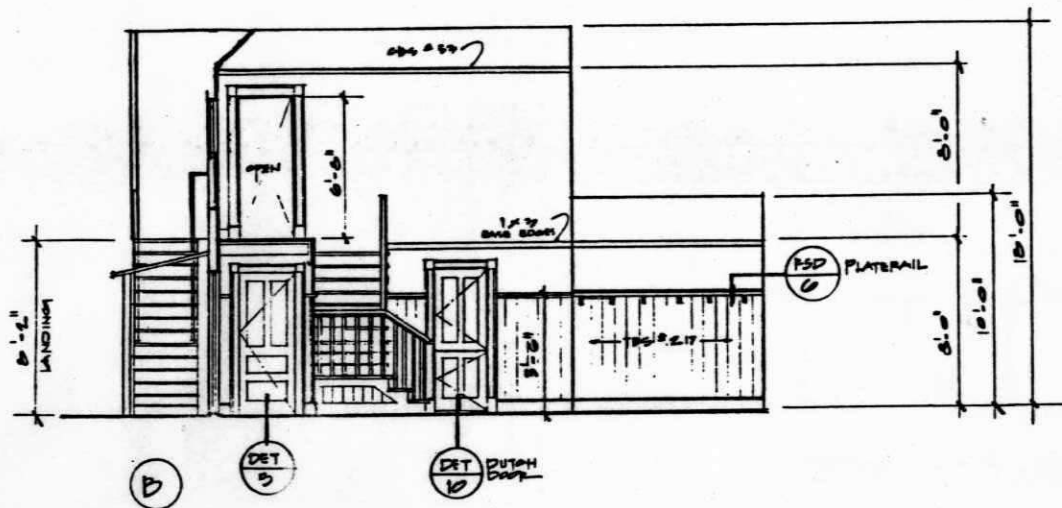
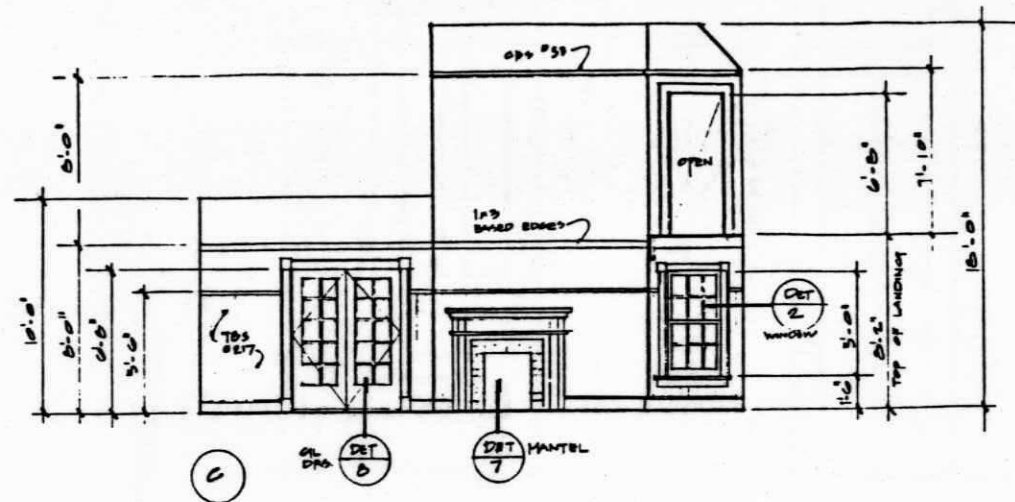
PLAN @ 2ND FLP. LANDING 1/4" = 1'-0"



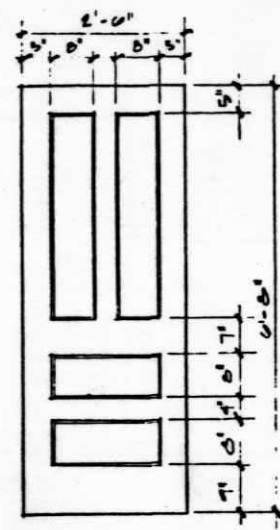
\* REVISED 8-10-02

SHEET # (1)

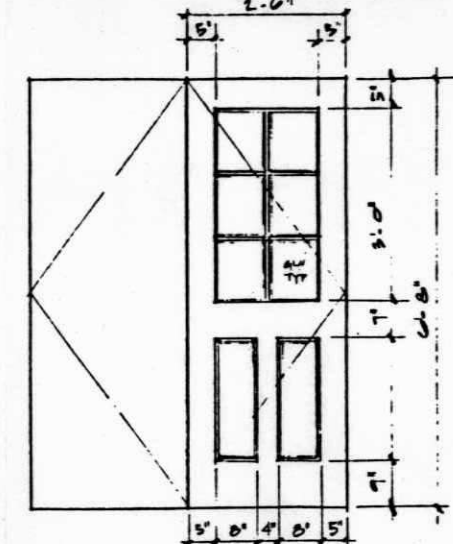
CBS STUDIO CENTER		
SERIES	'NEWHART'	STAGE 17
PROD. NO.	0211-5100-1022	SET NO.
PICT. TITLE		
SET TITLE	INT. INN	
UNIT ART DIR.	TOM GOETZ	DATE
DRAWN BY	WANKER	SCALE
		NOTED



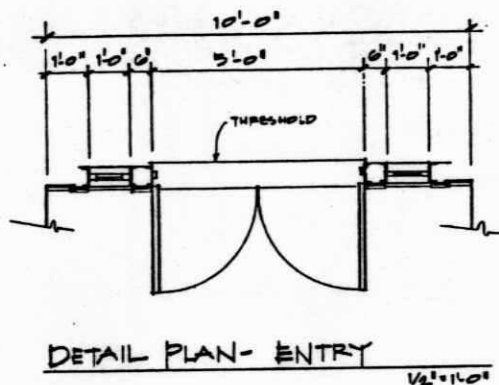
DETAIL - GL. DRS  
3/4" = 1'-0"



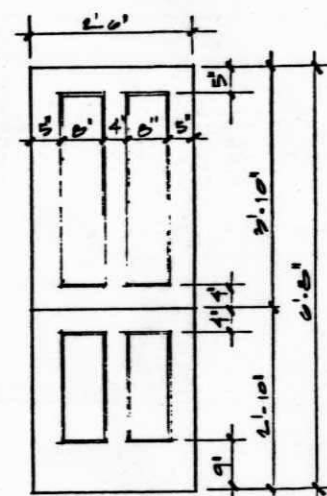
DETAIL - DP.  
3/4" = 1'-0"



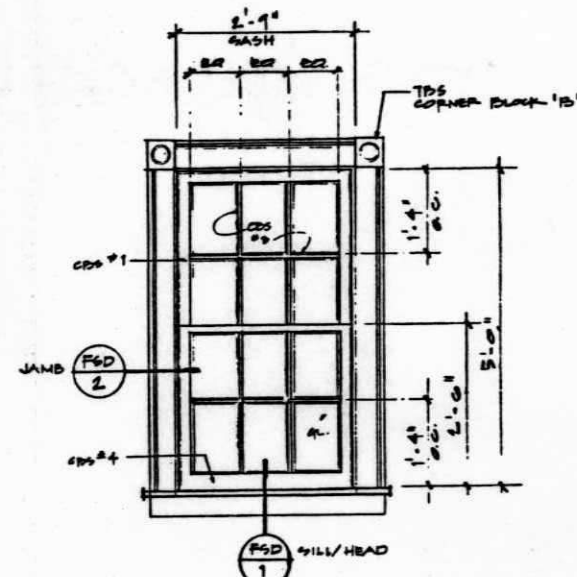
DETAIL - ENTRY DRS  
3/4" = 1'-0"



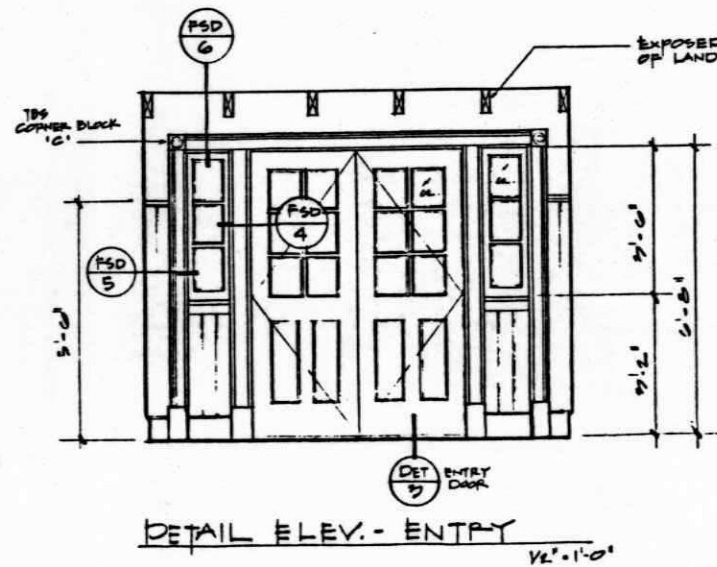
DETAIL PLAN - ENTRY  
1/2" = 1'-0"



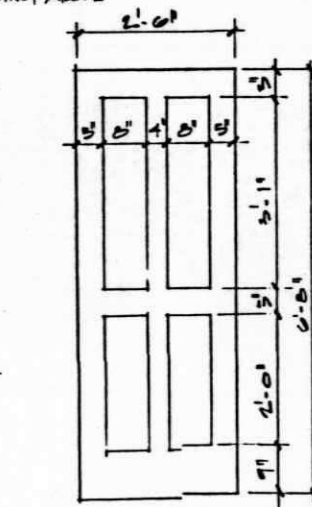
DETAIL - DUTCH DR.  
3/4" = 1'-0"



DETAIL - DDL HUNG WINDOW  
3/4" = 1'-0"



DETAIL ELEV. - ENTRY  
1/2" = 1'-0"

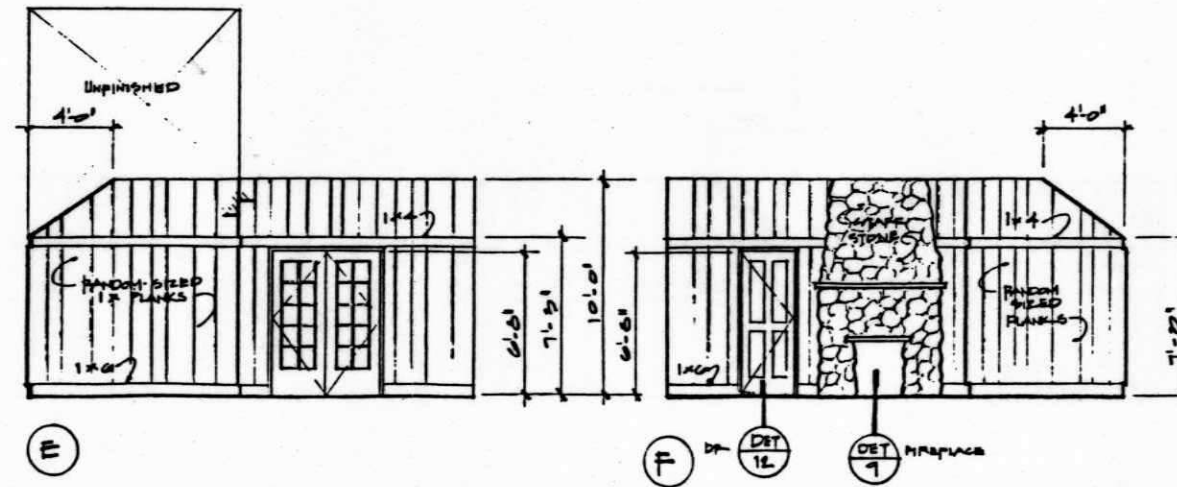
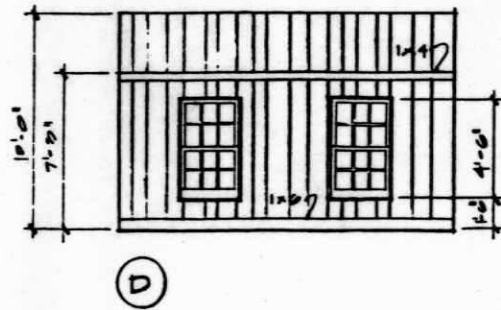
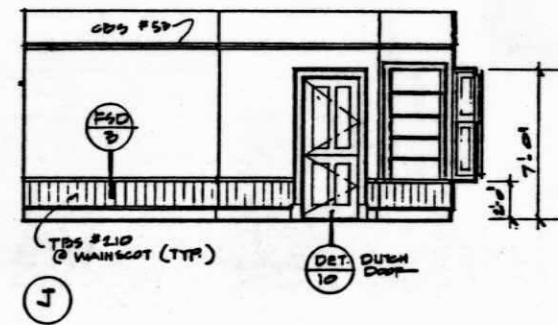
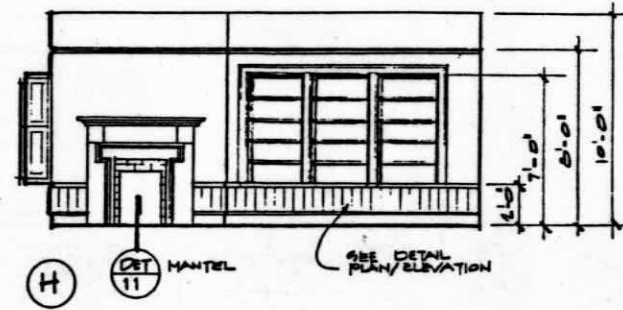
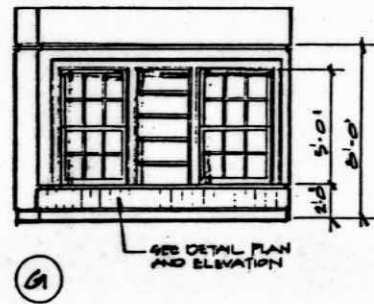


DETAIL - DP.  
3/4" = 1'-0"

\* REVISED 5-10-02

SHEET # 2

CB3 STUDIO CENTER			
SERIES 'NEWHART'	STAGE 17	DATE	
PROD. NO. 0711-5100 2022	SET NO	DATE	
PICT. TITLE	INT. INN	DATE	
SET TITLE	INT. INN	DATE	
UNIT ART DIR. JON GRETZ	DATE	DATE	
DRAWN BY WATKINS	SCALE NOTED	DATE	



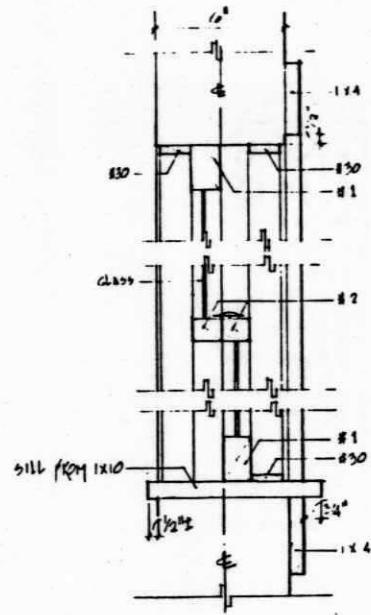
ELEVATIONS

1/4" = 1'-0"

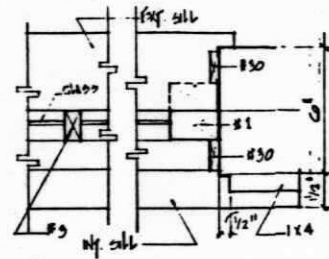
\* REVISED 7-10-02

SHEET # 3

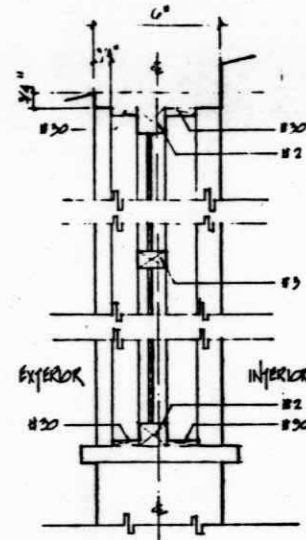
CBS STUDIO CENTER			
SERIES	NEWHART	STAGE	17
PROD. NO.	0911-5100-2022	SET NO.	
PIC. TITLE			
SET TITLE	INT. INN		
UNIT ART DIR.	TOM GOETZ	DATE	
DRAWN BY	WAPKE	SCALE	NOTED



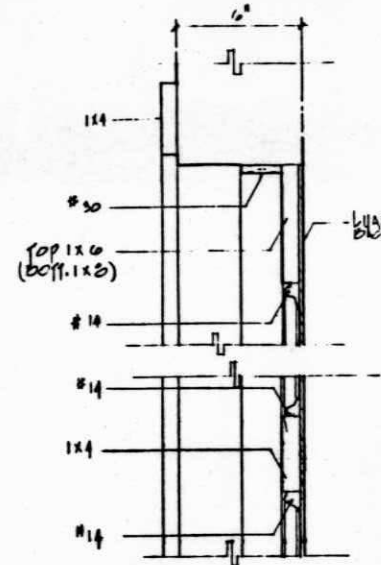
① TYP. HEAD, INT. & SILL  
3/4" = 1'-0"  
③ TYP. DR. WINDOW DET.



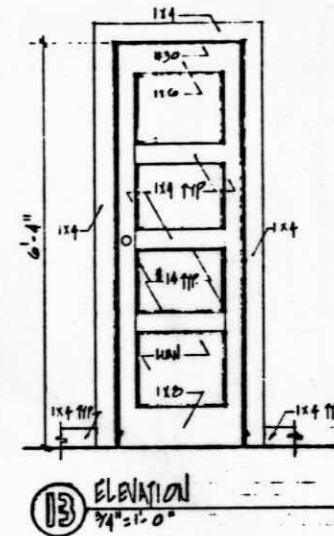
⑬ TYP. JAMB  
3/4" = 1'-0"



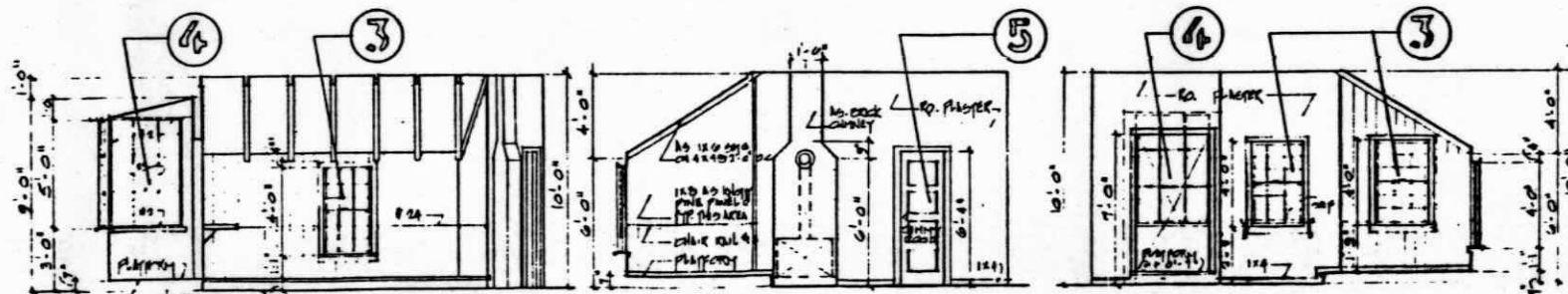
① HEAD & SILL - JAMB SIMILAR  
3/4" = 1'-0"  
④ TYP. STATIONARY WINDOW DET.



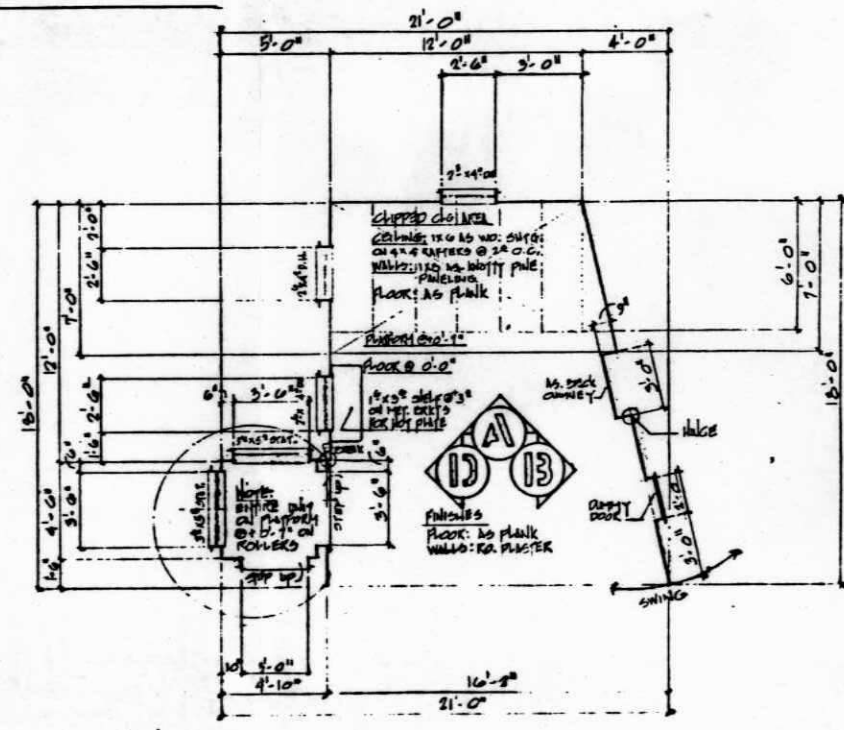
① HEAD (& RAIL) JAMB SIMILAR  
3/4" = 1'-0"  
⑤ TYP. DR. DET.



⑬ ELEVATION  
3/4" = 1'-0"



① ELEVATIONS  
3/4" = 1'-0"



① PLAN  
3/4" = 1'-0"

CBS STUDIO CENTER			
SERIES	NEWHART	STAGE	17
PROD. NO.	0317-2709-3101	BET. NO.	
PICT. TITLE	"NEW FACES OF 1951"		
BET. TITLE	GEORGE'S ROOM		
UNIT ART. DIR.	T. GOTTZ	DATE	9-21-53
DRAWN BY	C. JOHNSON	SCALE	

APPENDIX O  
Scene Breakdown Timing Sheet  
First and Second Draft



"NEWHART"  
 "New Faces of 1951"  
 #3107

FILM: 9/30/83  
 DIRECTOR: John Tracy

A.

1. OPEN DELAY	:01	:01				
2. MAIN TITLE						
3. COMMERCIAL #1	1:03					
4. ACT ONE - SCENE A (1) (Dick, Joanna, Kirk, Man, George, Stephanie)  INT. DINING ROOM Morning						
5. ACT ONE - SCENE B (11) (George, Nurse, Dick, Joanna, Woman)  INT. HOSPITAL ROOM The Following Day						
6. ACT ONE - SCENE C (20) (Dick, Joanna)  INT. GEORGE'S ROOM Later That Day						
7. COMMERCIAL #2	1:34					
8. SHARED I.D.	:05					
9. ACT TWO - SCENE D (28) (Dick, Joanna, Kirk Stephanie)  INT. LOBBY That Same Afternoon						
10. ACT TWO - SCENE E (35) (George, Doctor, Nurse)  INT. HOSPITAL ROOM Early the Following Evening						
11. ACT TWO - SCENE G (39) (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)						
12. COMMERCIAL #3	1:03					

"NEWHART"  
 "New Faces of 1951"  
 #3107

FILM: 9/30/83  
 DIRECTOR: John Tracy

B.

13.	IN-SHOW PROMO	:31				
14.	CREDITS					
15.	CTN. PROMO & NETWORK ID	:24				
16.	STATION BREAK	:34				

CBS Elements: 5:15  
 Program Content 24:45  
 30:00



"NEWHART"  
 "New Faces of 1951"  
 #3107

FILM: 9/30/83  
 DIRECTOR: JOHN TRACY

A.

1. OPEN DELAY	:01					
2. MAIN TITLE						
3. COMMERCIAL #1	1:03					
4. ACT ONE - SCENE A (1) (Dick, Joanna, Kirk, Stephanie, George, Man) INT. DINING ROOM Morning						
5. ACT ONE - SCENE B (11) (Dick, Joanna, George, Kirk) INT. DICK'S STUDY Later That Afternoon						
6. ACT ONE - SCENE C (20) (Joanna, Stephanie) INT. GEORGE'S ROOM A Few Moments Later						
7. COMMERCIAL #2	1:34					
8. SHARED I.D.	:05					
9. ACT TWO - SCENE D (26) (Dick, Joanna, Kirk, George, Stephanie) INT. DICK'S STUDY Two Days Later - Noon						
10. ACT TWO - SCENE E (32) (Joanna, George, Stephanie, Dick, Kirk, Eric Hall, Marv, Gene, Bill, Ron, Jimmy, Ralph, Lennie, Crazy Harry, Extras) INT. LOBBY The Next Night (Tuesday Night)						
11. TITLE ART CARD (V.O.)						
12. COMMERCIAL #3	1:03					
13. TAG - SCENE G (50) (Dick, Joanna, George, Kirk, Stephanie, Crazy Harry) INT. LOBBY Later That Night						

"NEWHART"  
 "New Faces of 1951"  
 #3107

FILM: 9/30/83  
 DIRECTOR: JOHN TRACY

B.

14. IN-SHOW PROMO	:32					
15. CREDITS	:30					
16. CTN. PROMO & NETWORK ID	:24					
17. STATION BREAK	:34					

CBS Elements 5:16  
 Program Content 24:44  
 30:00

APPENDIX P  
Pickups and Resets

"NEWHART"

"New Faces of 1951"

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.

"NEWHART"  
 "New Faces of 1951"  
 PICKUPS AND RESETS  
 Page 2

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.

"NEWHART"  
"New Faces of 1951"  
PICKUPS AND RESETS  
Page 3

TAG

Page 51

RESET

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#### 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

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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.