



Introduction

Students and faculty have collaborated in the making of three full-length feature films at Mizzou since 2004, the first two of which have screened at prominent film festivals around the world before going into theatrical and DVD distribution while the third -- the original FilmTech Experience film -- is in the final stages of post-production. (See Appendices I and II for information about past film activities.) Like those film activities, the Enhanced FilmTech Experience consisted of a core group of students in a supporting Film Studies class that was taught by the film's director. The principal objectives of the *enhanced* FilmTech activity were:

- 1. Bring together more faculty and students from different disciplines to collaborate on the substantial task of creating a feature-length film. In particular, have more faculty from different disciplines working actively with students during filming.**
- 2. Solicit more participation from companies and individuals from the community to provide specialized expertise or capabilities to enhance the student experience.**
- 3. Offer students greater artistic control (e.g., in the writing of the script) than was given in previous film production projects.**
- 4. Develop a post-production class to complement the pre-production and production course so that students are involved in the process through from beginning to end.**
- 5. Create a film that can better exploit our new *Fangoria* magazine and film distribution relationships.**

Circumstances forced some changes to the original plan for the project. Specifically, the individual slated to oversee the writing of a zombie-themed script with students during the fall semester was unable to do so because of the increased workload of his production company (producing political ads for the 2010 election in November). To compensate for this, we solicited and received a commitment from the managing editor of *Fangoria* magazine, Michael Gingold, to remotely work with students on the writing of a zombie script, but a film project he was involved in ran over schedule and in late October he had to drop out (he was very apologetic and reiterated his commitment of support during the distribution phase of the final film).

After the November election we hoped that the director could still work with students to complete the zombie script he proposed or a different script involving vampire women and roller derby which would feature MU English professor and roller derby dame, Devoney Looser. Unfortunately, new business opportunities required him to drop from the project completely. After contacting several local filmmakers we hired Andy Neizert to helm the project and proceed with the roller derby option. He and producer Joel Shettlesworth were given a campus office and began pre-production in early December. Despite the schedule and personnel changes we remained committed to the original objectives.

As will be discussed below in greater detail, all of the goals were largely achieved. Similar to our previous film projects, students were uniformly enthusiastic about how much they learned by working on set. Unlike the previous films, however, there were a few mixed assessments regarding some aspects of this production. These issues will be discussed in detail in the last section.

One thing is certain: unique and fun experiences were had by all!



Goal 1: Bring together more faculty and students from different disciplines to collaborate on the substantial task of creating a feature-length film.

The pre-production and filming class offered through Film Studies had 28 students from 15 different degree programs. These students were heavily involved in all aspects of pre-production and filming (described later in more detail). A larger number of students outside of the class participated in other capacities, some extensively, but we do not have a complete breakdown by major for them. Examples of the latter include students who worked on set as production assistants, in acting roles, or – in the case of four Journalism students – as production photographers.

Previous films had significant interdisciplinary faculty participation during pre-production and post-production but relatively little on set during production. By contrast, this film had six faculty from six different departments in the cast of the film. Although it isn't clear that this significantly enhanced the experience of students working on set, it will guarantee that the final product will show a high level of active participation by faculty in the project. Specifically, when it is screened as part of a big event at Jesse Hall the attendees will see students and faculty on screen in a fun, campy film; and it is hoped that this will reduce inhibitions students may have in seeking faculty collaboration on other projects.

Two former students from the class of the 2009 FilmTech Experience project, who are now working professionals in the film industry, returned to serve as mentors for the 2011 Enhanced FilmTech Experience. These were Dan Wyssman (Director of Photography) and Robb McCleary (Key Grip). It was a unique experience for this year's class to work with individuals who were in their same position only two years ago and are now working in the industry with numerous film credits already under their belts. (See Appendix II for examples of other students from past films who credit their experiences for their current success in Hollywood and elsewhere.)

Goal 2: Solicit participation from companies and individuals from the community to provide specialized expertise or capabilities to enhance the student experience.

In our original proposal we planned to primarily make use of people from local production companies and the local theatre community. In the end we were able to do much more than that. Specifically, we obtained the participation of local make-up and effects artist, Amber Atkisson, who has experience on both A-list Hollywood and low-budget independent films; Thom Baker from Baker Films for sound; Karen Stix from the community theatre for specialized props and set dressing; a local martial arts school for fight coordination; competitive motorcycle racer (and prominent local theatre actor), Kurt Mirtsching, for motorcycle stunt coordination; and the Columbia-based COMO Derby Dames to support and perform in the roller derby sequences in the film.

Although not explicitly stated, another important benefit of promoting community participation is to establish professional ties that will enhance future collaborations. For example, bringing together local professionals from different disciplines who were not previously familiar with each other enhances the ability of Columbia-based

production companies to leverage local expertise and resources to bid on projects that might otherwise have gone to companies in larger cities, possibly outside the state. The collaboration also promotes Columbia-based businesses, such as the fledgling COMO roller derby league, to promote their growth.

Goal 3: Offer students greater artistic control (e.g., in the writing of the script) than was given in previous film production projects.

Changes to the originally proposed schedule had the biggest impact on this goal. Efforts were made to recruit students to be involved in the writing of the script, but in the end only three from English and Film Studies participated. Their contributions were very limited in part because of the highly compressed timeline and in part because screenwriting is not an activity conducive to collaboration. More time and mentoring could have helped somewhat in this regard, but simply being involved in the process was probably a valuable experience for the students involved.

Goal 4: Develop a post-production class to complement the pre-production and production course so that students can see the process through from beginning to end.

A unique feature of the *Enhanced* FilmTech Experience proposal was its three component activities: script development in the fall semester; pre-production and filming in the spring semester; and post-production in the following fall semester. While the former did not proceed as planned, the latter will be supported by a new Fall 2011 course, *Film Editing and Post-Production*, which is cross-listed under Film Studies and IT. The director of the film will be the instructor for the course, which will be taught in the IT Lab in the computer science department and will leverage the post-production expertise of other IT instructors who teach related courses.

This new class filled to capacity after it was announced, and several students from the production class are enrolled and will thus see the film all the way from the beginning to completion. Although this is the first time a course of this kind has been offered, we are optimistic about it based on another IT course, *Digital Effects for Film and Television*, which worked on visual effects this semester (Sp11) for the previous FilmTech film, *Aztec Revenge*. Students in that class were each given a set of visual effects tasks from that film to execute as their final projects for the class. In other words, they were given the opportunity to apply what they had learned to a real film for which they would receive a film credit for their resume. The results were 100% positive with final effects indistinguishable in quality from what would be expected from a professional visual effects company.

Goal 5: Create a film that can better exploit our new Fangoria magazine and film distribution relationships.

We have received interest and encouragement from the founding editor (and now head of film distribution) of *Fangoria* magazine, Tony Timpone, and managing editor, Michael Gingold, based on the quality and success of our previous films. The appealing genre elements of the new film, i.e., roller derby & vampire women, are well-suited to the Fangoria target audience, and it is hoped that the film will be selected for screening at the Fangoria Film Festival. In terms of market potential the script, acting, and production values are all possible limiting factors, but the novel and somewhat campy nature of the film -- with actual faculty (e.g., Prof. Looser) playing themselves -- will hopefully prove interesting to prospective audiences and at the same time engender some indulgence of any rough edges that may result from our production limitations.

Having students in the class involved in the publicity and marketing of the film is one of the most significant enhancements of this project over its predecessors. Students have created and promoted a Facebook page for the film, posted information and pictures to sites that might appeal to the film's target audience, and one of the students in the class even created a teaser trailer from raw clips from some of the days of filming. The goal is to attract a large fan base that will be eager to see the film when it is completed in 2012. The choice of which distribution company to go with, or whether to market the film independently, will be made in consultation with students from the class who remain active with the project (e.g., maintaining the Facebook page) during the next year.



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The fourth feature film produced by the University of Missouri's Film

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Our wonderful camera PA, Robbie Shepherd, tries to slate all of the cameras in one of the scenes where we had seven total cameras shooting the scene. He wasn't made aware of all of the locations.



Student Activities During Filming

All students in the class learned what is involved in the process of making a film, the terminology of the discipline, and the departments comprising a film production (e.g., grip and electric, camera, props, make-up, wardrobe, etc.) and their responsibilities. Students were given hands-on experience with all the technology (Canon 5D 1080p cameras, steadicam, dolly, lights, audio, software) to be used in the production with mentoring from the returning former students – now industry professionals – from the original FilmTech activity. Although all students learned about the different departments, they eventually chose one department for their principal on-set activities during filming. Though they were assigned to a single department, all students gained on-set experience in the other departments at some point during filming.



During pre-production students worked with the instructor/director to do a breakdown of the script to identify all production needs (e.g., props, set construction, etc.) and to begin the process of identifying department heads. In some cases students were uniquely qualified based on past experience to head certain departments while in other cases multiple students took joint responsibility for a department, which deviated from standard industry practice but made sense within the context of the class and the overall educational objectives of the project.

Principal photography began during the week of spring break and continued during the following two weeks. Activities were coordinated through a mix of social media, e.g., Facebook and Twitter, and email. (Appendix III shows an example of a daily call sheet.) There were five filming days per week with each day consisting of 12 hours of work. Students were required to be on set a certain number of hours as part of the class requirement, and

some students chose to work the entire 12 hours on some days or shorter shifts on more days depending on what best fit their schedule and other commitments.



Like the previous films, this project provided a full range of production experiences. These included lighting for exterior fight and chase sequences at night, complex interior setups for roller derby bouts involving dolly and head-mounted cameras, and highly artistic setups to exploit lavish interiors, e.g., at Ravenswood mansion. In the process students learned about the logistics of managing locations and adapting to unforeseen challenges, e.g., rain, generator failure, and the loss of access to a location due to roaming cattle.



After principal photography ended, students were given two weeks off before a final 3-day shoot on the last weekend of May. This last shoot was organized and undertaken entirely by the class and involved scenes of significant complexity. Afterwards the film officially wrapped and students could feel completely confident that they had acquired the knowledge and experience to successfully undertake future film projects.



Budget Expenditures

Below is a breakdown of expenditures under the grant.

Total Salary & Benefits	\$12,337.50	<i>(This includes salary to former students who returned as mentors)</i>
Telephone linechange	\$121.35	<i>(This is for phone service for the production office on campus)</i>
Equipment rental	\$3,063.50	<i>(This also includes some purchases, e.g., helmet cams for action shots)</i>
Hair/Makeup	\$2,444.20	<i>(This also includes costs for special prosthetics, fangs, and wigs)</i>
Wardrobe	\$746.10	
Supplies/Expendables	\$4,459.24	<i>(This includes food on set, props, set dressing, and gels for lights)</i>
Location Fees	\$790.00	<i>(This includes costs to reserve the fairgrounds for roller derby scenes)</i>
Fuel	\$584.27	<i>(This is for generators and vehicles)</i>
Reproduction Costs	\$32.00	
Travel	\$350.00	
Total Expenditures	\$24,928.16	

Technology Payoffs

The various film projects (see Appendix I) have resulted in the evaluation and purchase of a wide range of technologies that are retained by the University for student use. Examples include HD cameras, lights & stands, sound recording equipment, monitors, and much more. This gear is available for check-out by any students on campus for uses that go well beyond filmmaking. For example, students in the Information Technology (IT) degree program are routinely hired across campus to produce documentary and promotional videos to highlight academic and research successes, and this equipment can be checked out at no charge to the campus sponsor. And of course many students make use of the equipment for their own projects, e.g., for the Fresh Films and Silver Screen short film competitions.

In addition to the film production class, the film projects also directly impact a variety of IT courses which use material from the films for projects in editing and visual effects. The new post-production course developed under the Enhanced FilmTech activity will give students experience with hardware and software for editing, visual effects, sound design, and color correction on a large-scale project: completing a full-length film as part of a team. The value of working on a large collaborative effort – as opposed to small individual projects – cannot be over-emphasized.

By far the biggest payoff from the Enhanced FilmTech activity is the knowledgebase that students (and faculty) associated with the project can now provide to their peers to help initiate or support future activities. 70% of the production class will be returning next year with experience and skills that greatly exceed what would otherwise exist. Much of this knowledge is surprisingly subtle, such as knowing how best to apply familiar social media tools to help in the organization and management of large projects, and will hopefully spread invisibly among students to become common knowledge. We believe that this activity has sown seeds that will grow and thrive long after it has ended.

Conclusions

Student assessments following all of the previous film projects were overwhelmingly enthusiastic with many describing the experience as their best and most fulfilling at Mizzou (one even described it as “life changing”). Students were similarly enthusiastic about the Enhanced FilmTech Experience, but unlike with the previous films a few (at least four) expressed reservations about particular aspects of the production such as the amount of time they were required to spend on set, issues with the management of the class, and the concept and genre (roller derby) of the script. This is surprising given that the current project should have been less susceptible to such criticisms than any of the previous films. Specifically, the previous projects were more complex in every respect (i.e., demanded more time on set), had similarly niche genre elements (masked-Mexican wrestling), and had less pre-production time than this film.

One possible explanation, though highly speculative, relates to the framing of the project. Unlike the case for the previous films, the instructor/director for this activity expressed to the class and other participants that he personally was not enthusiastic about the concept of the script and would have preferred to do something different and less complex, preferably a short film. It is possible that those opinions colored the perceptions of a few students about the project. On the other hand, he clearly made every effort to make the best possible film despite his personal reservations, which is exactly the kind of professionalism that students should recognize and strive to emulate when they enter the real world.

Another possible explanation for the mixed assessments is that freshman and sophomores comprised over a third of the class, and many had prior experience with the Fresh Films and Silver Screen short film activities at Mizzou. Some students may have found it difficult to adapt to the constraints of making a feature film as members of a large team, as opposed to working with a couple of close friends and controlling all aspects of a weekend shoot. If so, the experience was probably most valuable for them because professionals in the film industry typically must take jobs in highly specialized roles and work with others on films that are not necessarily to their tastes.

There were some valuable lessons learned from the Enhanced FilmTech Experience. The first is that the plan to include the writing of the script as part of the activity was clearly flawed because any problems in that first step

can undermine the entire project. The second is the great value of bringing back former students who are now established professionals to serve as mentors for current students. The third lesson learned is that future productions should schedule filming to occur after the semester has ended. This will allow more students to participate by not precluding those who do not want to risk impacting their other classes by committing to a large number of hours on set late in the semester. (A compressed filming schedule could be arranged to minimize conflicts with other summer internship and job opportunities.) More lessons are likely to be learned from the new post-production class and when efforts to distribute and market the film go into full swing.

In summary, there is no doubt that everyone involved had a great experience they will never forget. Even the few students who expressed reservations about particular aspects of the project regarded the experience as overwhelmingly positive on the whole. And for faculty and students outside the class the Enhanced FilmTech Experience represented an opportunity to be involved in the collaborative process of filmmaking in a fun and enriching environment.



Finally, everyone who participated in the project will have the opportunity to share in the experience of seeing the product of their efforts when the final film is completed and available for screening in early 2012. This and the previous films will be lasting products of continuing interest to Mizzou alums and prospective students alike.



APPENDIX I – Past Mizzou Feature Film Projects

The first Mizzou film project was *Mil Mascaras vs. the Aztec Mummy*. Shooting of this film spanned three semesters and involved over 60 students. It starred Mexican film icon, Mil Mascaras, along with veteran Hollywood actors Willard Pugh (*The Color Purple*, directed by Steven Spielberg; *Air Force One*, starring Harrison Ford; and *Robocop II*), Richard Lynch (*Scarecrow*, Cannes festival-winner with Gene Hackman and Al Pacino), and PJ Soles (*Halloween*; *Carrie*; *Stripes*). Much of the principal cast and most of the supporting cast was comprised of faculty and students.

Production of this film was overseen by the College of Engineering, and some of the major set pieces were constructed in college lab spaces. Below shows construction of the interior of an Aztec pyramid/tomb in Laferre Hall and the result from the camera view:



The art director was Mizzou student Mike Sullivan (BA Art; MSc Computer Science), and the sculptures on the walls were made by Prof. James Calvin of the Art Department. Below shows the lighting setup for a laboratory scene created in an actual engineering lab (also in Laferre Hall) and the result on camera:



Below shows the lighting setup and a rehearsal shot from a scene filmed in Jesse Hall:



The third shoot of this film overlapped with production of the second Mizzou film, *Academy of Doom*, which was funded by the College of Engineering and was the first to include collaboration with the new Film Studies program. Below (left) shows a student in the production class learning to use the Sony CineAlta, which at the time was the state-of-the-art HD camera used by George Lucas for the third Star Wars prequel. Below (right) shows students with the CineAlta on a dolly with pneumatic control in a set constructed in another engineering lab space in Laferre Hall:



All students in the production class were given hands-on experience with camera, sound, lighting, and other film-related technology. Most of the students in the class also worked with footage in a subsequent Information Technology (IT) course where they learned the basics of editing and after-effects. Below shows students working with footage from the film in the first IT course (Audio Video I):



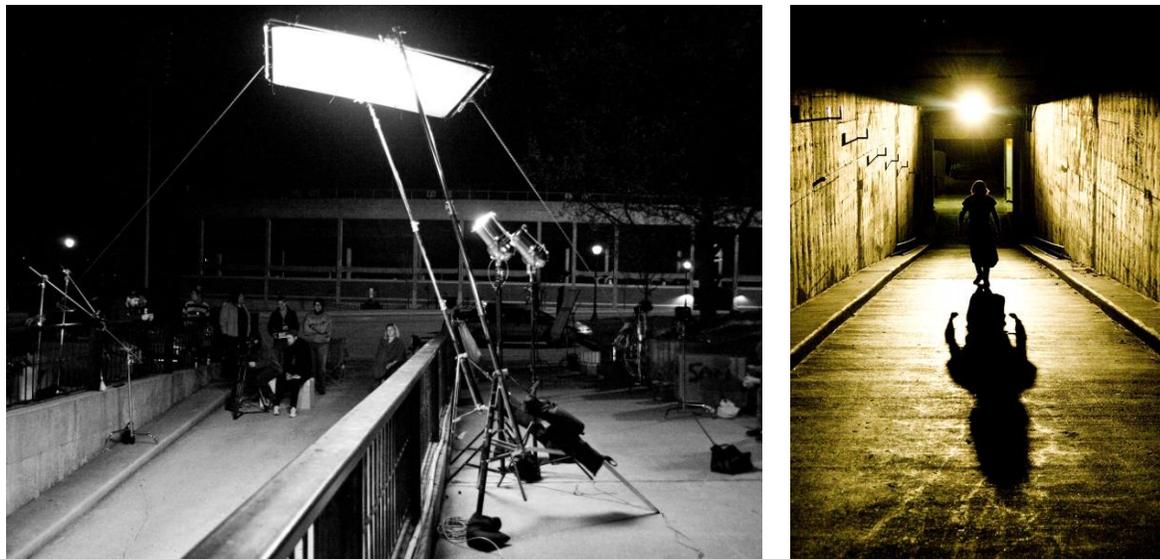
Below left shows students setting up lights and audio for a scene involving a group of women (who were also students) firing flamethrowers. Below right shows the results from the camera view:



Each of the films has included pyrotechnic effects (e.g., actor on fire; explosions; flamethrowers), choreographed fights and stunts; car and motorcycle stunts; and elaborate lighting setups in a wide spectrum of locations including the state capitol building, the state prison, Ravenswood, and Capen Park. Below left shows an actor in a fire stunt from the first film and below right shows a car explosion from the third film, *Aztec Revenge* (the first FilmTech Experience film):



Exterior locations on campus required students to implement sophisticated lighting plans for night shoots. Below shows a setup outside of Hearnese (left), and the result on camera (right), for *Aztec Revenge*:



Mil Mascaras vs. the Aztec Mummy and *Academy of Doom* were completed simultaneously in 2007 and began their runs on the international film festival circuit with a double-feature screening in Rio de Janeiro (this was one of four festivals that accepted both films). Screenings at festivals in St. Louis, Kansas City, and special screenings on campus proved to be fun reunions for the cast and crew. The *Aztec Mummy* film eventually received a limited theatrical release in the US and is now out on DVD. *Academy of Doom* is scheduled to come out on DVD this summer.



The positive reviews from critics for *Mil Mascaras vs. the Aztec Mummy* were also satisfying for everyone involved:

"Amazing movie entertainment... rivals any super hero film made in the mainstream."

- Bill Gibron (PopMatters)

"If you are a Luchador aficionado, the mere mention of a title like MIL MASCARAS VS. THE AZTEC MUMMY would have you salivating." Rating: 3.5 / 4

- John Porter (FANGORIA)

"Deliriously, knowingly, hilarious, deliberately entertaining." Rating: 'A' - MJ Simpson

"Thank God for Mil Mascaras!" - Richard Harland Smith (Turner Classic Movies / MovieMorlocks)

Below are pictures posted on the internet by fans attending one of the US screenings of *Mil Mascaras vs. the Aztec Mummy* during its theatrical run in the US:



In 2010 *Mil Mascaras vs. the Aztec Mummy* received a special invited screening at the Fantasia Film Festival in Montreal, Canada. One week later it had its farewell festival screening with *Academy of Doom* at a special double-feature event at the Roxie in San Francisco:



Like their predecessors, it appears that *Aztec Revenge* and *Vampyras* will be completed at the same time, likely in early 2012. It is expected that they will go on to achieve comparable or better success.

Appendix II – Press and Quotes

Groundwork for the feature film activities at Mizzou was established in 2000 in the College of Engineering based on the idea that technology and engineering expertise, combined with the wide range of multidisciplinary talent available on campus, could be applied to create films capable of competing effectively against high-budget competition from Hollywood. The hope was that the process would provide an exciting and valuable experience for students and ultimately achieve a sufficient level of national and international recognition to justify making it a regular activity. A major first success came from an article in *MovieMaker* magazine, which is the highest circulation international film magazine in the world:

Previously, only graduate programs like the USC's Institute for Creative Technologies and Carnegie-Mellon's Entertainment Technology Center trained engineering skills required to pursue careers in Hollywood "magic factories".

But now, in addition to Missouri's new IT program, Georgia Tech and Purdue University are offering multidisciplinary undergraduate degrees geared toward the tech-savvy student.

The biggest difference between the media engineering programs at other schools and the one at the University of Missouri is, of course, Uhlmann's unbelievably ambitious on-campus movie production.

- *MovieMaker Magazine* (2005)

The success of this activity prompted students to request a formal film degree program at Mizzou. In 2005 a minor in Film Studies was established, and in 2006 the first dedicated film production-related class was taught (by IT instructor and filmmaker, Chip Gubera) to support the making of *Academy of Doom*, the second Mizzou film starring Mil Mascaras. One of the students in that first class, Doc Crotzer, worked on the final shoot of *Mil Mascaras vs. the Aztec Mummy* and throughout the filming of *Academy of Doom* as part of the class. Subsequently he moved to Los Angeles and was able to obtain coveted positions working with A-list filmmakers before becoming editor for the blockbuster hit television series, *Glee*.



Doc Crotzer (MU class of 2006)

“One of the great things about the film program at Mizzou was that it gave me hands-on experience. There are lots of great books about filmmaking, and you read them and you get excited about it, but it's all hypotheticals. Until you actually get your hands dirty in it, you don't really fully experience what it's like to make a movie. And getting to do that while I was still a student, and feel that collaboration with other people and the excitement of creating something together, really planted a seed in me that has been there ever since, and I don't think it will ever go away.

When I was a student at Mizzou I took a film production class. Most of the time was spent on set nights and weekends shooting *Academy of Doom*. And I think for myself and most of my classmates, if not all of them, it was our first real exposure to a professional film set. It's great on weekends with your friends to go out and shoot short films, and you certainly grow as a filmmaker doing that, but it's also important to have the exposure and the immersion into a professional filmmaking environment to see all the different parts that go into making a movie.

I think it was really eye-opening for me because I realized what a collaborative art filmmaking truly is. And subsequently after that experience I started to look at all the different jobs people have and I said okay, well, editing is a component of this that really interests me, and I think this is the part of filmmaking that I'd like to try and get into after I graduate.”

- Doc Crotzer (2011)

Another student who participated in the 2006 production was Jolene Kay, who was pursuing a Theatre degree with aspirations of becoming a professional actress. Unfortunately, breaking into Hollywood has odds comparable to winning the lottery, and the catch-22 is that experience and credits are necessary to get jobs. With that in mind she attended an open casting call for *Academy of Doom* and scored a principal role.

Although it was not in the same league as a major Hollywood film, *Academy of Doom* was a feature film that played at prominent international festivals, and her experience and lead credit paved the way for her to land high-paying jobs in Hollywood as an actress in high-profile commercials (e.g., for Coca-Cola, below left) and the occasional A-list Hollywood film (e.g., *Star Trek*, below right):



"I had my first real exposure to acting on film in *Academy of Doom*. It was nice to be educated as far as what "back to one" means, just how long you should wait after action is called before you start doing your thing - and it was really fun learning to use a flamethrower!

I always do remember that it started at MU, and it started on *Academy of Doom*, and I've always been very grateful for the journey."

- Jolene Kay (2011)

Other students with experience on one of the feature film projects have gone directly from Mizzou to successful careers in production-related fields without having to move to Los Angeles, with many staying in the Midwest while others freelance wherever good opportunities arise. An example of the latter is Robb McCleary, who was a graduating Film Studies student on the first FilmTech film and returned as a mentor for the current film. After the first FilmTech activity he obtained jobs on over a dozen productions around the country ranging from feature films with stars such as Wes Chatham and Kelly McGillis to National Geographic documentaries for television.

It is hoped that the feature film activity can become a permanent biannual event so that it can be promoted to attract prospective students and further enhance Mizzou's reputation for innovative interdisciplinary academic experiences.

Appendix III – Example Call Sheet

The following two pages are an example of a daily call sheet for the film. This example is for Day 2 of the filming of *Vampyras* as part of the Enhanced FilmTech Experience. As part of her job, the 2nd Assistant Director (and student in the class), a student member, prepared and emailed the call sheet to all cast and crew scheduled for the following day's work.

The call sheet provides all information necessary for every member of the cast and crew to know when, where, and what they are expected to do. In the attached example we see that the crew call is for 2pm at Neff Hall (which is also referred to as Base Camp A for that day) with the start of filming scheduled to begin at 3pm. Forecasted weather conditions are given with an recommendation that the crew dress for cold temperatures and possible rain.

The first column below gives the scene number. In the first row, for example, we see that scene 14 will be shot. The second column of the first row gives the location description "Classroom" with action description "Devoney and Reynold talk". The third column specifies the cast for the scene. In this case "1, 9, BG" refers to actor 1, who is Devoney Looser; actor 9, which is Michael Porter; and "BG" refers to background extras, who in this case are students in the classroom. The penultimate column gives the number of script pages to be shot, given in 8ths of pages (e.g., the first scene has 1 and 3/8 pages).

14	CLASSROOM <i>Devoney and Reynold talk</i>	1, 9, BG	D-3	1 3/8	BASE CAMP A UNLOAD TRUCK IN CIRCLE DRIVE NEXT TO Neff Hall Off South of Elm Street, Between 6th and 9th streets Columbia, MO 65211
13	OUTSIDE CLASSROOM <i>See Devoney teaching</i>	1, BG	D-3	1/8	

The below grid shows the actors for the day. The first column gives the actor number (e.g., "1" for Devoney Looser), the second gives the actor's name, and the third gives the character's name. In this film the actors Devoney and Roger are playing themselves. The fifth column gives the time the actor should arrive on set, the following column gives there scheduled time for hair, make-up, and/or wardrobe.

1	Devoney Looser	Devoney	W	2:00pm	2:20pm	3:00pm	Report to set for blocking
4	Roger Cook	Roger	W	5:15pm	5:30pm	6:00pm	Report to hair and makeup
9	Michael Porter	Reynold	W	2:00pm	2:40pm	3:00pm	Report to set for blocking
10	Ekaterina Albanese	Martha	SW	4:15pm	4:30pm	5:00pm	Report to hair and makeup

Although the 2nd AD compiled the daily call sheets, the information required inputs from all departments. For example, the head of wardrobe had to provide an estimate of the time required to prepare each character's costume/clothing for each scene. The same applied for hair and make-up, where in this film some of the special prosthetics required lengthy application time before filming. The Director of Photography similarly had to provide estimates of the time required for set preparation and lighting, which was substantial for certain complex sequences, and the time required to load/unload equipment upon departure/arrival at each location.

Based on the relative time-requirement information provided by the department heads, the 1st AD determined the absolute call times, e.g., the time at which the filming day would begin, which for Day 2 was 2pm. Much of this information would have been estimated during pre-production, but significant changes are always required based on the outcome of each day of filming. After the first week it was possible to revise time estimates more accurately and the overall process became increasingly more efficient.

The most important thing to glean from the example call sheet is the extent to which a project of this kind demands meticulous planning, organization, and responsibility from everyone involved.

Director: Andy Neitzert
 Executive Producers: Jeffrey Uhlmann
 Line Prod./UPM: Joel Shettlesworth
 University of Missouri
 226 Engineering Bldg West
 Columbia, MO, 65211
 Main Office # (308) 555-3456

General Crew Call

Tuesday, March 29, 2011
 Day: 2 of 15
 Shooting Call: 03:00pm
 Sunrise: 07:00 Sunset: 19:29
 Weather: H-40 L-33 W from E 13mph
 Humid: 74% Precip 60% chance
 Lunch: 10:00pm
 Lunch: 22:01 Schedule: White

2:00pm

Set Cell: (812) 350-8458

**** Company Notes ****

**BRING RAIN/SNOW GEAR!!
 DON'T GET SOAKED!**

Nearest Hospital:
 University Hospital
 One Hospital Drive,
 Columbia, Missouri 65212
 (573) 882-4141



SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	LOCATION NOTES
14	CLASSROOM <i>Devoney and Reynold talk</i>	1, 9, BG	D-3	1 3/8	BASE CAMP A UNLOAD TRUCK IN CIRCLE DRIVE NEXT TO Neff Hall
13	OUTSIDE CLASSROOM <i>See Devoney teaching</i>	1, BG	D-3	1/8	Off South of Elm Street, Between 6th and 9th streets Columbia, MO 65211

COMPANY MOVE

19	COFFEE HOUSE <i>Devoney and Martha talk</i>	1, 10	D-4	1 1/8	BASE CAMP B SKELETON CREW TO: Vida Coffee 812 Hitt Street Columbia, MO 65201
51	COFFEE HOUSE <i>Devoney, Roger and Reynold talk</i>	1, 4, 9	D-7	5/8	

COMPANY MOVE

10	MATH SCIENCES BLDG <i>Sophie locks her office</i>	12, 14	N-2	1/8	BASE CAMP C LOADING DOCK @ Jesse Hall South side of Jesse Hall, S. 9th Street
11	MATH SCIENCES BLDG <i>Yutte attacks Sophie</i>	12, 14	N-2	1	Swallow Hall 521 South 9th Street

TOTAL 4 3/8

#	CAST	CHARACTER	STATUS	ARRIVE	H/MU/W	ON SET	NOTES
1	Devoney Looser	Devoney	W	2:00pm	2:20pm	3:00pm	Report to set for blocking
4	Roger Cook	Roger	W	5:15pm	5:30pm	6:00pm	Report to hair and makeup
9	Michael Porter	Reynold	W	2:00pm	2:40pm	3:00pm	Report to set for blocking
10	Ekaterina Albanese	Martha	SW	4:15pm	4:30pm	5:00pm	Report to hair and makeup
12	Dethblok	Sophie	SW	8:15pm	8:30pm	9:00pm	Report to hair and makeup
14	Micah Haynes	Yutte	SW	7:45pm	8:00pm	9:00pm	Report to hair and makeup
#	Derby Teams		STATUS	ARRIVE	H/MU/W	ON SET	REPORT TO
	n/a						

#	STANDINS & BACKGROUND ATMOSPHERE	STATUS	ARRIVE	H/MU/W	ON SET	REPORT TO
	Devoney's class	SW	2:00pm	n/a	2:00pm	Base camp

DEPARTMENT NOTES

MU/H:	Blood Dark, glassy eyes Tears Vampire Look	PROPERTY:	Article about shootout Book
WRD:	Devoney days 3, 4, 7, Reynold days 3, 7 Martha day 4 Roger day 7 Sophie day 2 Yutte day 2	SET DRESSING:	Building name plate Office name plate
		VIS FX:	Yellow Eyes Fangs
		VEHICLES:	Sophie's Car

DAYS AHEAD

DAY 3 OF 15 - WEDNESDAY MARCH 30, 2011 - Approx. Call Time: 19:00

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	NOTES
3	ROLLER RINK LOCKER ROOM <i>Devoney, Roger and Jeff talk, Devoney changes</i>	1, 4, 13, 34	N-2	2	Rothwell Club Locker Room University of Missouri Rec Center Corner of Rollins and Hitt St. Columbia, MO 65211
26	LOCKER ROOM <i>Devoney pep talks team</i>	1	N-4	3/8	
28	LOCKER ROOM <i>Acadames talk during halftime</i>	1	N-4	4/8	
30	LOCKER ROOM <i>Acadames regroup</i>	1	N-4	2/8	
48	ROLLER RINK <i>Devoney sees Martha</i>	1, 10	N-6	2/8	
	ROLLER RINK	24	D-6	1/8	
42	<i>Someone sabotages skate</i>				

DAY 4 OF 15 - THURSDAY MARCH 31, 2011 - Approx. Call Time: 16:00

SC.#	SET DESCRIPTION	CAST/BG	D/N	PGS	NOTES
40	ROLLER RINK <i>Martha gers turned away</i>	3, 10	D-6	5/8	Trowbridge Livestock Center Ashland Rd. Between S. College and Stadium Blvd. Columbia, MO 65211
44	ROLLER RINK <i>Roger checks with Marty</i>	3, 4	D-6	6/8	
46	ROLLER RINK <i>Doomed player leaves on gurney</i>	1, 3	D-6	6/8	
57	ROLLER RINK <i>Chase begins</i>	1, 2, 5A, 5B, 6, 7	N-7	1/8	
59	ROLLER RINK <i>Marty calls for backup</i>	3	N-7	2/8	
61	ROLLER RINK <i>Marty jumps in a campus police car</i>	3, 15	N-7	1/8	
24	ROLLER RINK <i>Luctor passes off envelope to a Lifer</i>	2, 16	N-4	1/8	
60A	CITY STREETS <i>Acadame crashes into a bush</i>		N	2/8	
60B	CITY STREETS <i>Acadame/Vampyra car flip/fight</i>		N-7	2/8	
60	CITY STREETS <i>Luctor/Devoney chase/fight continues</i>	1, 2	N-7	2/8	
64	CITY STREETS <i>Luctor evade Devoney, CHASE</i>	1, 2	N-7	1/8	
69A	CITY STREETS <i>Luctor fends off devoney</i>	1, 2	N-7	1/8	

1st A.D.

Anthony (Ace) Cabral
 (417) 827-4736

2nd A.D.

Emily Anderson
 (812) 350-8458

Production Coord.

Joel Shettlesworth
 (573)808-3595



Tuesday March 29, 2011

Day 2 of 15

PRODUCTION		CALL	CAMERA	CALL	
Director	Andy Neitzert	2:00pm	Dir. Of Photography	Dan Wyssmann	2:00pm
Producer	Joel Shettlesworth	o/c	1st AC	Logan Lemmon	2:00pm
1st Assistant Director	Ace Cabral	2:00pm	B Camera	Kelsey Rightnowar	n/a
2nd AD	Emily Anderson	01:00pm	C Camera	TBD	n/a
2nd 2nd AD	Ben Poland	01:00pm	D Camera	TBD	n/a
Key PA	Kyle Dworski	01:00pm	Camera PA	Robbie Shepherd	2:00pm
	Patrick Coyne	01:00pm	Camera PA	Britton Snyder	2:00pm
	Libby Pratt	01:00pm	Camera PA	Caleb Powell	2:00pm
	Mike Jezusko	01:00pm	Camera PA	Lauren Delaney	2:00pm
CONTINUITY			Camera PA	Julie Kaprelian	2:00pm
Script Supervisor	Destinee Day	2:00pm	Still Photographer	Ben Zack	2:00pm
Script Supervisor	James Hamilton	2:00pm	HAIR		CALL
Script Supervisor	Alec Tegels	2:00pm	Hair Dept. Head	Amber Atkisson	1:30pm
ART DEPT.		CALL	MAKE UP		CALL
Production Designer	Ben Templeton	5:30 PM	MU Dept. Head	Amber Atkisson	1:30pm
			MU Assistant	Victoria House	1:30pm
Property			COSTUMES		CALL
Property Master	Karen Stix	2:00pm	Wardrobe Supervisor	Jolene Metzen	1:30pm
Property Assistant	Kayla Kabbaz	2:00pm	Wardrobe Assistant	Kayla Kabbaz	1:30pm
Property Assistant	Josh Rudolph	2:00pm			
DERBY REPS		CALL	CRAFT SERVICE		CALL
Coach	Shane Darby	n/a	Craft Service/Medi	Sara Neitzert	2:00pm
Addy Wrangler	Mike Jezusko	n/a	Trainee	Brian Austin	2:00pm
SOUND		CALL	Trainee	Victoria Wright	2:00pm
Sound Mixer	Tom Baker	2:00pm	CATERING		CALL
ELECTRIC			Breakfast	Ready @ 13:30	
Gaffer	Jim Wayer	2:00pm			
Best Boy	Brenden Smith	2:00pm			
	Daniel Diaz	2:00pm	Lunches	Ready @ 19:30	
	Matt Brinkman	2:00pm			
	Joe McNary	2:00pm			
GRIP - CHANNEL 5		CALL	TRANSPORTATION		CALL
Key Grip	Robb McCleary	2:00pm	Grip Truck	Robb McCleary	
Best Boy	Ted Zimmerman	2:00pm	Streamline	n/a	
	DJ Shewmaker	2:00pm	Crafty	Brian Austin	
	John Barrett	2:00pm	Van	Ace	

Parking in lots/garages around campus

Base A: Neff Hall CIRCLE DRIVE

Base B: Vida Coffee (Baptist Student Center)

Base C: Loading dock, Jesse Hall

Contact:

Production	Joel Shettlesworth	(573)808-3595
1st AD	Ace Cabral	(417) 827-4736
2nd AD	Student member	number removed
Electric	Jim Wayer	(636)219-3643
Grip	Robb McCleary Dan	(573)619-4952
Camera	Wyssmann Amber	(816) 806-4454
MU/Hair	Atkisson Karen Stix	(805)407-0782
Props	Sara Neitzert	(573) 289-4444
Craft Services		(714) 390-1337

FUN THINGS

If you watch any Star Wars film backwards, when Yoda speaks, he sounds like a normal being.

If you watch Superman backwards, it is about a guy who flies around, putting people into precarious situations, then hiding.