Rough Draft: A Film by Caitlin Clements

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Rough Draft

A thesis submitted in partial fulfillment of the requirement for the degree of Bachelor of Arts in Literary and Cultural Studies Film Track from The College of William and Mary

by

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Accepted for

(Honors)

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Williamsburg, VA
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Rough Draft:
a Caitlin Clements film

Production Notes
and Shooting Script
"One of the great things about being a director as a life choice is that it can never be mastered. Every story is its own kind of expedition, with its own set of challenges."

-Ron Howard
Screenwriting Independent Study Proposal (submitted September 1, 2009)

Scriptwriting: Theory and Practice

The independent study course which I hope to participate in this semester would involve writing a twenty to thirty-page screenplay that would eventually be produced into a short film. This film would be made as an Honors Project using the funding for a self-designed project, which is provided as a facet of the Murray Scholar Program. The Independent Study would be advised by Professor Sharon Zuber, who is also my academic advisor for my Film Studies major.

I hope to undertake this screenwriting independent study for a variety of reasons. First of all, there is not currently a screenwriting course being offered this semester. Given the nature of the film project I am hoping to produce, it is crucial that I begin the screenwriting process this semester, so that I can then have a complete idea of what my film is going to entail so that I can undertake pre-production planning efforts in the Spring semester, and be ready to start production during the Summer of 2010.

Another advantage to creating this screenplay through an independent study course, as opposed to the course which is officially offered by William and Mary, is that I will have more flexibility to tailor this screenplay to my specific needs in terms of actually creating my film. In the official screenwriting course, students are encouraged to write longer, feature-length screenplays that can be much more elaborate without having to take into account the budgetary and logistical concerns which must be
considered when working towards actually making the screenplay into a film once it is written. Working independently with Professor Zuber will help me to create a screenplay which is actually feasible to produce with the budget and resources I will have available to me.

This independent study course will include a sampling of readings on the topic of screenwriting to help me in the writing process. The two core texts to be studied will be Syd Field’s *Screenplay: The Foundations of Screenwriting* and *Alternative Scriptwriting: Writing Beyond the Rules*, by Ken Dancyger and Jeff Rush. These two texts were recommended by Professor Zuber as being two complementary works which will give two perspectives on the writing process- Field’s text being the “industry standard,” and the text by Darcy and Rush being the exception to those rules and conventions- a text which claims to “inspire the student writer to test and explore their creativity.” Excerpts will also be included from Thomas Pope’s *Good Scripts, Bad Scripts* and *Screenplay: Writing the Picture* by Robin U. Russin and William Missouri Downs.

Staying in constant communication with Professor Zuber about the progress of this project will be especially convenient this semester because I am serving as a Production Assistant for the Video Production class she is currently teaching, and we will be seeing each other multiple times per week in that capacity. We will also set up a specific meeting time on Monday afternoons to discuss the project on a weekly basis.
The writing process will begin with a concept that will be proposed to Professor Zuber by the first week in September. This concept will be followed by a more developed treatment of the script, and a rough draft to be completed after Fall Break. The remainder of the semester will be spent revising the script, making it suitable for production, and working on other exercises such as character sketches to further enhance the depth of the script.

BIBLIOGRAPHY


The Screenwriting Process
Following Syd Field's "Hero's Journey"

Ordinary World
- Writing in her room, writer's block, seeks inspiration in her local bookstore

Call to Adventure
- Finds the long lost script

Refusal of the Call
- Maybe at first she goes back and still tries to work on what she was doing before
- Doesn't initially see the potential in what she's found

Meeting with the Mentor
- Return to the bookstore, seeking out the old shop owner, meets the new employee instead...
- the young man

Crossing the First Threshold
- Finds the first article that mentions the script had been missing, it sets her off on her
- search for more information

Tests, Allies, Enemies
- Slows work on her script for a time to start doing lots of research about this mystery
- writer, starts to get really friendly with the young guy

Approach
- Meets the grandmother who is bringing books to the shop, she seems to leave upset

Supreme Ordeal
- She learns the truth about who the guy's family is, decides to keep it a secret

Reward
- Has finished her own script, has the chance to get it produced by the father

The Road Back
- Struggle with the guy when he learns the truth, Is missing from the bookstore
- For the first time in a while she is on her own again

Resurrection
- Comes to the realization that she needs to do something with the previously lost script and
- not just think about herself and getting her own work produced

Return With Elixir
- Ends up getting the grandfather's old script produced somehow
- She still has many chances for her own
Rough Draft in 3-Act Structure

Act One – Set Up

- See the girl's apartment, she is restless, clearly has writer's block
- See her at computer, clock ticking, she's getting nothing done, see her fidgeting, stalling, making tea?
- Finally decides to go down to bookstore
- She chats with old owner - clearly knows him well, some sort of cinema-related banter?
  - Some sort of chat about what's playing at the old movie house
- Browses the store and the cinema section, finds old suitcase, opens it up
  - Maybe the suitcase has initials on it
- Owner tells her it's full of items that just came in from an estate sale or something similar
  - He hasn't sorted through it yet, but she can feel free to take a look

Plot Point One She opens it up and finds the script casually asks the owner if the name rings a bell - he's distracted and says no.

Act Two - Conflict

- Just then the guy walks into the store asking for a job
- The old man is busy and just tells the girl to take the whole case with her since he is interviewing the guy
- See her back in her apartment exploring the case
  - Perhaps there are other items in it that tell her a little about the man
  - She looks up articles on Imdb, not much info, implies he was a one-hit wonder, fell from spotlight
- She starts imagining the story herself? Starts to write it before even returning to store
  - Something short about a couple on a train trip...
  - Has a mental image based on an online photo of him
  - Brief flashback scene/her imagination
  - Perhaps she sees herself in the female role with the young writer?

Initiates her dream-like romantic fantasy

- Returns to store – looking for info in the movie books and old Variety magazines, etc.
- This is the first time she meets the “new guy” – he helps her in search, oblivious of name
  - Maybe the old man is out for a while, doesn’t care that she has the valuable script
    - Could be sick, on vacation
    - Perhaps the Old Man had put out a Help Wanted sign specifically to be able to leave for a while
    - Has talked over a special “deal” with the young man, knows he is planning to take over the store
    - The girl eventually finds out and feels betrayed at first that she didn't know
    - He seems like an interloper in her special space
- Find an article that mentions the lost script, the couple splitting

(How does the man come off? Mean or tragic? Did they simply divorce, or did he die shortly after, take his own life, become apathetic, start drinking? Something along those lines. Easier for girl to bring him back to life in her story if we as an audience sort of like him, or at least feel sorry for him?)
Boy and girl bond over info search. See them at other research places, at an old movie together, etc. Gradually it evolves from research into pure enjoyment of spending time together
  o Maybe he teases her for not working very hard on her script
  o She keeps saying it's coming along, meanwhile we see her in private constructing this elaborate story of the screenwriter
    • How does she make it interesting/upbeat
    • Is her script about the modern day recovery of the story
    • OR is she still using the content of the script for inspiration

- Set up the young man's family conflict- at one point his Dad is on the phone with the young man (calling from "LA" or "west coast")
  o Has to get off because he's dealing with pesky writers, but has enough time to tell the son that what he's doing is crazy
- Grandmother comes to visit- brings the manuscripts etc around the holidays?
  She's his closest family, only family on east coast
  o Mention something about the life in LA that got to her?
- Grandmother asks about girl's script- the grandmother sees the suitcase and/or hears the name mentioned. Perhaps the girl is using the suitcase in a decorative manner because it has become a bit of an inside joke/prized possession. The script is tucked away somewhere.
  o Has the girl even read the full script- or merely gotten engrossed in the story of the writer?
  o Grandmother is upset and leaves
- Later they are sorting through all the old items she brought
- Girl finds the real name through something that's tucked away in a book
  o Marriage license?
  o Doesn't tell the guy because she fears ruining their relationship, wants to keep status quo, knows that's why grandmother is so upset, so she fears family turmoil if she brings it up
- Perhaps now we get one of her mental pictures of the writer who had been her dashing young dream man turning into someone who's lost hope, dreams are all gone

Plot Point Two girl's script is almost done- the dad takes a look at it early because the son asks him to. Asks her where the idea came from and she tells about the script- wants to take a look- has no way of producing it without permission – boy upset about not knowing the truth all along- says he feels used

Act Three – Resolution

She ends her own script

Pushes for the original lost script to be made.

Somehow she sends in the unpublished one instead, says it is worth more of a look

The grandfather's film gets its debut after all of those years

Posthumous recognition

Retraction of snide articles about his lack of talent

Perhaps no one had believed him that he had a lost masterpiece

Girl and guy go together to one of the screenings
Detailed Plot Outline

Created October 2009

SCENE ONE – Girl’s Apartment

- Opening shots take us through the girl’s apartment
  - Collection of teacups somewhere
  - All very tidy, everything in its place
  - Her room has the board of classic movie icons
  - Bookshelves filled with books and dvds
  - Also see some sort of plaque commemorating a past film-related honor

- Hear fingers typing on keyboard before we see her
- Perhaps we end up seeing that she isn’t actually writing anything: is typing something useless or something recognizable
  - The clicking has made it seem like she was actually hard at work on something important

- See shots of her procrastinating
  - Making tea in the kitchen
  - Tidying up the apartment area
  - Going back to computer, sighs

- A friend/roommate comes in to see if she wants to go out – to a movie or something else
  - She says no, has to get the script finished
  - Roommate comments that’s she’s been at it for a while and must be making great progress
  - Girl makes a sarcastic reply, says “sure” but audience sees the laptop screen where she has either typed nothing, or has typed something useless
    - Lines from classic movies?
- She is back at her laptop for a moment, then sighs, grabs bag, hat/scarf/jacket?, keys and heads out the door
- Somehow emphasize the she is going to the bookstore that she lives above
  - Find an exterior that can make it apparent that she lives nearby?
SCENE TWO - BOOKSTORE

- Goes in the door, past some sort of sign with a quote about the transformative power of books/bookstores
  - Does the bookstore have some sort of cinema-related name?
  - How much is it emphasized that they have a good film collection
    - There is also a HELP WANTED sign in the door to the store
- She chats with old owner- clearly knows him well, some sort of cinema-related banter?
  - He talks about a film he saw recently? A classic on tv or at the local theater
  - Asks her some random cinema trivia?
  - Asks her how the script is coming, makes some comment the proves he knows that she normally only comes into the bookstore when she is stuck or procrastinating
  - This is the moment where we are told why she is trying to get the script finished – a contest
  - He mentions that it is -------- weeks away

- Girl browses the store and the cinema section
  - Man jokes that there probably isn’t anything new since last time she was in
  - “Except that…” points to the suitcase
    - Has initials on it
  - Tells her it was brought in from some estate sale, hasn’t sorted through it yet, she can feel free to take a look
  - Mostly just papers, etc.
    - Sees a name on one of the papers, asks owner if it rings a bell

- Just then the guy walks in, the owner seems to be expecting him, they shake hands and are going to go talk in a back room
  - Store owner is now preoccupied, tells the girl to take the case with her and browse through it, they can settle up later

SCENE THREE- Girl’s Apartment
- See her back in her apartment by herself, reopens the case – at a kitchen table
  o See her laptop left forgotten, clearly the screenplay is no longer the first thing on her mind
  o There is a monogrammed hanky on top, maybe some letters, other small personal items that would have been in this small travel case, clearly old
  o The last thing she notices is the script entitled -----------

- See her at her laptop looks up articles on Imdb, there is a page with his photo but not much other info.
  o The article implies he was a one-hit wonder, fell from spotlight
  o His filmography is very short
  o His bio mentions his divorce, doesn’t specify why
  o The title of the script is clearly not on the list

- As she is reading the bio, we start to see a flashback scene

**SCENE FOUR – Generic Location that can pass as L.A.**

- She starts imagining the story herself.
  o Has a mental image based on an online photo of him
  o Sees herself in period dress with the young writer
  o Some quick flash of a happy couple- see them
    - Flashbulbs going off, something that implies that they are in Hollywood’s elite for the time being

**SCENE THREE- Girl’s Apartment**

- Back in her apartment
- See she has been typing all of this as part of her screenplay
- Suddenly has several pages worth of work

**SCENE FOUR - Bookstore**

- See her looking for more information about what happened to the writer
- At a video store getting a copy of his one and only movie
  o Maybe this is too easy, it needs to be more obscure, looking it up on ebay or Netflix
- Returns to the store – looking for info in the movie books and old Variety magazines, etc.
- This is the first time she meets the “new guy” – he helps her in search
  o Says something to prove he has a knowledge of cinema, but when she is impressed and tried to pry more out of him he clams up on that topic
  o He reveals to her that the old man is out for a while, personal issues, he'll be looking after things for the time being
    ▪ Girl has known the owner’s wife had been sick
- Finds a Variety article that mentions the lost script which was supposed to have been the “next big thing” in Hollywood
  o Mentions the claim of having lost it on a train, seems to think he was lying, his second so-called masterpiece that he was taking to show studio executives never really existed

  (during the reading of this article some in the girl’s voice, maybe some in the guy’s voice as he helps her, we see a glimpse of the train, a lost suitcase, him making a phone call while looking distraught, having an argument with wife)

- If it follows the Hemingway story, was his wife coming to join him, how to describe that ALL extra copies, carbons etc, were in the one suitcase on the train?

- Boy and girl bond over info search. See them at other research places, at an old movie together, etc. Gradually it evolves from research into pure enjoyment of spending time together – see them in the store after hours, searching/talking etc.
  o Maybe he teases her for not working very hard on her script
  o She talks to her female friend/roommate about the budding relationship
- In one of their after hours nights in the bookstore she asks him what his story is; he is pretty vague (maybe he is on the phone to his dad when she walks in... overhears tail end of a heated conversation, something is said that hints that he is doing more than just working at the bookstore, but she doesn’t quite catch on)
  - Plays himself off as the kids who simply wanted to get out of the “nest” and do his own thing, has been on the east coast for a while, his family is still in LA
  - Finally admits to her that his dad is in the movie industry; seems a bit scornful
    - She pries a name out of him, recognizes it, jokes about some of the crummy summer blockbusters he made, a ridiculous sounding film title, something like that
    - Boy makes a comment that the value of a good story is lost on his father, he’s glad the girl has the “right idea...”

LATER—

- Later the guy calls her into the store, says he’s found something
  - Had to order in the magazine/newspaper
  - Wasn’t simply in the store, or else they would have found it earlier
- The is the point where she sees the article about the writer actually dying
  - Get quick flashes of a flashback scene
    - Room with low light, a bottle and a gun
- This is the moment when the old man and some sort of agent come in to talk business with him about the sale
- Old man is surprised she didn’t already know the truth since they had been spending so much time together
  - She feels hurt and leaves
  - Isn’t at the store for a while
  - Stuck writing as well
    - The mood matches grim time with the end of the writer’s life matches her period of feeling odd and awkward about the guy
    - Makes some jab that he is like his dad, ruthless, money-centric

- Finally they reunite because he informs her that his grandmother is coming and he would really like to meet her
  - They met on the street randomly?
  - She really had been missing him, and the way he tended to inspire her writing process, so she agrees to meet with them

- PLUS he wants to make it up to her by having his dad take a look at the script so far
- It isn’t finished, but he still wants him to see it, see if she is on the right track, can help her along somehow

- Grandmother comes to visit guy drives her there she brings a bunch of her old books, downsizing they are taking care of things in the shop
- He makes a comment that she is the only “east coast” family he’s got
  - Girl wants to know how that came to be
  - Mention something about the life in LA that got to her?
    - Something about “ever since she lost her husband”
  - Maybe it is around a holiday, which is why he came to visit
- They quickly get everything inside the store and then the girl asks them up to her apartment for tea

- Grandmother asks about girl’s script- the grandmother sees the suitcase and/or hears the name mentioned.
Perhaps the girl is using the suitcase in a decorative manner because it has become a bit of an inside joke/prized possession. The script is tucked away somewhere.

- Comments about how the final deadline is coming up
- Grandmother seems inexplicably upset and says she would like to go home
- Guy has to drive her, girl stays behind

- Is upset/confused about how things turned out- can’t focus on script
- Decides to go down to the store and go sort through some of the items
  - It’s after hours, but she has a key now?
  - Low lighting in the store
  - She’s sitting on a stool, low to the ground, surrounded by the piles the grandmother brought
  - Admires some of the books in particular
  - A couple have inscriptions from husband... “to my loving wife”

- At the same time we are seeing the boy in the car driving the grandmother home, small talk about what she thought of the girl, she doesn’t give a straight answer to him

- Also see the father in his office starting to read over the script, he catches on, turns the pages more quickly, then picks up his phone to dial

- Son picks up the cell phone, dad asks “Where’d you say your girlfriend got the idea for this script???”

- Back to bookstore, the girl finds another book- a marriage license falls out, features the grandmother’s maiden name (which also happens to be the guy’s last name currently) as well as the name of the screenwriter she has been researching for all this time...

- HOW DOES THE GUY CONFRONT THE GIRL?? Does he immediately drive back with the grandmother?
- Tell her she can’t go any further with a script about HIS family’s personal life

- Does she go home, and we just start to see how he is ignoring her

- She leaves her apartment without going into the bookstore

- See each other through window?

- He leaves the store for a while? Comes in and the old owner is back, says the guy left town for a while, not sure if the sale of the store is actually going to happen anymore.

- Perhaps the grandmother comes to see her, the guy won’t at first?

  - Grandmother goes over the “whole story”
  - OR do we hear it from the father to the son
    - See him back in LA with his dad during this “familial identity crisis”
      - Father tells him how grandmother didn’t even know she was pregnant until after the grandmother had killed himself

- See her struggling to end her own script, mind muddled with she ends her own script.

- The girl has sent the original script to the boy via the dad
  - Had the address from sending her own script
  - Her script was returned to her and she saw a company address on the envelope?

- When the guy is with his dad, the dad turns over the envelope which had been addressed to him- the son sees it is the script – the dad’s company offers to “purchase” it officially from the son, a roundabout way of the dad symbolically giving the son the money , and the approval, to open the store without doing so in a
- Guy comes back to the town and to the store

- Maybe the girl stumbles upon him in the store upon his return, had been too embarrassed
  o Was coming down to tell the old owner that she had finished her script
  o Learns the news about him getting the store for sure
  o He owes it all to her, their reconciliation
    - Share a moment as he asks to see her script

- Some time passes, see her upstairs printing something out, putting in envelope- goes downstairs to get the guy in the shop
  o They head out the door, he flips over a closed sign (that maybe says something wittier than simply “closed”)
  o She goes to ceremoniously put it in the mailbox
  o They continue on to the movie theater where the marquee mentions says something about a special screening of the grandfather’s film
    - See a poster

(only problem is, if she was just finishing her script when she turned the grandfather’s script over to the guy, how is she just now mailing it off once the film is has been produced, which would take a good deal of time? Is this a new script? Has she re-worked it? Does she have a job now?)
Charlotte is rather petite and is in her mid-twenties. She has dark auburn hair which falls in gentle waves on her shoulders, and is pinned back with an intricate gold clip that looks like a family heirloom of some sort. She normally doesn’t wear much - makeup, tried to keep it simple. On the special occasions when she does choose to go all out, she normally opts for the dramatic red lips of the 40’s era bombshells.

Her appearance is always tidy but by no means boring. Her wardrobe contains a mixture of flowing skirts (normally paired with sneakers), lacy camisoles, and vintage store dresses- but she can definitely appreciate the value of a well-worn pair of jeans, which she often pairs with a cardigan or a button-up blouse.

She went to a prep school for grades K-12, and then to a liberal arts college. At the time, being a the “film kid” made her stand out—she felt a swell of satisfaction to be the Film Studies major in a sea of Business Majors and Pre-Med students. Now, she’s enrolled in a graduate program in the city, far from home, and far from her comfort zone. Suddenly she doesn’t feel quite so unique. She constantly tries to avoid sinking into the rut of cynicism and pessimism that she’s witnessed in some of her peers.

She’s formed some friendships at school, but doesn’t always see eye-to-eye with them. She takes work and her future pretty seriously, and is thus willing to forego social situations for the sake of getting a project done— or even sometimes for browsing the used bookstore near her apartment. She’s often quite content to be alone, and her solitary nature has grown worse because of the writer’s block she’s been facing recently.

She could live on Chinese food- and frequents a takeout place in her neighborhood. She has somehow avoided coffee addiction- the plight of many a college student, but she keeps an actual tea kettle in her room and goes through boxes of Earl Grey on a near weekly basis.

Give her a free afternoon and she’ll be at the old-time cinema in a heartbeat, catching a classic from the 40’s or 50’s. Her dream man is a mixture of James Dean and Jimmy Stewart – in theory she’s intrigued by the rebels, but knows she’s pretty much fated to end up with the boy next door type. Given her impossibly high standards, it’s no wonder she’s yet to find someone who measures up—plus she keeps herself so busy that she hardly has time to breathe- yet alone date.

She was always top of her class in high school, and seized a top prize at a regional film festival for the project she made her senior year of college- the same film that wowed faculty members, and got her into grad school, where she is today.
She shares her apartment with a roommate, but they’re hardly soulmates. Her roommate spends most of her waking hours with iPod earbuds jammed firmly in her ears. On their first meeting, the roommate informed her that she had never seen “It’s a Wonderful Life,” and had no intention to do so, so that was pretty much a deal breaker.

The girl would like to fancy herself a bit of a rebel, but her so-called acts of rebellion are usually pretty weak. She was bold enough to choose film school over an Ivy League program. But her parents were behind her 100% on that choice. Now she’s starting to doubt the choice herself, as she has been completely devoid of ideas since starting school.

She normally rides around on a retro-looking bicycle complete with a wicker basket. It’s not exactly the most practical means of transportation, but it reminded her of something that Doris Day would have ridden in one of her 50’s comedies, so she sticks with it even though the Vespa her dad once offered her would clearly be much more practical.

She is undeniably influenced by her celluloid icons. She will gladly purchase an item of clothing or a piece of jewelry if it reminds her of something she’s seen in a movie. She even once tried to make herself like oysters when she heard a rumor that they were Grace Kelly’s favorite food, but she was never quite able to pull that one off.

--------------------------------------------------------------------------------------------------------------------

Nate is medium build—hair is untidy but he makes it look intentional. He’s got a bit of a five o’clock shadow—generally a bit scruffy. Not trying to cater to anyone else’s expectations. He wears bold square-framed glasses— the type that come off as stylish rather than awkward— he’s clearly too self-possessed to be the nerd type.

One might assume that he came from a humble background given his lowly position as a used bookstore clerk. Upon regarding him closer, it’s easy to see he’s there by choice, rather than out of necessity. He gets along well with co-workers, jokes and interacts with customers, and is generally alert and attentive while in the store.

His style fluctuates— one day you might catch him in cargo shorts and a polo shirt—the next day he’ll be wearing jeans and Converse sneakers with a blazer and superhero graphic tee that he found at a local vintage store. In general he comes off as more classy than punk, but he is quite fond of a particular dark brown leather jacket, and he does ride a motorcycle, much to his parents’ chagrin. In high school he was the golden boy in the vintage car, but that’s hardly practical for his new life in the city.

He’s slightly older than the girl—already out of school— he considers the bookstore job to be his chance to try something interesting before he succumbs to the practical concerns of the “real world” — if and when that ever happens… He is done with school, and looks as if he’s in his late
twenties, but he's not too far-removed from his college years to have forgotten the youthful mindset of a college student.

He attended NYU, and is undeniably well-educated, but he doesn’t like to flaunt it. His father had plenty of business partners willing to take him on for a career post-college, but he was ready to experience life on his own first. Somehow a coat and tie doesn’t seem to suit him- in fact, he doesn’t even own one.

He can pretty much name the author of any title you throw at him- and isn’t ashamed to admit he once read Austen and the Bronte sisters as pleasure reading- he wants to experience it all, purely to remain well-rounded. His favorites are much more masculine- Hemingway, etc.

His iPod is loaded with a variety of music- Bob Dylan, Debussy... plenty of local bands who no one else would have ever heard of. He owns a classic record player, and prefers to listen to vinyl whenever possible.

He is a cinephile- and his knowledge of film history rivals his knowledge of literature- but his family had deep ties to the industry which has made him a bit reluctant to embrace his knowledge and appreciation of cinema.

He’s got a dog who lives in his apartment with him, and who often comes into the shop if the uptight older owner isn't in. His activity of choice is a nice job in the park with his dog at his side- but he won’t say no to a pickup game of basketball when provoked. He may be an academic in general, but he keeps himself is in good shape, and needs a decent amount of time outdoors to keep from growing restless.

He’s intrigued by the Charlotte- but can’t quite pinpoint why. There are plenty female patrons closer to his own age, most of them well-off, who would snap him up in an instant.
Envisioning the Setting

The room is cozy yet comfortable—illuminated by a lone window, which is framed by a delicate curtain, as well as a decorative desk lamp. The room appears like it is trying to put off an antique vibe, but has too much of a youthful aura about it to truly pull it off. The entire setting could have been pulled straight from an Anthropologie store catalog—the type of dainty furnishings which are meant to appear vintage and eclectic enough to conceal the fact that they came from a national retail chain as opposed to a hole-in-the-wall antique shop.

It’s the desk that’s clearly the Pièce de résistance. It occupies the prime space in the room, in view of the window which overlooks the busy street a few stories below. The indentations from prior writing on the desk top suggest that the desk has been well used throughout the course of its life, but at the moment the work space is ... too tidy. Notebooks neatly stacked, laptop closed and powered off, guarding the treasures within until its owner’s return. There’s also a decorative pencil cup that’s actually a pencil cup—none of the “stand-in” coffee mug business. The pens stand at attention— all facing the same direction with caps in place. There are pencils as well, all upright and perfectly sharpened. The meticulous scene seems to indicate a spree of compulsive straightening, undertaken to avoid acknowledging a staunch case of writer’s block which had recently set in.

A cork board hangs on the wall, and features a shrine to Golden Age Hollywood. Unlike the pseudo-vintage trappings of the rest of the room, this is where the true antiquarian treasures are to be found. Black and white/sepia photos crowd the board—Jimmy Stewart, Cary Grant, Gene Kelly, Ginger Rogers, Grace Kelly, Gary Cooper— they’re all there. Postcards, magazine clippings, film stills, yellowing black and white photos that are showing their age.

Near the desk there’s a bookshelf which houses a broad collection of books—most of which appear to be used. These books are not merely ornamental—they are treasured friends, all of which have clearly been opened and enjoyed many a time. Some are cinema texts, but there is also an assortment of novels including Dickens, Austen, Fitzgerald, Margaret Mitchell—nothing too edgy or cynical, and surprisingly few texts published within recent memory.

A rather large collection of DVDs is stored on a bottom shelf. They seem a bit out of place within the room and its old-fashioned vibe. In their sleek, shiny cases they make for a striking contrast to the well-worn books... seeming anachronisms that appear too modern
and streamlined to contain the masterpieces of the celluloid stars whose images grace the walls of the room.

The bookshop can unquestionably be characterized as a “hole in the wall,” and its shabby-chic nature is definitely part of its charm. The shop bears the sort of feisty, play-on-words name which frequently makes passers-by pause and chuckle in appreciation, though few proceed to actually stop and enter the shop.

The shop is located in one of those trendy city neighborhoods where young urban professionals reside, and are thus inclined to think of themselves as edgy and bohemian. In truth, the area exudes a Disney-fied sort of grunge which is far from “slumming it.”

The shop’s façade is shabby yet charming, and its windows feature witty, thematic displays that have clearly been assembled with thought and care. A plaque near the shop entrance features a clever slogan about the transformative power of books—perhaps an oft-quoted maxim from a beloved author or historical figure.

The shop appears to have been in the neighborhood for a while and has remained resilient as more modern establishments have gradually sprung up in the area.

The shop remains a friendly beacon surrounded by Starbucks, chain cafes, and austere office buildings.
The independent study course which I hope to create in this spring would be a continuation of the screenwriting independent study which I participated in during the fall semester. Working from the screenplay which I generated last semester, this course’s objective would be to complete the tasks of the pre-production process with the end goal of being ready to shoot the film during early summer 2010. This film will be made as an Honors Project using the funding for a self-designed project, which is provided as a facet of the Murray Scholar Program. The Independent Study would be advised by Professor Sharon Zuber, who is also my academic advisor for my Film Studies major.

The pre-production process will be multi-faceted involving budgeting, casting, location scouting, assembling a crew, and preparing a schedule for the shoot. While this chance to spend a semester learning and implementing the steps of the pre-production process will be invaluable for my immediate practical concerns relating to my upcoming film project, it will also benefit my overall educational experience as a film studies major. The pre-production process is crucial to the success of a film. Its importance is discussed with emphasis in the Film 306 Video Production course, but the structure of this class only allows for minimal time to put these planning and organizational techniques
into practice before shooting each project. This is why getting to spend a lengthier period of time learning about the necessary organizational steps which must be taken before beginning a film shoot will be a valuable learning experience for my further understanding and knowledge of the process of filmmaking and will be a necessity for creating my own film.

This independent study course will include readings on the film production process, which will serve the dual purpose of detailing the steps taken by a producer when preparing to shoot a film, as well as including the necessary forms and guides which I will put to use when planning my own production.

I will be in constant communication with Professor Zuber about the pre-production process for my film project, and we will set up a specific meeting time to discuss the status of the project on a weekly basis.

BIBLIOGRAPHY


Murray Scholars Funding Proposal

Intended Major(s)  Film Studies (Literary and Cultural Studies, Film Concentration)

Title of project: Life Unscripted (Working Title)

Name and department of project adviser: Sharon Zuber

What do you propose to do?

I will complete a 35-40 minute film, which I will oversee from the writing and pre-production phases all the way through the editing process. Because of the desire for the film to be an original work, which I had written myself, I have already participated in an Independent Study screenwriting course under the guidance of Professor Sharon Zuber in order to generate the script for this project. The script has now gone through a series of revisions and tightening in order to ensure that the length and required production elements are suitable for the scope of my project. The project’s working title is Life Unscripted, and it is a multi-generational drama/romance about a present-day young screenwriter (Charlotte Sullivan), who happens across the lost work of a 1940’s screenwriter, Tom Montgomery, who was killed while serving in WWII. The story also follows a budding romance between Charlotte and a used bookstore employee (Nate Parker), who assists her in her efforts to uncover Tom’s forgotten past. Tom’s story becomes Charlotte’s inspiration for her own work, but everything will be on the brink of falling apart when it’s revealed that Tom’s story hits a lot closer to home for Nate than ever expected.

Why do you want to do this research / what are your goals in undertaking the project? How will this project help further your academic / intellectual development? Why is this exciting or unique? Why is this project the best way of achieving these goals?

As a film studies major who hopes to work within the production industry, participating in a hands-on process such as this will be an extremely beneficial experience. I will gain further familiarity with the writing, development, casting, location scouting, directing, producing, and editing processes. Also, while I will personally be playing an involved role within all these facets of production, the scope of this project also means that the support of a reliable team of crew members will be indispensable. Working in cooperation with a specific team of fellow filmmakers who have committed themselves to this project will also a valuable experience, as it will render this production process more similar to the reality of the highly collaborative nature of this particular industry.

The Murray Program funding is a tremendous asset in enhancing the quality of this film, as it allows me the capability to compensate professional cast and crew members for their involvement in the film, gain access to high-quality equipment, and purchase the necessary prop and costume items to make the mise-en-scene convincing particularly for the 1940s flashback portions of the film.

Discuss your methodology - how will you carry out your work? Where do you propose to carry out the project and why is it necessary to be there? Describe the timeline. Give detailed information on your final
product, which will be a research paper, piece of art, performance, lab report, etc., in accordance with the standards, expectations and format of the appropriate discipline and endorsed by your advisor.

The majority of the filming will take place in the Williamsburg area. I have already received preliminary confirmation that Mermaid Books will allow me to shoot on their premises. I am also working to secure a couple of homes and/or apartments in the area which can be used for shooting residential scenes. At least a portion of the film will be shot in the Richmond / Carytown area in order to get some exterior shots of the historic Byrd Theatre. The post-production/editing process will be conducted on campus using the resources available in the Swem Media Center.

What coursework or other experience have you had that is relevant to this proposal?

I have made every effort to seize all opportunities that William & Mary has to offer in the realm of Video Production. I have taken the Film 306 Production Class, for which I will be serving as a Production Assistant for the second year in a row in Fall 2010). I have also taken the Advanced Documentary Production Course in conjunction with the W&M Global Film Festival, with my final work having been screened at the Kimball Theatre during the Festival. I have also participated in extracurricular video production opportunities, such as the 24 Speed competition, and the Bill Lawrence Filmmaking Contest, in which my film made Top Five.

I feel my film history and critical studies coursework, as well as my involvement as President and Founder of the Classic Movie Club, will also serve me well in regard to bringing this particular script to life—since so much of the story revolves around the Golden Age of Hollywood, and an appreciation for classic cinema.

I have also participated in various summer filmmaking institutes which have familiarized me with the pre-production, production, and post production processes – knowledge which is already proving useful for my efforts with this current film project.
Honors Proposal

(submitted April 14, 2010)

For my Honors project, I will complete a 35-40 minute film, which I will oversee from the writing and pre-production phases all the way through the editing process.

Because of the desire for the film to be an original work, which I had written myself, I have already participated in an Independent Study screenwriting course under the guidance of Professor Sharon Zuber in order to generate the script for this project. The script has now gone through a series of revisions and tightening in order to ensure that the length and required production elements are suitable for the scope of my project. The project remains untitled for the moment, but it is a multi-generational drama/romance about a present-day young screenwriter and her discovery of the lost work of a WWII-era screenwriter (Please see the attached script.)

I am currently working on the preliminary pre-production tasks of this project. I have already received verbal commitments from a series of crew members whose schedules will allow them to return to campus early in August to participate in the filming. I also plan to complete auditions for the main roles before the end of the spring semester. On-campus auditions are being held the weekend of April 23-25, with additional auditions for performers who are not members of the campus community being held shortly after. I have also completed preliminary location scouting, and am currently setting the schedule for the shoot.

The 7-10 day shoot is currently scheduled to take place in Williamsburg and its surrounding areas the week of August 2. Throughout the production process, I will be using equipment provided
by the Swem Library Media Center. I also plan to use my $5,000 Murray Scholar research grant to help compensate cast and crew, acquire necessary prop and wardrobe items, and any additional production supplies.

Throughout the fall semester I will be working on editing the film, with the goal of having a substantial rough cut complete by the end of the fall semester, and a final, polished cut complete by early spring 2010.

As a film studies major who hopes to work within the production industry, participating in a hands-on process such as this will be an extremely beneficial experience. I will gain further familiarity with the writing, development, casting, location scouting, directing, producing, and editing processes. Also, while I will personally be playing an involved role within all these facets of production, the scope of this project also means that the support of a reliable team of crew members will be indispensable. Working in cooperation with a specific team of fellow filmmakers who have committed themselves to this project will also be a valuable experience, as it will render this production process more similar to the reality of the highly collaborative nature of this particular industry.
### Project Timeline

<table>
<thead>
<tr>
<th>Period</th>
<th>Activity</th>
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<tbody>
<tr>
<td><strong>Fall 2009</strong></td>
<td>Independent Study, Screenwriting</td>
</tr>
<tr>
<td><strong>Spring 2010</strong></td>
<td>Revision of Script</td>
</tr>
<tr>
<td></td>
<td>Pre-Production Begins</td>
</tr>
<tr>
<td><strong>April 23-25</strong></td>
<td>On-Campus Casting Sessions</td>
</tr>
<tr>
<td><strong>April 26-May 1</strong></td>
<td>Additional Casting Sessions as-needed</td>
</tr>
<tr>
<td><strong>May 2-May 12</strong></td>
<td>Additional Location Scouting</td>
</tr>
<tr>
<td></td>
<td>Secure permissions and permits</td>
</tr>
<tr>
<td><strong>August 1</strong></td>
<td>Return to Williamsburg, finalize details of shoot</td>
</tr>
<tr>
<td><strong>August 4-12</strong></td>
<td>Principal Photography</td>
</tr>
<tr>
<td><strong>August 16-20</strong></td>
<td>Pick-up Shots as needed</td>
</tr>
<tr>
<td><strong>Fall 2010</strong></td>
<td>Editing Begins</td>
</tr>
<tr>
<td><strong>December 2010</strong></td>
<td>Rough Cut Complete</td>
</tr>
<tr>
<td><strong>Spring 2011</strong></td>
<td>Work on a more polished edit</td>
</tr>
<tr>
<td><strong>March 2011</strong></td>
<td>Final Cut Complete</td>
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Casting began in March 2010, before the final version of the script was even complete. I advertised the open casting call through William & Mary-specific promotional channels, but since many of the roles called for performers who were not the age of the typical college student, I also reached out to members of the wider acting community across the state.

Casting notices were placed in more general forums such as the Hampton Roads sector of Craigslist, as well as on national casting websites such as Mandy.com and ExploreTalent.com. I also made use of local resources such as the Virginia Actors’ Forum and the Virginia Production Alliance List-Serv. The widespread dissemination of the casting information paid off, and in the end I auditioned over 40 actors for the 5 primary roles.

These auditions were held on campus in the Sadler Center, with the help of five casting assistants. For each role being cast, I prepared “sides,” or short scenes from the script for each actor to use during their audition. I had a casting assistant read the role opposite the actor or actress who was auditioning, while I was able to observe and take notes. The auditions were also filmed in order to be able to view them after the fact. Since the auditions were often back-to-back, two additional casting assistants were stationed outside the auditorium to greet actors as they arrived, have them sign in, and provide them with their sides to look over before their turn.

While the lead roles of Charlotte and Nate were filled before I left campus in early May of 2011, I had yet to find the perfect performer for the roles of Archie, Emma, and Nathaniel Sr. Thus, I continued disseminating the information about the casting call online over the course of the summer. I accepted video auditions via Youtube and Vimeo from several performers, and scheduled on-campus auditions for the rest, which took place in late July right before filming began.

The roles of Tom Montgomery and his young sweetheart Emma were filled in a slightly different manner, since they were non-speaking roles, and required talent from the Oklahoma/Texas area who would be able to travel to the set of the WWII reenactment in Austin, Texas. Thus, these two roles were cast through direct requests to performers I was already familiar with, as opposed to through an open casting call.
Primary auditions were held within the span of a week. At that point, actor Michael Robert Young was cast as the male lead, Nate, but I had yet to decide on a leading lady. Out of a dozen potential “Charlottes” who auditioned, about a fourth of them had potential, and I contacted them to come back in for callback auditions and a screen test alongside Mike as “Nate.” Deep down, I wasn’t feeling 100% certain about any of these actresses, though. While they were all quite talented, none of them stood out as being exactly what I had envisioned as Charlotte.

In an attempt to distance myself from the inevitable mental bias I was faced with, having been the one who had initially created Charlotte, and thus had a very specific mental image of her, I sought outside input as well. I received feedback in favor of a couple of actresses in particular, but I still continued my online search, in hopes that the perfect Charlotte might still surface at the last minute – and on the night before the callbacks, that is exactly what happened.

I received an email from a young Richmond-based actress named Thuraya. She told me she had recently created a trial account on Mandy.com, and that my listing caught her eye. She knew it was late, but she was hoping to still audition if at all possible. Her resume indicated that she had only done theater work in the past, nothing on film, but her headshot looked promising. I wrote back right away and let her know that if she could send me a video audition right away, she could still be considered for the role. Several hours later I received the link to Thuraya’s audition video on Vimeo, with her boyfriend reading the role of Nate for her off camera.

Despite her amateur scene partner, Thuraya’s natural talent shone through in the video audition, and I immediately asked whether she would be able to come in the next day to read with Mike, along with the other actresses who had been called back. She agreed, and I signed her up for the last remaining audition slot of the day.

When the day of the callbacks arrived, I did my best to keep an open mind when viewing the other actresses who came in to audition for a second time. Each one of them had their positive qualities, but I found that my mind kept wandering to the unknown commodity of Thuraya—wondering if she would impress as much in person as she had via the internet.
The minute she walked in the door, everything about her exuded what I had envisioned all along for the character. She did several scenes opposite Mike, and they had a great chemistry together.

Still, it was initially hard to bring myself to act upon my “hunch” that the best had indeed been saved for last, and that Thuraya was my Charlotte. There were certainly other candidates with more extensive resumes and more previous film experience. As many of my peers who assisted with casting were quick to point out, there were certainly others who were “safer bets” or more proven commodities in terms of knowing how to perform on a film set as opposed to onstage.

Even after leaving campus, I continued to analyze each audition video over and over again, weighing the pros and cons of the various actresses in contention for the role – but I kept coming back to Thuraya.

Finally, by early June, I made the final decision to go with my initial inclination and offer the role to Thuraya. She immediately accepted, and was thrilled to be offered the opportunity.

From the first moment she stepped onto the set once we began filming, I never once doubted this casting decision. Thuraya truly embodied the character of Charlotte throughout the process of creating Rough Draft, and I couldn’t be happier with the end result.
Assembling the Cast

Michael Robert Young initially learned about the project through Craigslist. He originally caught my attention because of his involvement with *Twice as Bright*, a short film from UNC-Wilmington which was currently in contention for a Student Academy Award. Mike was selected for this role out of a field of nine other actors.

The older roles initially proved difficult to cast, but I eventually had five actors respond to my notice on the Virginia Production Alliance list-serv for the role of Archie. The moment I saw SAG-represented Robert Keiper's video audition, I knew I had found the right man for the role. Due to his commitments on other projects, though, I did not actually meet Bob in person until the day he arrived on-set to begin filming.

Bonnie Fairbank learned of the casting call through the Virginia Production Alliance newsletter. The role of Emma was also one that initially proved difficult to cast, and Bonnie, along with the four other contenders for Emma, did not audition until two days before filming was set to begin.

Talent began auditioning for the role of Nathaniel Sr. as early as April 2010, but the final decision was not made until late July when David Witt, along with 3 other actors, came in to read for the role. He initially learned of the auditions through his wife, Linda, who initially read for the role of Emma.
Although they were not needed to actually film any scenes until November and December, the roles of Tom and Emma still had to be cast at the same time as the rest of the film, because their images needed to be seen in the present-day portions of the story which were filmed over the summer.

Evan Reville and Emily Evans, both contacts from my high school in Oklahoma City, agreed to take on these roles. They participated in a photo shoot in late July in order to generate the still photos needed as props for the filming in August.

This photo shoot took place in Kite Park in Oklahoma City, as well as at the Oklahoma Railway Museum.

Bryant Clements was initially considered for the role of Tom Montgomery. He is pictured at left doing wardrobe tests in the authentic World War II uniform that was purchased for the role.

In the end, it was determined that he was too young for the role, as Tom was meant to be visibly older than his sweetheart, Emma. But Bryant does still have a cameo role in the film, appearing as one of the members of Tom’s platoon who assists him with the Christmas play for the holiday variety show.
Casting Call - Pink Elephant Productions
Audition Form

Full Name

Address

Email

Preferred Contact Phone #:

Are you available for daytime rehearsals/filming? □ Yes □ No □ weekend only

Are you available for evening rehearsals/filming? □ Yes □ No □ weekend only

When are you available the most? □ Evening □ Daytime

Are you involved in a production or work that may conflict with our filming or any possible schedule changes? □ Yes □ No

SCHEDULE COMMITMENT:

- Filming will run from 8/3/10 thru 8/11/10, at various times and hours. If required, additional film dates may be added for reshoots. Filming will primarily take place in the Williamsburg area, with certain portions taking place elsewhere, within easy driving distance of Williamsburg.

- If selected, you are expected to be available for all filming pertinent to your character, and commit to the project from start to finish.

LIST ALL KNOWN AND ANTICIPATED CONFLICTS DURING THIS TIME FRAME:
___________________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________

TALENTS & SKILLS: Do you have any special skills that you feel might be relevant:
___________________________________________________________
___________________________________________________________
IS THERE ANYTHING ELSE YOU WOULD LIKE US TO KNOW?

___________________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________

How did you hear about our Casting Call?: __________________________

PLEASE READ CAREFULLY AND SIGN BELOW.
THANK YOU FOR AUDITIONING!!!

If I accept a role in this production, I agree to make myself available, be on time for all rehearsals and filming. I agree to not be absent without prior approval from the production team. I have read the commitment schedule, and understand that the scheduling is subject to change. I have listed all known conflicts on this form. I understand that cast members may be required to supply some of their own costumes, such as shoes, and clothing items.

___________________________________________________________

Signature

Printed Name

Date

A Brief Note
The project centers around a young, present-day screenwriter (Charlotte), and the budding romance that she forms with a used bookstore employee (Nate) as they try to piece together the mystery of a WWII-era screenwriter (Tom Montgomery), whose final work was lost when he was killed while serving overseas.

This weekend, our biggest goal will be attempting to cast the roles of Nate and Charlotte, as well as the screenwriter, Tom, who is seen in period flashback scenes, and his female love interest from the 1940’s. All of these characters are in their late 20s/30s.

There are also several roles available for individuals (male and female) aged 50-70, as well as some additional supporting and featured extra roles for talent aged 20-30.

As you prepare for the audition, please remember the following:
– All roles are open, there has been no pre-casting.
– Callbacks may be a possibility
– Casting decisions will be made by May 12, 2010
– Cast members will receive meals, credit, and a stipend (stipend amount TBD, but should be finalized by the time casting decisions are made)
– Auditions will be taped for purposes of casting.
Dear ————,

My name is Caitlin Clements, and I am a rising senior Film Studies major at the College of William & Mary. I am currently in the process of casting my Honors film, which I will shoot in and around the Williamsburg area August 3-11, 2010.

The film is the story of a young, present-day screenwriter (Charlotte), and the budding romance that she forms with a used bookstore employee (Nate) as they try to piece together the mystery of a WWII-era screenwriter (Tom Montgomery), whose final work was lost when he was killed while serving overseas.

I am still looking to cast the lead female, Charlotte Sullivan (young screenwriter, 20s-30s. Cinephile and book lover. Well-educated.)

Your profile caught my eye as a potential good fit for this role, so I figured I would send you an email to let you know about the auditions which are currently going on.

We are still conducting ongoing video auditions via Vimeo up until May 9 when we will be holding in-person callbacks with the actor who has already been cast in the lead male role.

The project has received a grant, so lead actors will be paid for their time. Exact stipend amount still TBD.

Please feel free to contact me if this project might be of interest.

Thank you for your time,

Caitlin S. Clements
Pink Elephant Productions
STANDARD TALENT RELEASE

PARTICIPANT’S NAME:

SERIES / PROGRAM TITLE: Rough Draft

In consideration for participating in the above-identified program produced by Caitlin Clements / Pink Elephant Productions, I agree that the program may be broadcast and distributed without limitation through any means.

I further agree that my participation in the program confers upon me no rights to use, ownership or copyright. I release Caitlin Clements / Pink Elephant Productions from all liability which may arise from any and/or all claims by me or any third party in connection with my participation in the program.

I confirm that any and all material furnished by me for this program is either my own or otherwise authorized for such use without obligation to me or any third party. I also agree to the use of my name, likeness, portrait or pictures, voice and biographical material about me for program or series publicity and promotional purposes.

Agreed to and signed this day:

Participant’s Signature:
Address:

Phone No:

I found this standard talent release on a disc of forms included in a production manager’s handbook that I purchased prior to beginning work on Rough Draft.

I adapted the form slightly to meet the needs of the project at hand. This was what each member of the cast signed before beginning work on the film. The forms are being kept on file should they be requested in the future for the purposes of festival submissions.
While completing the majority over the summer was a necessity due to the time-consuming nature of the shoot, it also created some challenges in terms of assembling a crew. This was because a good number of my peers with filmmaking experience had summer plans that were going to take them off campus, or even out of the state.

The solution was to call upon several recent alums who I had met during my time as a film student at William & Mary, including Zan Gillies, with whom I had worked on class film projects in the class.

The next step was to contact the guidance counselors and art/drama teachers at each of the local high schools in order to recruit “interns” to serve as production assistants. The teachers and administrators at these local schools were immensely helpful, and we were fortunate to end up with three stellar interns who assisted with the entirety of the shoot.

Once classes resumed, and the editing process began on campus, I was able to enlist the services of additional William & Mary students to assist with music and editing.
Cast and Crew Bios

"Movies are art and the spirit of the movie depends on the creators."

-Lloyd Kaufman
Thuraya Masri (Charlotte Sullivan)
Thuraya Masri was born in Connecticut and moved to Northern Virginia to attend high school at the Center for Fine and Performing Arts at age 14. She later studied at the American Academy of Dramatic Arts in New York City.

Her most prominent roles include Irene Livingston in *Light Up the Sky*, Annelle Dupuy in *Steel Magnolias*, and Ms. Giddens in *The Innocents*. She also performed in a production of *Damn Yankees!* that was showcased at The Kennedy Center in Washington, DC.

*Rough Draft* is Thuraya's first leading role in a film. Other film credits include David Burkman's feature film, *Haze*.

Michael Robert Young (Nate Parker)
Michael Robert Young is originally from the Midwest and lives in New York City. He has had extensive experience in print and runway work, as well as film and television. 2011 finds Michael in the post-production stages of several films, as well as looking ahead to future projects. He recently completed *Red Hood: A Retelling*, a dark adaptation of the Little Red Riding Hood fairytale in which he plays Lobo, a role based on the Big Bad Wolf character.

He also recently starred in the film *Edward Hoult*, and is about to begin shooting the film *The Invitation*. In terms of what’s on the horizon, Michael is committed to two films which remain in the pre-production stages: *Playthings* and *Tremolo*. 
Bonnie Fairbank (Emma Parker)

Bonnie Fairbank is a Performing Artist who has appeared in a broad range of roles depicting historical personages either authentic or hypothetical. These roles include all classes of society from 1650 to the 1950’s. Wearing reproduction clothing using first-person interpretation, she presents programs that bring history to life, portraying notable women such as Martha Washington, Dolley Madison, Abigail Adams, Queen Elizabeth I, Susan B. Anthony, and Eleanor Roosevelt. Her programs have been performed at the White House, the Kennedy Center, Mount Vernon, the Colonial Williamsburg Foundation, Epcot Center at Walt Disney World, and many more.

In addition to her work as a historical interpreter, Fairbank also does work for film and television. In addition to Rough Draft, her recent film projects have been for Colonial Williamsburg and Lionsgate. She is also the proprietor of Williamsburg’s “Brick House Inn” bed and breakfast, which is featured as the home of Emma Parker in Rough Draft.

Robert Keiper (Archie West)

Robert Keiper started working in theater in the fifth grade, singing in operetta and playing children’s roles with the Cleveland Playhouse. A theater major at Ohio State, then a Broadway show and Public Theater in New York, regional theaters, tours with a repertory company in Europe, some small parts in television and several years writing
and delivering one-man-shows for national tours. One of them, called, “Sons of Liberty,” ran for 2500 performances including showings at Lincoln Center.

At one point he took a temporary job in New York to pay the bills, and that turned into 30 years in business and a loving marriage and two wonderful children.

But he’s always felt that what he started in the fifth grade wasn’t finished. So a couple years ago with the kids grown and on their own, he decided to see if he still knew how to play a role. He knows his wife suspects the beginnings of dementia, with him pursuing a goal that’s notorious for being so hard to reach. But it isn’t compliments or success or fame that make it worthwhile, it’s Archie West in Caitlin’s movie. It’s the fun of creating Archie and all the other roles he’d like to breathe life into.

David Witt  (Nathaniel Parker, Sr.)
David Witt earned his Bachelor of Arts degree in Theatre Arts and Sociology from William & Mary in 1981. After working as background on several films over the years, including Iron Jawed Angels and Evan Almighty, David was cast in the direct-to-DVD film Scramble! in 2006, where he plays Principal Scott Simon. Since then, he has participated in 48-Hour Film projects and done more background work, while continuing to stay active in local theatre in the Shenandoah Valley. It was a pleasure to come back to "the 'burg" for filming Rough Draft, and he thanks Caitlin for the opportunity.
Evan Reville (Tom Montgomery)
Evan grew up in Oklahoma City, OK playing sports throughout his childhood while spending several summers participating in musical theatre workshops. He also spent a considerable amount of time collaborating with his sister, Sarah, and neighbors, Caitlin and Bryant Clements, on their own theatrical productions. He graduated from Trinity University in San Antonio, TX in 2009. Throughout his time there, he was a member of the football and track and field teams. Evan currently resides in San Antonio, working at Spurs Sports & Entertainment and spends his time training and volunteering at Krav Maga Worldwide SA.

Emily Evans (Tom’s Sweetheart)
Emily Evans is from Edmond, Oklahoma, and is a recent graduate of Casady School. During her years at Casady, she participated in many of the school's theatrical productions. Most notably, she played the roles of Polly in Quilters, the Narrator in Joseph and the Technicolor Dream Coat, and Carmen Bernstein in Curtains. Emily has also appeared in Grease, Children of Eden, and Steel Pier.

Emily also performed with the Casady Choir, the Casady Women's Ensemble, the Players, and the "Raptors," a women's quartet. She is currently studying Psychology at the University of Oklahoma. She performs with the University Chorale and the Singing Sooners.
Greg Benson (Voice of Tom Montgomery)

Greg Benson has been involved with live theatre for many years. He has acted in Washington, D.C., where he recently participated in the fifth annual Capital Fringe Festival, and has been involved with numerous productions at the College of William & Mary, most recently playing the role of Berenger in Eugene Ionesco's *Rhinoceros*. *Rough Draft* marks his first acting credit in a film.

Additionally, Greg is the author of several published short stories, a novel, two graphic novels, and full-length play entitled *Harsh Words*. Greg works as a writer for the William & Mary News.

Upon graduation, Greg will return to D.C., where he will once again be involved with a production at the Capital Fringe. He hopes to continue acting and writing in the nation's capital.

**Also featuring:**

**Tom’s Platoon**
Bryant Clements
Aaron Coates
David Henderson
Austin Wade
Conner Wade

**Samantha Worman**
*(Nate’s Sister)*
Caitlin Clements (writer/director/producer)

Caitlin Clements was born in Oklahoma City, and attended Casady School. While there, she created multiple short films, including *Leap of Faith*, *Le Contrabandier (The Smuggler)*, and *Playhouse* (winner of the Young Filmmaker Award at the 2005 deadCENTER Film Festival.)

Caitlin will graduate from the College of William & Mary with a degree in Film Studies and a minor in French in May 2011. She will begin her graduate studies in film beginning in the fall.

Her time at William & Mary has included serving as a production assistant for the Film 306 Video Production class, working as a 4-year intern with the William & Mary Global Film Festival, and serving as Executive Director for Alma Mater Productions, the College’s campus programming board. *Rough Draft* will serve as Caitlin’s honors thesis, as well as her capstone project for the Murray Scholars program.

Zan Gilles (director of photography)

Zan Gilles is a 2009 graduate from William & Mary’s Film Studies program. He currently resides in Williamsburg, VA, where he co-owns and operates his videography business, Silk & Silver Productions. He is interested in all aspects of film production, but more recently has focused his attention on cinematography.

He has served as director of photography for three short films in the past year, including *The Quiet Zone* in Los Angeles and *Desultory Research at the Oates Lab* in Williamsburg, both scheduled for release in the coming months.
Austin Journey (editor, sound mixing/editing)

Austin Journey is a soon-to-be graduate in Film Studies at the College of William and Mary where he has been very active in the filmmaking community. In addition to working as a production assistant for the College’s film production course, he has interned with 1693 Production, as well as having been involved with digital media production for the W&M Global Film Festival for the past three years. Recently, he completed a short film which he directed and edited, *The Human Condition*, that he hopes to submit to local Virginia film festivals.

Arrianne Daniels (script supervisor, still photography)

Arrianne Daniels is a freshman at the College of William & Mary and a native of Williamsburg, VA. She hopes to major in History and minor in Film, and would like to continue producing and directing educational films in the future. Arri was told about Caitlin’s film and her need for crewmembers by former old high school teacher, Ann Shaver, who knew that she would be interested in participating in *Rough Draft*, because of her past experience creating a documentary film for an honors project earlier that year.

As script supervisor, Arri helped document the wardrobe used each day, and maintained the editor’s log. She also helped with still photography on-set, and occasionally even with sound. She gained important experience working as a film production assistant, and hopes to continue her education about the film industry.

Alison Freedman (art direction, boom operator)

Alison Freedman will graduate from the College of William and Mary in May 2011 with a degree in Film Studies and a minor in Art & Art History. While working on Art Direction for *Rough Draft*, she created several designs for the film including the movie poster and a few set pieces. Alison has no idea where she’ll be after graduation, but hopes to eventually work in animation, particularly in story development or design.
Matthew Gattuso (composer)

Matthew Gattuso is a senior music major with a focus in composition at the College of William & Mary. He avidly plays both piano and viola and is involved in numerous ensembles on campus such as the Symphony Orchestra and String Ensemble. After graduation, he will spend a year doing public service work and then hopes to move on to graduate school for music composition. Other interests include, hiking, biking, running, and the outdoors in general. Matthew was thrilled at the opportunity to work on Rough Draft and hopes the future holds many more positive experiences just like it.

Josh Goldman (boom operator)

Josh Goldman is a 2010 graduate the College of William & Mary. He currently works as an Account Manager at a non-profit performing rights organization in Washington D.C. called SoundExchange. He is an avid independent filmmakers with a background in writing, directing, and editing. Josh continues to work on short films outside of his work at SoundExchange, and may pursue an M.F.A. in Creative Writing or Filmmaking in the next several years.

Matthew Sonnenfeld (color correction, sound mixing/editing)

Matthew Sonnenfeld is a filmmaker from Jericho, New York. He has been working on Final Cut Pro systems for the past 8 years. Having made several independent productions as an editor, as well as a cinematographer and director, Matthew has worked in Los Angeles as a production assistant on two SpikeTV commercials and has been a camera assistant on an independent web series pilot starring Barry Sobel of Playtone. Additionally, Matthew has held a position as a post-broadcast assistant at CBS News Productions in New York City, working on shows as diverse as Foodography, for the Cooking Channel, and Science Nation, for the Science Channel.
Greg Thompson (publicist)

Greg is a Film Studies and Business Marketing double major at the College of William and Mary, Class of 2013. Serving as Public Relations Coordinator for the 2011 William and Mary Global Film Festival and as the Station Manager of William and Mary Television, Greg is looking to be involved with film promotion and production after graduation.

Nicholas Williams (boom operator)

Nicholas “Boom Boy” Williams is currently a junior at Jamestown High School, where he has done a good deal of work with their Theater program. After graduation, he hopes to pursue acting professionally. Working on Rough Draft was Nick’s first filmmaking experience, and he enjoyed getting to glean acting tips from the film’s cast. In addition to working on Rough Draft, Nick spent part of summer 2010 in New York City getting a taste of the life of a professional actor.

Samantha Worman (production assistant, still photography)

Samantha Worman, age 17, was born and raised in Williamsburg, "the burg", Virginia. Samantha currently attends Warhill High School and plans to attend either Mary Washington or Randolph College in the fall. Samantha intends to pursue a Major in English and receive her teaching license in Secondary Education. Interning for Rough Draft is Samantha’s first filmmaking experience.
Finding the right bookstore was one of the biggest location challenges. Initially, I had intended to use Mermaid Books on Prince George Street because of its convenient proximity to the campus. The Mermaid Books staff was extremely helpful and willing to allow me access to the shop as a shooting location. When I visited the shop to take some test photos, though, it dawned on me that, despite its charm, the shop was a bit too cluttered to be visually appealing screen. Also, its small size would make it difficult to bring in equipment such as lights and a dolly. In the end, I feel this was a good decision, as it is preferable for the locations on screen to not be recognizable to a William & Mary audience as part of their everyday environment.

Next, I was given a tip to look into a used bookstore called Chop Suey Books on Cary Street in Richmond. While I absolutely loved visiting the shop, and even making a few purchases, it didn’t seem quite right, either. It seemed a little too modern and eclectic to realistically be owned by an older gentleman such as Archie. I needed something a bit more classic.

The visit to Richmond was still fruitful, though, because on my way out of town I happened to pass another shop called Black Swan Books on Main Street. The shop was large and spacious, had a very classic feel about it – and best of all, it had an apartment situated above it. This made it a perfect fit for the current version of the script which made reference to Charlotte living right above her beloved bookshop.

I took a look around, and was completely enamored with it. I even purchased a few old postcards and documents that ended up appearing on-screen as some of Tom’s belongings.

That summer, I sent an email to the Black Swan Books management enquiring about using the shop as a location. Much to my delight, the shop owner, Mike Pyron, was a film buff himself, and was thrilled to grant us access to the shop for a few days of filming. I couldn’t have asked for a more perfect setting!
I also considered several options for the old-time theater that Charlotte and Nate would visit on their classic movie date. I initially looked at the Byrd in Richmond.

While I love its gorgeous interior, we were only going to be filming nighttime exterior shots. Thus, the most important factor was for the theater to have a vibrant, light-up marquee that would be easily visible at night. This is why I ended up choosing the Naro Cinema in Norfolk instead.

While visiting the Naro, I also spotted a mailbox in a nice urban area which we ended up using for the end scene when Charlotte mails her script (after an unsatisfactory attempt at using a mailbox in Williamsburg, which did not look urban enough to fit with the rest of the film’s setting.) The apartments behind this mailbox even had white twinkle lights hanging – a perfect touch since the film was supposed to be set during the holidays.

Also, since Charlotte was supposed to live in a second-story apartment, but we were actually using a one-story house for shooting the interiors rooms of this apartment, we needed some crucial “urban-looking” exteriors to establish her apartment and its surroundings. I ended up finding a surprisingly good alleyway behind the shops and restaurants on Prince George Street, an area which was used for several short scenes throughout the film.

Actress Bonnie Fairbank generously offered her Williamsburg Bed & Breakfast, The Brick House Inn, for use as the home of her character, Emma Parker. While the interior rooms of the Inn were absolutely perfect for use in the film, the exterior was a little too reminiscent of Colonial Williamsburg to pass as Baltimore, where Emma is said to live. Fortunately we were able to scout other homes in the area, and were granted permission to use a neighbor’s home for the exterior shots needed in this scene.
Charlotte's Apartment

William & Mary student Elizabeth Ferris generously offered her newly-rented home near campus to serve as Charlotte's apartment. While much of Elizabeth's taste meshed with what I envisioned for the character of Charlotte, I ended up bringing a good deal of posters, books, and DVDs from my own belongings at home in Oklahoma as well, in order to visually convey Charlotte's identity as a classic movie enthusiast. Once the “look” of Charlotte's room had been created, Elizabeth and her housemates graciously allowed us to leave the props in place for nearly a month during filming so that we could maintain continuity. Below, I have included some of the initial photos of her house that Elizabeth sent during the location scouting process, juxtaposed with still photos of the fully dressed set, in order to show the transformation of the space.

Before

![Before Photos]

After

![After Photos]
LOCATION RELEASE

SERIES / PROGRAM TITLE:
PRODUCTION DATE:

Permission is hereby granted to use the property located
at_____________________________
for the purpose of photographing and recording scenes for the above program produced
by Caitlin Clements / Pink Elephant Productions. Permission includes the right to bring
personnel and equipment onto the property and to remove them after completion of the
work. The permission herein granted shall include the right, but not the obligation, to
photograph the actual name connected with the premises and to use such name in the
program(s).

The undersigned hereby gives to Caitlin Clements / Pink Elephant Productions , its
assigns, agents, licensees, affiliates, clients, principals, and representatives the absolute
right and permission to copyright, use, exhibit, display, print, reproduce, televise,
broadcast and distribute, for any lawful purpose, in whole or in part, through any means
without limitation, any scenes containing the above described premises, all without
inspection or further consent or approval by the undersigned of the finished product or of
the use to which it may be applied.

The undersigned hereby warrants and represents that the undersigned has full right and
authority to solely enter into this agreement concerning the above described premises,
and that the undersigned hereby indemnifies and holds Caitlin Clements / Pink Elephant
Productions, and/or its agents, harmless from and against any and all loss, liability, costs,
damages or claims of any nature arising from, growing out of, or concerning the use of
the above described premises except those directly caused by the negligent acts or
deliberate misconduct of Caitlin Clements/Pink Elephant Productions, or its agents.

Signature of Authorized Property Representative:

Date:

I found this standard location release on a disc
of forms included in a production manager’s
handbook that I purchased prior to beginning
work on Rough Draft.

I adapted the form slightly to meet the needs of
the project at hand. This was what the
management at each location signed before we
began shooting there. The forms are being kept
on file should they be requested in the future
for the purposes of festival submissions.
I spent a good portion of the summer acquiring the necessary props and set dressing needed for the film. I already owned many of the types of items I envisioned being present in Charlotte’s bedroom, such as the books DVDs, and art/posters.

One item that I had always had a very clear mental image of during the writing process was Charlotte’s bulletin board, which would serve as a “wall of fame” honoring all of her favorite icons of classic cinema. I was able to print reproductions of some of these items myself, but wanted to supplement these with some authentic items if possible. Ebay proved to be a great resource, and I was able to purchase relatively inexpensive assortments of photos, lobby cards, and clippings depicting stars such as Jimmy Stewart and Montgomery Clift.

I also perused local antique stores to find the old magazines and newspapers which are seen in the film, as well as some of the postcards and trinkets that Charlotte finds amongst Tom’s belongings.

Additionally, some of the items seen on-screen were actually old family heirlooms which had been in storage for years. I found old family photographs, letters, and documents which were used as props. Belongings of family members who’d served in WWII are seen on-screen, including the dog tags once belonging to a relative of my maternal grandfather. I was even able to use the typewriter of my maternal grandmother, novelist Lolah Burford.

In the end, there were still certain props which needed to be created especially for the film. With the assistance of Alison Freedman, I was able to create Tom’s weathered-looking letters to Emma, the newspaper article referring to his death, and his draft letter, as well as more modern documents pertaining to the screenwriting contest that Charlotte plans to enter.
call for entries!

Tenth Annual Script 2 Screen Competition

Submission Deadline: December 3, 2010

shorts and feature length works accepted

CASH PRIZES!

Flier for Charlotte's Screenwriting Contest
ORDER TO REPORT FOR INDUCTION

The President of the United States,

To                      THOMAS                      MAITLAND                      MONTGOMERY

(First name)  (Middle name)  (Last name)

Order No. 271

GREETING:

Having submitted yourself to a Local Board composed of your neighbors for the purpose of determining your availability for training and service in the armed forces of the United States, you are hereby notified that you have now been selected for training and service in the ARMY 632 Oak Ave, Los Angeles, CA

(Army, State, County)

You will, therefore, report to the Local Board named above at Room 209 (Place of reporting)

at 7:30 A.m., on the 16th day of June 1942.

This Local Board will furnish transportation to an induction station of the service for which you have been selected. You will then be examined and if accepted for training and service, you will then be inducted into the stated branch of the service.

Persons reporting to the induction station in some instances may be rejected for physical or other reasons. It is well to keep this in mind in arranging your affairs, to prevent any undue hardship if you are rejected at the induction station. If you are employed, you should advise your employer of this notice and of the possibility that you may not be accepted at the induction station. Your employer can then be prepared to replace you if you are accepted, or to continue your employment if you are rejected.

If you are not accepted, you will be furnished transportation to the place where you were living when ordered to report for induction by this Local Board.

Willful failure to report promptly to this Local Board at the hour and on the day named in this notice is a violation of the Selective Training and Service Act of 1940 and subjects the violator to fine and imprisonment. Bring with you sufficient clothing for 3 days.

You must keep this form and bring it with you when you report to the Local Board.

If you are so far removed from your own Local Board that reporting in compliance with this Order will be a serious hardship and you desire to report to a Local Board in the area of which you are now located, go immediately to that Local Board and make written request for transfer of your delivery for induction, taking this Order with you.

Tom's Draft Letter
My Dearest,

It's nothing like the picture make it out to be over here, that's for sure. I'm afraid sometimes of being forgotten- meeting my end over here before I've really made my mark. Still, I am constantly in awe of the courageous men who surround me, and thus cannot bring myself to regret the turn of events which brought me here. My one regret is having to leave you behind - my one fear the prospect of never having the chance to continue our time together.

I hope and pray that you are well. Please continue to send me the updates of your daily life. I know you claim your activities are trivial, but it isn't so. Your words are a comfort, as is keeping up a connection with the world beyond this conflict. Sometimes the trivial, as you call it, is just the thing I need over here.

I wish there were more time to continue - but for now I have duties to attend to. I will write again soon, and hope that you will do the same.

Forever Yours,

Tom
Wardrobe

Because the filming took place over several weeks, I worked closely with our script supervisor to ensure that we had careful notes about what clothing and accessories each character wore for each “story day.” This was especially crucial for Charlotte, who has the most screen time.

Actors provided the majority of their own wardrobe, and were asked to send me sample photos over the course of the summer so that we could plan their costumes prior to filming.

The wardrobe photos that Thuraya sent proved useful resources to refer back to for continuity purposes. Each outfit was assigned a number which corresponded to the “story day” for each scene in the script.
Nate Wardrobe:

Day 1 wears the blue coat

Day 2 dark jeans, tan v-neck sweater, brown shoes

Day 3 (“back so soon”) – white shirt and navy zip up

Day 4 (“phone call and movie”) – blue coat, jeans

Day 5 (magazines) – brown shirt, jeans, brown shoes

Day 6 (finds envelope and reads) – blue coat

Day 7 (coffee shop, archie back) – both will need coats… jeans, green Irish shirt

Day 8 (emma’s visit) – dark blue shirt and gray pants

Day 9 (Thanksgiving) – loose gray v-neck

Day 10 (quick call with Charlotte) – some repeated sweater (gray)

Day 11 NONE

Day 12 (argue over papers) – black zip up

Day 13 (finds out about Grandpa Tom) – green shirt and jeans

Day 14 (packing things) – gray waffle weave top, pants not seen

Day 15 (coffee shop): black turtle neck

Day 16 (ending): blue polo coat and gray top, jeans

**While Nate’s wardrobe was less elaborate than Charlotte’s, wardrobe notes and photos were still needed for continuity purposes**
Much like the character of Charlotte, I often found myself drawing inspiration from the classics when creating *Rough Draft*.

Here are a few fun facts:

**Tom Montgomery**
received his last name from actor Montgomery Clift. His middle name, Maitland, which is seen briefly on his draft letter, is the middle name of actor Jimmy Stewart.

Bookstore owner **Archie**
got his name from actor Cary Grant, whose birth name was Archibald Leach.

The scene where Tom and the men in his platoon prepare for a holiday variety show is inspired by the opening scene of the 1954 film *White Christmas* when performers Wallace and Davis (Bing Crosby and Danny Kaye) draw upon their background as entertainers to bring some Christmas festivity.

I decided Tom would have the military rank of Sergeant as a nod to the 1941 Gary Cooper classic *Sergeant York*.

Like King Vidor once did for his 1925 film *The Big Parade*, the cast and crew of *Rough Draft* traveled to Texas in order to be able to film scenes using authentic military troops.

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*"I think cinema, movies, and magic have always been closely associated. The very earliest people who made film were magicians."*

- Francis Ford Coppola
While purchasing entirely authentic period costumes for the WWII-era flashbacks was not feasible due to the nature of the budget, I did a good deal of research on the styles of the period when searching for the clothes and belongings of Tom and Emma. I also drew inspiration from more modern film representations of the period, in order to give the flashbacks a slightly romanticized feel that represents Charlotte’s own way of envisioning the decade.

In the end, the items came from a variety of sources: thrift stores, antique shops, and even a few items and articles of clothing authentic to the period which came from the belongings of my own family, as well as some close friends.

Tom’s uniform was an authentic World War II piece, and was purchased from a dealer of military uniforms and artifacts on Ebay, as were the uniforms for the members of his platoon.

All of the vehicles and firearms used in the film were provided by the Close Assault program at the Texas Military Forces Museum, as were all of the uniforms worn by background extras in the combat scenes.
Although it is a brief segment in the film, I wanted to ensure that the scene where Tom prepares for the holiday variety show with his men was as accurate as possible.

To do so, I found multiple online and print sources which featured photographs of holiday celebrations amongst the soldiers on the front lines during World War II.

I looked at real photographs, as well as wartime advertisements, in order to create a mixture of veracity and romanticism in the aesthetics of the set, since in the end, the scene was a creation of Charlotte’s own mind – a re-creation of the decade which she is so fond of.

Aspects which I was able to recreate on our own set include the presence of a Christmas tree, the soldier in the Santa suit and false beard, and crude decorations such as hand-painted signs and paper chains. It was quite fortuitous that the meager supplies available to soldiers when creating their wartime festivity could easily fit within my own budget for the film, and for this short scene in particular.

The script initially called for the soldiers to be seen performing the show for a group of small children, as depicted in the archival photo below. In the end, logistics necessitated that the men merely be seen *rehearsing* for the show instead, so that the presence of additional extras to serve as audience members was not required.
Meals On-Set

Each day, lunch, dinner, and sometimes even breakfast, would be served for the cast and crew on the set of *Rough Draft*.

Before filming began, I spent a good deal of time researching local restaurants near each of our filming locations, acquiring menus, and contacting the restaurant management about getting special group discounts on meals, which they were often very accommodating in helping with.

Our production assistants with cars were invaluable at meals times, in helping to gather orders from the cast and crew, and arrange for the meals to either be picked up or delivered.

We also had a steady supply of snacks available at the craft services table on-set, as well as copious bottled water to help the cast and crew cope with the August heat and humidity.

I have always heard the old adage that a well-fed crew is a happy crew, and this definitely proved to be the case while working on *Rough Draft*.

It was amazing to witness how much a box of cupcakes or warm Krispy Kreme donuts could invigorate the cast and crew during our frequent late-night and early-morning shoots.
"Pick up a camera. Shoot something. No matter how small, no matter how cheesy, no matter whether your friends and your sister star in it. Put your name on it as director. Now you're a director. Everything after that you're just negotiating your budget and your fee."

- James Cameron
We scheduled a read-through for the cast and crew on the day before filming began. This was one of the few occasions when the entire *Rough Draft* team was in the same place at the same time, and proved to be a great bonding experience.

Scripts were distributed to each member of the cast and crew, and everyone was able to ask questions or get clarification on plot points as we read through the entirety of the story.

This was also the point when the shooting schedule, filming location directions, and Day 1 Call Sheets were handed out.
"Rough Draft" Shooting Schedule

Day 1 – Wednesday August 4th
Location: “Charlotte’s Apartment” – 127 Shirley Ave, Williamsburg
Characters: Charlotte
Crew Arrives: 9:00AM
Cast Call Time: 10:00AM
Scenes: 2, 3, 4, 9, 18, 23, 27, 59

Day 2 – Thursday August 5th
Location: Black Swan Books – 2601 W. Main St, Richmond
Characters: Charlotte, Nate
Crew Arrives: 10:30AM
Cast Call Time: 11:00AM
Scenes: 16, 20, 31, 32
*Ending at approximately 6pm when the shop closes

Day 3 – Friday August 6th
Location: Black Swan Books – 2601 W. Main St, Richmond
Characters: Charlotte, Nate, Emma
Crew Arrives: 10:30AM
Cast Call Time: 11:00AM
Scenes: 42, 43, 44, 33, 27A, 68, 51, 72
*Will be staying after hours until approximately 10pm

Day 4 – Saturday August 7th
Location: “Charlotte’s Apartment” – 127 Shirley Ave, Williamsburg
Characters: Charlotte, Nate, Emma
Crew Arrives: 10:00AM
Cast Call Time: 11:00AM
Scenes: 45, 41, 67, 74, 75

NO FILMING ON SUNDAY AUGUST 8TH

Day 5 – Monday August 9th

Location: “Nate’s Los Angeles Home” – Address TBA
Characters: Nate, Nathaniel Sr.
Crew Arrives: 9:00AM
Cast Call Time: 9:30AM
Scenes: 46, 50C, 59A, 50A, 63

Location: Harbour Coffee - 4260 Casey Boulevard #105, Williamsburg (in New Town)
Characters: Nate, Charlotte, Emma, Nathaniel Sr.
Crew Arrives: 4:30PM
Cast Call Time: 5:00PM
Scenes: 70, 35, 22
**NO FILMING AUGUST 10-16**

**Day 6 – Tuesday August 17th**
Location: “Charlotte’s Apartment” – 127 Shirley Ave, Williamsburg
Characters: Charlotte
Crew Arrives: 9:30AM
Cast Call Time: 10:00AM
Scenes: 1, 5, 6, 11, 13, 15, 29, 38, 60, 65, 50, 50B

**Day 7 – Wednesday August 18th**
Location: Airport Parking Garage and Emma’s Home – Addresses TBA
Characters: Charlotte, Emma
Crew Arrives: 9:00AM
Cast Call Time: 10:00AM
Scenes: 56, 57, 61, 62, 64

**Day 8 – Thursday August 19th**
Location: Black Swan Books – 2601 W. Main St, Richmond
Characters: Charlotte, Nate, Archie
Crew Arrives: 10:30AM
Cast Call Time: 11:00AM
Scenes: 8, 37, 36, 66, 58, 10, 7, 28, 71
*Also working to confirm filming Scene 28 at the Byrd Theatre in Richmond, details TBA*

**Day 9 – Reshoots**

**Day 10 – Reshoots of final scene**
Location: Norfolk, VA

**FILMING COMPLETE WITH CAST/CREW #1**

**Day 11 – November 6th**
Location: Texas Military Forces Museum – Austin, TX
Characters: Tom
Crew Arrives: 9:00AM
Cast Call Time: N/A
Scenes: Misc. footage of WWII combat

**Day 12 – November 7th**
Location: Texas Military Forces Museum – Austin, TX
Characters: Tom
Crew Arrives: 8:30AM
Cast Call Time: 8:30AM
Scenes: 19, 26, 34, 40, 47, 48, 49, 73
Day 1 Schedule – August 4, 2010

Cast Needed: Charlotte

Props Needed: tea supplies, laptop, cell phone, poster about contest, magazine, leather packet with Tom’s letters and script, mail and letter from the writing contest, clipping on Tom

Wardrobe Needed: Day 1, 2, 3, 4, 10, 14

10:00AM – Arrive at Elizabeth Ferris’s house

Thuraya arrives wearing wardrobe for “Day 1”

10:30AM- Scene 4, Stalling by looking through magazine (Living Room)

Scene 9, Charlotte finds the script in the leather case (Living Room)

Scene 3, Straightening and tidying (Living Room)

Scene 2, Stalling by making tea (Kitchen)

12:30PM – Break for lunch from Panera

Thuraya changes into wardrobe for “Day 2”

1:15PM – Scene 18, Charlotte enters and pins up clipping about Tom

1:45PM – Thuraya changes into wardrobe for “Day 14”

2:00PM – Scene 69, throws away letter about the screenwriting contest

Thuraya changes into wardrobe for “Day 4”

2:45PM – Scene 27, Nate calls, asks her on second date

Thuraya changes into wardrobe for “Day 10”

3:00PM – Scene 59, Phone call with Nate

Thuraya changes into wardrobe for “Day 3”

3:40PM- Scene 23, Typing at laptop
Day One

We started out slow on the first day, only working with one cast member, and filming scenes with very little dialogue. This was a very good way for the crew to ease into a routine of working together as a team.

We shot quite a few short little scenes, but they were all important scenes – essentially the entirety of the opening sequence of the film.

We wrapped early, so that Zan and I could travel to Richmond to “scout” the location at Black Swan Books before they closed. It was helpful to have the chance to block things out in detail for the next day’s shoot, which was going to be significantly longer and more complicated than Day One.

It was exciting to see the team in action for the first time, and to watch the story start to come to life.
Day 2 Schedule – August 5, 2010

Cast Needed: Charlotte, Nate

Props Needed: Film books, old magazines, magazine with Tom article, book for Nate, bells for store door, sales slips, stack of brown paper wrapped magazines on Tom, envelope with note and script

Wardrobe Needed: Day 2, 3, 5, 6

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9:30AM – Leave Williamsburg

10:45AM – Arrive Black Swan Books in Richmond

Cast on set by 11:30AM wearing wardrobe for Day 5

12:00PM – Scene 31, Nate gives Charlotte the magazines about Tom

1:30PM – Break for lunch, from Subway

Actors change into wardrobe for Day 3

2:15PM – Scene 20, “Back so soon?”

4:20PM – Cast changes into wardrobe for Day 2

4:30PM – Scene 16, Charlotte and Nate’s first meeting- search the suitcase

(* * * if there’s time ***)

6:00PM – Thuraya is done for the day

Michael changes into wardrobe for Day 6

6:10PM – Scene 32, Nate finds the script at the door

Scene 33, Nate reads the script in the store
Day Two marked the beginning of a whole new set of challenges, as we began working on location in a retail establishment instead of on the controlled set of Charlotte’s apartment. We were also working with two cast members, and with dialogue-heavy scenes which relied on getting good audio. This meant we had to turn off the air conditioning for lengthy stretches at a time.

We had yet to be granted special permission to work late in the shop after closing time, so we were restricted to their operating hours, beginning at 11am and ending at 6pm.

We had to deal with all sorts of speed bumps during the day’s shoot, including “Copyright” the Bookstore Dog, who was wary of our bulky film equipment. We were also caught in a torrential rainstorm right as we finished filming for the day, and had to wait it out in the back of the shop until the rain had let up enough for us to go outside and load the film equipment.
Day 3 Schedule – August 6, 2010

Cast Needed: Charlotte, Nate, Older Emma

Props Needed: Prop car, boxes of books, book for Charlotte, store bells, box of Nate’s belongings, shop keys, books with inscriptions, old photo of Tom and Emma

Wardrobe Needed: Day 6, 8, 9, 10, 14

10:00AM – Leave Williamsburg

11:00AM – Arrive Black Swan Books in Richmond

   Actors on set by 11:30AM wearing wardrobe for Day 9

12:00PM – Scene 42, Charlotte meets Emma for first time

   Scene 44, Charlotte and Nate discover Tom’s identity

   Scene 43, Unloading from car in back parking lot

2:30PM – Break for lunch

   Emma is wrapped for the day

   Actors change clothing into wardrobe for Day 3

3:30PM – Scene 20, Back so soon?

5:30PM – Cast changes into wardrobe for Day 2

5:45PM – Scene 16 (part at front of store)

7:30PM – Dinner break

   Thuraya changes into wardrobe for Day 9, Mike into wardrobe for Day 6

8:30PM – Scene 51- discovery in store

9:30PM – Scene 32 and 33 (reads script)

   Scene 27A, calling Charlotte

   Scene 68, packing things

   Scene 72, reads 2nd script
For Day Three, we were once again at Black Swan Books, this time working with three cast members as Bonnie Fairbank joined us on the set for the first time.

I had to deal with an unanticipated challenge as Bonnie turned up with a bit of “stage fright.” While she does improvisational performances on a weekly basis, this was her first scripted role in quite some time. Still, with a good deal of patience and persistence, we were able to make it through the necessary scenes for the day before Bonnie had to leave for another acting job back in Williamsburg.

We once again found ourselves having to deal with a large rainstorm. This time it was during filming, so our biggest concern was whether we were picking up the sound of the heavy rain on the shotgun microphone. The rain was beneficial, though, as it reduced the number of shoppers coming into the store for that stretch of time, and allowed us to shoot in an uninterrupted fashion.
Day 4 Schedule – August 7, 2010

Cast Needed: Charlotte, Nate, Emma

Props Needed: Tea accessories, framed movie posters, business card, laptop, Nathaniel Sr’s business card, key for bookstore, book for Charlotte, script in envelope ready to mail, coats and Charlotte’s bag

Wardrobe Needed: Day 9, 13, 17

9:00AM – Arrive at Elizabeth Ferris’s house

   Actors on set by 10:00AM wearing wardrobe for Day 9

10:30AM – Scene 45, Tea and conversation in Charlotte’s kitchen (W 9)

1:00PM – Break for lunch

   Emma is wrapped for the day

2:00PM – Scene 41, Apologizes to Charlotte and gives Dad’s card (W 9)

4:00 PM – Nate and Charlotte change into new wardrobe 13

4:15PM – Scene 67, Argument when Nate has found Tom’s script

6:15PM – Break for dinner

   Actors change into wardrobe for Day 16

7:15PM – Scene 74, Nate brings script all ready to mail (W 16)

(MAILBOX?? Day 16 with coats?)
Day Four

After two days at Black Swan Books dealing with the “elements” and the general public, it was a relief to be back in the controlled environment of Charlotte’s “apartment.”

The day’s scenes took a good deal of time, as they were some of the lengthier, more emotionally charged moments in the story.

We lost our usual “boom boy,” Nick, for the day, but were fortunate to have William & Mary alum Josh Goldman come into town for the day to fill in.

We attempted to film the final scene of the movie at a mailbox in Colonial Williamsburg, but even as we were doing it, we had our reservations. The setting didn’t quite look urban enough to match the rest of the film, the audio was less than ideal, and it wasn’t quite as dark as I would have liked.

This is one of those moments where I wish I’d “put my foot down” and insisted we wait until we had a more desirable setting to film the scene – especially since we ended up re-shooting it anyway. Still, it was good practice for the “real thing” later on.

Overall, it was a productive day. The cast and crew seemed to really start meshing well together, and people were starting to get to know each other well enough to be able to joke around and enjoy themselves a little bit, despite the hectic schedule.
Day 5 Schedule – August 8, 2010

Cast Needed: Charlotte, Nate, Older Emma, Nate’s Dad (Thuraya comes later)

Props Needed: check, coffee cups, plates with pastries, Charlotte’s script, Charlotte’s bag, Tom’s script, Charlotte’s completed script

Wardrobe Needed: Day 3, 7, 15, 16, 50a

9:00AM – Crew arrives at 215 Beeston Fields (gate code 0-6-8 CALL)

10:00AM – Cast arrives wearing wardrobe for day 9

10:30AM – Scene 50A (Washing dishes)
    Scene 50C (Nate calls Charlotte)

12:00PM – Cast changes into wardrobe for day 12
    Scene 63, argument about the store

1:30PM- Lunch break

2:00PM – Scenes 46 (reads script) and 59A (Nate calls Charlotte)

4:00PM – Leave for Harbour Coffee (4260 Casey Blvd #105)

5:00PM – Shop closes
    Thuraya and Michael change into wardrobe for Day 3

5:15PM – Scene 22, Charlotte and Nate’s first coffee date (W 3)

7:00PM – Break for dinner
    Michael changes into wardrobe for Day 15
    Emma and Nate’s Dad arrive wearing wardrobe for Day 15

8:00PM – Scene 70, Nate’s dad gives him check for store (W 15)

10:00PM – Emma and Nate’s Dad are done for the day
    Michael changes into wardrobe for Day 16

10:15PM – Scene 72, Nate reads the new script (W 16)
Day Five

This was the first time that we filmed at multiple locations in the same day. We began the day at the home of the Phillips Family, which was meant to serve as Nate’s family’s Los Angeles home.

One of the most memorable moments of the day is when David Witt (Nathaniel Sr.) completely fell over backwards in a desk chair while filming. At the time, I was panicked about the prospect of an injured actor, damaged property, or both. Thankfully, there was no harm done to anything or anyone, and it will be great for the blooper reel!

Later, we migrated to Harbour Coffee in New Town, where we were joined by Thuraya and Bonnie. The owner of Harbour Coffee, John C. Stein, graciously agreed to keep the store open late so that we could film after hours. While this was ideal logistically, it also meant we were in need of some background actors to make the coffee shop appear more realistic. Fortunately, our interns and some of their friends were more than happy to take on this job.

We had a late night at the coffee shop, but were really pleased with all the footage (despite some slight audio issues cause by a refrigerator which could not be turned off.)

By the time we were ready to film our last coffee shop scene, it was already after midnight, and the shop’s staff member were ready to leave. To speed things up, we opted to forgo extensive coverage on the scene, and execute it in a single, slow dolly shot instead. While at the time this felt like a mere concession for the sake of time, I was really pleased with the pacing and look of this scene when all was said and done.
For Day Six, we were back in Charlotte’s apartment yet again. Compared to the previous day, this shoot felt relatively simple, with only one location and actress to work with.

Thuraya had multiple wardrobe changes throughout the course of the day, though. This kind of shooting day proved the value of our careful continuity notes, which made it relatively easy to keep track of what Charlotte should be wearing when, down to the smallest accessory.

This was the first day that we had a monitor to use on-set during filming, which was a huge help when working in close quarters. This also allowed us to avoid further issues with graininess or focus – problems which are difficult to spot using only the camera’s small viewfinder.

We were looking for any way possible to give visual cues to the fact that the story was taking place in late November, and we momentarily considered trying to light the fireplace to give the scenes a more “wintry” vibe. We thought better of this in the end, though, which was probably for the best given the stifling temperatures outside.
We spent the day filming at the Brick House Inn in Williamsburg, which served as the home of Emma Parker. (Although the exteriors were shot at a neighbor’s home across the street, where we were once again dodging the elements and shielding the camera from the light rain.)

Part of what we were shooting in this location was the montage where Emma shows Tom’s belongings to Charlotte. This was fairly time consuming, as had multiple camera set-ups in order to make sure we had enough varied material to construct a substantial montage segment.

After a full afternoon at the Inn, we loaded the car, bid farewell to Bonnie, and headed to the Naro Cinema in Norfolk where we would meet up with Mike to film Charlotte and Nate’s “movie date.” There was a very small window of time between screenings when we could enter the back room of the Naro to get the large ladder and marquee letters. For a fee of $50, they gave us free rein to alter the marquee however we wished.

It was exhilarating to be up on the tall ladder changing the letters, but it was also more time consuming than I anticipated, and the lightning in the distance was a bit ominous, particularly while standing atop a large metal ladder. In the end, I was very pleased with how the shot turned out, and we managed to restore the marquee to its original wording just in time before the last show let out, and the theater closed.
**Day 8 Schedule – August 18, 2010**

**Cast Needed:** Nate, Charlotte, Archie, Lawyer

**Props Needed:** Charlotte’s coat and bag, help wanted sign, bells for door, newspaper for Archie, box that contains suitcase- script- etc, film books, photo of Archie in war, Nate’s resume, briefcase or paperwork for lawyer, Archie’s packed up things, Charlotte’s final script

**Wardrobe Needed:** Day 1, 7,

9:30AM – Depart Williamsburg for Richmond

11:00AM – Actors arrive wearing **wardrobe for Day 1**

11:30AM – Scene 7, Charlotte approaches and enters store (W 1)

11:45AM – Scene 8, Talks to Archie, Nate enters (W1)

Scene 10, Looks over resume (W 1)

1:45PM – Break for lunch

Actors change into **wardrobe for Day 7**

Actor who plays the lawyer arrives by 2pm

2:45PM – Scene 36, Walk down street after coffee, see shop is open (W 7)

Scene 37, Archie, Lawyer, etc (W7)

4:45PM – Actor who plays lawyer is finished for the day

Actors change into **wardrobe for Day 11** (Archie and Charlotte)

5:00PM – Scene 58, Charlotte passes and waves to Archie (W 11)

5:15PM – Charlotte is finished for the day

Archie and Nate change into **wardrobe for Day 16**

5:30PM – Scene 71, Archie tells Nate to read the script (W 16)
This was our final day of filming at Black Swan Books—so we had to make the most of it! In addition to all of the scenes featuring Archie which we were scheduled to shoot, we also had to add in a few reshoots of some footage that had come out grainy due to a camera malfunction.

This was Bob Keiper’s (Archie) first and only day on the set, and he was a joy to work with, and a great sport about the long day.

By this point, the owners of the bookstore had agreed to lock us in and let us stay as late as we needed after hours, which was very much appreciated. It ended up being after 2:30am when we finally left Richmond, but we were able to get everything filmed, and the bookstore location was officially “wrapped.”
This was our last full day of filming, and it was certainly a hectic one - to the point where we didn’t even take any photos! We had lost our three interns due to school starting. (Or Freshman move-in, in the case of Arri.) Despite the late night in Richmond the day before, we had an early call time at 7:30am in the William & Mary parking garage, which was serving as an airport for the purposes of the film. We had a scene in an elevator, and due to our diminished crew, we actually had an instance where I was crouched down inside the elevator with the actors, pressing the “door open’ button with one hand, and holding the boom mic with the other, all while directing the scene. Indie filmmaking at its finest!

We also returned to the Brick House Inn to shoot some additional footage for the montage scene with Emma and Charlotte.

Mike arrived later in the day, and we filmed a few final scenes in Charlotte’s apartment, including a couple of re-shoots due to the aforementioned technical difficulties. Fortunately, by that point, Alison Freedman had come to our rescue, and took over as boom operator so that I could be relieved from doing double duty.

We also attempted to re-shoot the final mailbox scene in a different location, but came to the conclusion that Williamsburg was woefully lacking the realm of nice, well-lit mailboxes in urban looking spaces, so we resigned ourselves to the fact that we would have one final evening shoot in the weeks ahead to complete that scene.
Day Ten

During the first week of fall classes, a portion of the cast and crew was reunited one last time to re-shoot the final scene with Charlotte and Nate at the mailbox – third time was definitely the charm in this situation!

While the area was not quite as well-lit as we would have liked, we were able to make due with car headlights and portable battery-powered lights. It definitely looked better than the previous attempt where it was far too bright outside, and overly recognizable as having been filmed in Colonial Williamsburg.

We even picked up a fan over the course of the evening – a young boy named Damian from Boston who was intrigued when he spotted us filming, and begged his dad to let him come watch for a little bit.

It took about an hour and a half to complete the scene, at which point we went out for dinner and drinks to celebrate having finally “wrapped” with the Virginia cast.
The "Flashbacks"

The 1940s portions of the film were shot in three different segments. The first one was the combat footage, which was all completed at the Texas Military Forces Museum in Austin during their annual “Close Assault” reenactment program. The program’s participants were extremely helpful in coaching our actor, Evan Reville (Tom) in how to properly wear his uniform, fire his gun – even the correct way to die in combat.

The next bit of filming took place in late December, when we filmed all the scenes with Tom and Emma together. There were relatively simple given that there was no dialogue. The trickiest part was making sure we never ended up with any non-period items, people, or vehicles in the background of the shots.

The final shoot took place on New Years’ Day in 20 degree weather, with very good-natured friends who were willing to be extras. Due to hectic scheduling around the holidays, frigid temperatures, and the extensive mise-en-scene required, this is one scene I was inclined to cut, but I am very glad I didn’t.

We “borrowed” a neighbor’s Christmas tree out of the garbage in their lawn to dress the set for this scene. The wee hours of the night on New Year’s Eve were spent making the paper chains and painting the signage needed on set. In the end, it was worth the effort.
The Editing Process

"First cuts are a bitch for a director, because it's been so many months and you put your trust in your editor and you're going to see your film assembled for the first time. You look at it and go, This is terrible. I hate it."

-Richard Donner

I spent the majority of December 2010 and January 2011 sorting through the hours of footage that we filmed, each of which was in an individual Quicktime .mov file.

Once I had performed this preliminary process of culling out the best footage, the real editing process began, using the Final Cut Pro software in the Swem Media Center Editing Studios.

Austin Journey and I co-edited the film. Initially, we would work at separate times on different pieces of the footage. Each day, we would keep notes on a shared hard copy of the script, indicating what we had worked on and what still needed to be done.

Towards the end of the editing process, we would work together in the studio – watching various cuts of the film, taking copious notes, and then working through each necessary adjustment.

We also held a test screening in the Swem Media Center two weeks before the film was set to screen at the Kimball Theatre, in order to solicit comments from a wider audience less familiar with the film.

Once we had reached “picture lock,” the film was passed off to Matthew Sonnenfeld, who spent a week working on color and audio correction.

Overall, according to the online records in the Media Center reservation system, I logged over 350 hours in the studios editing this film over the course of the Spring semester.
Initial Editing Schedule

Time for Rough Assembly

By February 11\textsuperscript{th}: 12 minutes roughly cut together
By February 18\textsuperscript{th}: 24 minutes roughly cut together
By February 25\textsuperscript{th}: 36 minutes roughly cut together
By March 4\textsuperscript{th} – FULL ROUGH ASSEMBLY approx. 48 minutes

2 Weeks Tweaking

Spring Break
By March 18\textsuperscript{th}: Polished Edit with all WWII footage adjusted
By March 25\textsuperscript{th}: All music / sound fx / voiceover in place
Start color and sound and titles

By April 1\textsuperscript{st}: Color and Sound and Titles Continued
By April 5\textsuperscript{th}: FILM COMPLETE
April 6\textsuperscript{th} – 7\textsuperscript{th}: Additional tweaks, render and burn

\textbf{APRIL 8\textsuperscript{TH} – SCREENING!}
The Soundtrack

"A film is - or should be - more like music than like fiction. It should be a progression of moods and feelings. The theme, what's behind the emotion, the meaning, all that comes later."

- Stanley Kubrick

Long before Rough Draft even had its composer, there were certain songs that I knew I would love to include in the film:

"Love Comes Back Around" by Graham Colton
I first heard this song at a Graham Colton concert in Oklahoma City in March 2010. Colton is an Oklahoma City native, and often plays small local shows in the area in order to debut new songs. He was playing “Love Comes Back Around” onstage for the first time that night, and I immediately fell in love with the song. Even though the script for the film was still a work in progress, I instantly knew that the song seemed to tie in perfectly with the romance between Tom and Emma.

In Fall 2010, I contacted Graham Colton’s management (Red Light Management) and received permission from representative Anders Hester to use the song in Rough Draft.

"Come Back" by Shane Cooley
I met Shane Cooley (William & Mary Class of 2010) during my freshman year here at the College. I have always really enjoyed his style, and thought his music could mesh well with some of the other pieces already included in the film. Shane was extremely willing to help with this project, and offered me access to any of his music that might be a good fit for the film and the story. In the end, I chose the song “Come Back” from one of his earlier albums for the montage scene where Emma shares her mementoes of Tom with Charlotte. This song seemed to be a perfect fit for verbalizing the longing that Emma felt upon Tom’s departure – sentiments that have been rekindled with the arrival of Charlotte.

Prelinger Archives (Archive.org)
This is a resource promoted by the Media Center for obtaining royalty free content. To my great pleasure, there were quite a few recordings available from the 1940’s, which were a perfect fit for the scenes where Charlotte envisions Tom’s life. Initially I tried to use more of a mixture of audio from the period, including everything from the soundtracks from old newsreels to live recordings of moral-boosting performances for the troops. In the end, I preferred a more consistent sound for all of the Tom “flashbacks,” and I ended up using multiple “big band” style tracks from Ozzie Nelson and his Orchestra.
"The War Was in Color" by Carbon Leaf
This song, by the Virginia-based band Carbon Leaf, was recommended to me by Rough Draft crew member Josh Goldman. Similar to the lyrics of “Love Comes Back Around,” the lyrics to this song tie in perfectly with the theme and visuals of the film. I especially liked how the song makes reference to the “old war movies,” which relates to Charlotte’s romantic view of WWII as seen through classic cinema, and the way in which she comes to have a more sobering view of the conflict as she learns about Tom’s life and tragic death.

Where to begin?
Let's start with the end.
This black and white photo
Don’t capture the skin
From the flash of a gun
To a soldier who’s done
Trust me grandson
The war was in color

From shipyard to sea,
From factory to sky
From rivet to rifle,
From boot camp to battle cry
I wore the mask up high
On a daylight run
That held my face in its clammy hand
Crawled over coconut logs
And corpses in the coral sand

Where to begin?
Let's start with the end.
This black and white photo
Don’t capture the skin
From the shock of a shell
Or the memory of smell
If red is for Hell

I see you've found
A box of my things -
Infantries, tanks and
Smoldering airplane wings.
These old pictures are cool.
Tell me some stories
Was it like the old war movies?
Sit down son.
Let me fill you in

Where to begin?
Let's start with the end.
This black and white photo
Don’t capture the skin
From the flash of a gun
To a soldier who’s done
Trust me grandson
The war was in color

From shipyard to sea,
From factory to sky
From rivet to rifle,
From boot camp to battle cry
I wore the mask up high
On a daylight run
That held my face in its clammy hand
Crawled over coconut logs
And corpses in the coral sand

Where to begin?
Let's start with the end.
This black and white photo
Don’t capture the skin
From the shock of a shell
Or the memory of smell
If red is for Hell

I held the canvas bag
Over the railing
The dead released.
With the ship still sailing,
Out of our hands
And into the swallowing sea
I felt the crossfire stitching up soldiers
Into a blanket of dead.
And as the night grows colder
In a window back home,
A Blue Star is traded for Gold.

Where to begin?
Let's start with the end.
This black and white photo
Don’t capture the skin
From the shock of a shell
Or the memory of smell
If red is for Hell

Now I lay in my grave at age 21
Long before you were born
Before I bore a son
What good did it do?
Well hopefully for you
A world without war
A life full of color

Where to begin?
Let's start with the end.
This black and white photo
Don’t capture the skin
From the shock of a shell
Or the memory of smell
If red is for Hell

The War was in color
FOR IMMEDIATE RELEASE
Mar. 30, 2011

FOR ADDITIONAL INFORMATION:
Caitlin Clements, Director/Writer/Producer
(405) 413-9073, csclements@email.wm.edu

William & Mary Student Premieres Feature-Length Film
“Rough Draft,” a Student Honors Thesis to Screen at the Kimball Theatre

(Williamsburg, Va.) – The College of William and Mary’s own Caitlin Clements (Class of ‘11) announces the premiere of her honors thesis film, “Rough Draft,” held at the Kimball Theatre in Williamsburg, Va., Apr. 8, 2011 at 5:30p.m.

Written entirely by Clements, the film centers on a young screenwriter and her budding romance as she attempts to piece together the life of a WWII-era writer that was killed while serving overseas.

Music, editing, photography, and casting collaborations from within the William and Mary undergraduate and alumni community fuel this unique honors thesis, funded by the Murray Scholars program at the College.

Admission is free and open to the public. To reserve tickets, call 1-800-HISTORY or visit the Kimball Theatre box office for more information. A short Q&A with Clements, the cast, and the crew, will follow the screening.

###
Evolution of a Poster

early teaser posters
THURAYA ELIZABETH
MICHAEL ROBERT YOUNG

My dearest,

It is nothing like the pictures make it out to be over here, that is for sure. I am afraid sometimes of being forgotten – meeting my end over here before I have really made my mark. Still, I am constantly in awe of the courageous men and women around me, and thus cannot bring myself to regret the turn of events which brought me here. Yet my regret is having to leave you behind, my one fear, the prospect of never having the chance to continue our time together.

I hope and pray that you are well. Please continue to send me the updates of your daily life. I know you claim your activities are trivial but it is not so. Your words are a comfort, as it keeps up a connection with the world beyond this conflict. I need over here.

I also there was more time to continue, but for one, I have duties to attend to. I will write again soon and hope that you will do the same.

Forever yours,
Tom

23rd June, 1943

A FILM BY CAITLIN CLEMENTS
ROUGH DRAFT

PINK ELEPHANT PRODUCTIONS PRESENTS
A FILM BY CAITLIN CLEMENTS. THURAYA ELIZABETH. MICHAEL ROBERT YOUNG. “ROUGH DRAFT”
BONNIE FAIRBANK. ROBERT KEPER. EVAN REVILLE. EMILY EVANS. AND DAVID WIT.

APRIL 8
WWW.ROUGHDRAFTMOVIE.COM
Last December, I purchased the domain name “RoughDraftMovie.com” from GoDaddy.com web hosting service. Since then, I have been working on building up the site’s content. After experimenting with a few site hosting programs, I ended up using GoDaddy’s built-in web design service called “Website Tonight.”

The site currently features cast and crew bios, a behind-the-scenes photo gallery, screening news, and even a feature for visitors of the site to leave comments. This feature has already proven very useful in answering comments from members of the community regarding the April 8th premiere screening.

I will continue to expand the film’s official site as I prepare to begin the festival submission process this summer.
I created the official fan page, Facebook.com/RoughDraftMovie, in the weeks leading up to production. The page now has 287 fans who follow the regular updates of photos, screening news, and more.

The film also has an official Twitter account, which is useful for connecting with viewers outside the college community, as well as for communicating with various campus publications and administrative offices.
Once the film had an official running time, website, and initial screening date, IMDb approved the creation of a *Rough Draft* page within the database. The film's profile page now features full cast and crew listings, as well as a plot summary, soundtrack listing, and filming locations.

For many of the cast and crew, *Rough Draft* was their first-ever IMDb listing, so their profile pages were recently created for the first time.
Screening the Film

"Anxiety is the handmaiden of creativity." - Chuck Jones

I was able to make arrangements to have a debut screening of the film at the Kimball Theatre on April 8, 2011. This screening corresponded with the interview weekend for the Murray Scholars Program, which meant that the 2011 Murray Scholar candidates, as well as the program’s benefactors, were in attendance.

It was exciting for the prospective Murray Scholars to be able to see first-hand the kind of end result that is possible using the Murray Scholarship research grant.

The rest of the audience was comprised of cast and crew members, William & Mary students and faculty, family of the cast and crew who came in from out of town, as well as members of the general Williamsburg community.

The Kimball Theatre was a tremendous asset in helping promote this free screening, listing the film in their monthly program, and creating special posters for it. I also supplemented their promotional efforts with my own posters, which I hung around campus and throughout the Williamsburg area. It was extremely exciting to be able to screen the film in such a historic venue, where icons such as Walt Disney, Shirley Temple, and John Wayne all attended film screenings in the past.
Rough Draft appears on the big screen for the first time during the A/V check at the Kimball.

Post-screening Q&A with members of the cast and crew.
"Rough Draft" by Caitlin Clements

Monday, April 11, 2011
By Abbey Hewarth

How many times have you wondered what will come of your education here at William and Mary? What will I do, what will my job be? At least one student has already figured it out.

Senior Caitlin Clements, a Film Studies major, premiered her newest film on Friday at King Hall Theater. Rough Draft follows a screenwriter named Charlotte who finds inspiration in the life story of Tom Montgomery, a WWII-era screenwriter whose final work was lost when he was killed overseas. Inspiration for the plot came from Ernest Hemingway, who notoriously lost a suitcase containing almost all of his manuscripts at a train station. "I found the concept of these lost works, and what their fate might have ultimately been -- to be extremely interesting, and I ended up taking that vague concept and adapting it for the purposes of the film," noted Clements. The writer and director also claims to connect with the main character. "Like Charlotte, I have always been a big classic movie enthusiast so my own personal taste definitely shines through in the film." Apparently so, as Clements founded the Classic Movie Club here at William and Mary three years ago.

Not only is Rough Draft an achievement for Caitlin, but also for the W&M community. The film was produced from start to finish entirely by William and Mary students and teachers. Script writing began in Fall 2009 and by August 2011 filming began. "We had a fantastic crew of current students, recent alumni, and even a few high school age interns," added Clements. Help from fellow tweens went as far as a music major composing an original score.

This is, however, not Caitlin's first experience with filmmaking as it "began in high school as I started making short films to submit to the local deadCENTER Film Festival in my hometown of Oklahoma City." Years later, she found herself traveling all over the country to produce a full-length feature film. Clements has studied at the Oklahoma Summer Arts Institute and was accepted into the Murray Scholars Program in 2007. This film was funded through a scholarship from the same program.

Just to show how hard work pays off, Clements will be an instructor at the Oklahoma Summer Arts Institute of which she is a product. She's also got big things coming her way. "I've been accepted to MA programs at the USC School of Cinematic Arts and NYU's Tisch School of the Arts -- so I will either be in NY or LA this time next year."

Knowing what I now know about Caitlin Clements and Rough Draft, I can't wait to see the film and how the W&M community has put its stamp on it. Keep a lookout for Caitlin Clements' big time screenwriter and director and product of a tweens-tastic education.

HerCampus.com
Polishing the "Rough Draft": Senior writes, directs film for thesis

By LILIA ZEMANSKI April 7, 2011

The sun beats down on the prairie landscape as men dressed in World War II uniforms dart from one ditch to another to escape enemy gunfire. Tanks roll past, sending dust into the air, and loaded machine guns appear behind barbed wire fences as the army advances its attack. The scene, in grayscale, appears to be straight out of newreel footage from the 1940s, but it is actually a World War II reenactment in Austin, Texas. In addition to the Texans flocking to see this reenactment by 30 young men, for budding filmmaker and College of William and Mary student Caitlin Clements ’11, it is the ideal setting for a scene in her honors thesis film “Rough Draft,” premiering this Friday at the Kimball Theater.

“The whole film community here has been so great and so supportive, so it has all worked out really well,” Clements, a Murray Scholar from Oklahoma City, said, beaming. “At first I felt kind of funny saying, ‘Yeah, I’m a film studies major studying at William and Mary at this liberal arts college in Colonial Williamsburg, but I potentially want to go into film production someday, and I could have gone to Los Angeles, but I wanted to come here instead.’ It’s nice that this is really a culminating moment where a lot of it really makes sense and it has come together.”

Filmed primarily over three weeks in August 2010, “Rough Draft” follows classic film fan Charlotte as she and a used-bookstore employee uncover the story of Tom Montgomery, a fictional screenwriter who died in battle during World War II. Combining flashback montages with present-day scenes, the film not only depicts Charlotte’s discovery of a long-lost classic era filmmaker, but also her own growth as a screenwriter.

While the script itself was a project for her independent study in fall 2009, Clements found inspiration from her study of history and the tale of Ernest Hemingway’s lost manuscripts.

“It came from a lot of what we studied of Hollywood’s involvement in World War II and how different people from Hollywood [in that era] got drawn into the conflict,” she said. “[The film] even started with a story that I heard of Hemingway and [how] some of his stories were lost on this train. At first I started maybe wanting to do a ‘What If? What Had Happened?’ to these lost stories of Hemingway.”

The plot change turned out for the better. In the many months that she has spent working on the project, she has met people whom she now calls good friends, including Thuraya Masri of Richmond, who plays the leading role of Charlotte. She also enlisted the help of fellow College students, including Zan Gilles ’09, who worked as the film’s director of photography. The total effort of five full-time College crew members and five primary cast members led to a fun and rewarding experience.
The local part of being the director, producer and screenwriter, however, was her opportunity to cast the film’s characters. Since the majority of characters could not be performed by College students, she posted notices on Craigslist and casting websites, hoping to draw different people from the Tidewater community.

“That whole process was so much fun,” Clements said. “Primarily for seeing kind of the characters coming to life and having that moment when someone would come in and you say, ‘Yes! You’re a character! You’re perfect!’”

Casting Charlotte’s character was the most memorable of these serendipitous moments, since the chosen actress, Maari, only submitted her audition tape on the last day before callbacks.

“Going into [the process] I really thought that Charlotte could quite possibly have been a William and Mary performer just because that was the one role where [the college student] age was really appropriate,” she said. “And then this actress, Thuyda, came in from Richmond and it was just one of those amazing moments. It was sort of like a lightning went off. You always hear those funny stories of like ‘Oh, the one who came in last was the one who just nailed it.’ And it was so cliché-sounding, but it really worked out that way.”

Clements furthermore enjoyed the “crazy moments” spent on sets in Richmond, where she and her crew often filmed around at Black Swan Books until 2 a.m. They still remember about the day they frantically protected their equipment from a spontaneous “monsoon” rainstorm, and when they changed the letters on a Norfolk marquee sign with an ominous thunderstorm looming in the distance.

But how did this Frank Capra fan, Classic Film Club founder and future graduate film school student get her start? Prior to this, she has always loved American and foreign cinema; and throughout her childhood produced short-length films that were screened in her family’s backyard or at local school film competitions.

“Present-day films have such a way of really sending a powerful message on a really mass scale, and you’re in a very privileged position when you are a filmmaker and you are beginning to make these films,” she said. “I think in terms of our further appreciation of classic film, I think there is so much to be seen there, just about history, about time periods … It’s amazing to see how, when done well and done right, films can really catch people’s interest and instruct in a lot of different things.”

Clements notes that “Rough Draft,” although a small production, achieves this goal.

“I do hope that the film will give pause to think,” she said. “While it’s not really teaching a history lesson per se, because it is very much a fiction film, it definitely harkens back to a time period. There’s this overall message of being mindful of history in a lot of different forms. … [The film’s] sharing of stories could very well lead to something in their own lives.”

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"Rough Draft," an honors thesis film

Caitlin Clements – William and Mary Class of 2011 – announces the premiere of her honors thesis film, "Rough Draft," at the Kimball Theater in Williamsburg on Friday at 5:30 p.m.

The film focuses on a screenwriter and her budding romance as she investigates the life of a World War II-era writer who was killed while serving overseas.

Music, editing, photography and casting collaborations from the W&M undergraduate community contribute to this unique honors thesis, funded by the Murray Scholars program at the college.

The best part? When Clements becomes famous one day, you can say you were there.

Admission is free and open to the public. To reserve tickets, call 1-800-HISTORY or stop by the Kimball Theater box office for more information. A short question-and-answer session with Clements, the cast and crew will follow the premiere.
ROUGH DRAFT:
The Shooting Script

Completed July 2011
INT - CHARLOTTE’S BEDROOM - DAY

CHARLOTTE SULLIVAN (20s) sits at her desk with a laptop in front of her. Sound of TYPING is heard.

Suddenly the TYPING NOISE stops. Charlotte stares at her computer screen. Her file contains several famous classic movie lines in sequence—many of which correspond to the black and white clippings and stills of classic movie stars which adorn her bulletin board.

She looks at the screen, then slouches back in her chair and SIGHS heavily.

CHARLOTTE
(sarcastically)
Real original, Charlotte...

INT - CHARLOTTE’S KITCHEN - DAY

Charlotte is in the kitchen, preparing tea, doing all she can to procrastinate.

INT - CHARLOTTE’S BEDROOM - NIGHT

Charlotte straightens her room—adjusting the bedspread, arranging her desktop to a near compulsive degree of organization.

She moves to adjust a poster on her bulletin board which announces the deadline for an upcoming screenwriting contest.

INT - CHARLOTTE’S KITCHEN - NIGHT

Charlotte now sits at her kitchen table flipping through a magazine.

INT - CHARLOTTE’S LIVING ROOM - NIGHT

Charlotte sits on her couch, watching a classic film on TV. There is a poignant, war-related clip on the screen, then “THE END” appears, and the concluding music BLARES.

Charlotte switches off the TV and turns to face the laptop which has been sitting beside her. After staring at the screen without making any progress she swiftly shuts the lid with a loud CLICK.

She gets up, grabs her coat and bag from a coat rack, and heads out the door.
INT - BUILDING STAIRWAY - NIGHT

Charlotte quickly makes her way down the stairs of the apartment building.

EXT - STREET LEVEL - NIGHT

She ends up on street level, and stands in front of a quaint used book shop.

There is a “HELP WANTED” sign in the window, and the shop’s sign reads: “BLACK SWAN BOOKS; WHERE OLD BOOKS MEET NEW FRIENDS.” She pulls open the door and enters the shop.

INT - BOOK SHOP - NIGHT

As Charlotte enters, the bells above the door make a TINKLING noise. The shop owner, ARCHIE WEST (60s) looks up from his newspaper and smiles.

ARCHIE
Charlotte! I was wondering if I was going to see you in here today-

CHARLOTTE
What can I say- I’m nothing if not predictable.

She makes a bee-line for the cinema section, and shuffles through some of the items on the shelf- Pulling out books- opening up the front cover- flipping through a few vacantly.

ARCHIE
And what have you been up to this fine evening?

CHARLOTTE
Oh, you know. Tidied up the apartment, watched a little TV - TCM was doing a Veteran’s Day special and I’m a sucker for a man in uniform...

She gestures towards an old framed photo of Archie in uniform with some of his war buddies which hangs on the wall.

CHARLOTTE (CONT’D)
Yourself included, of course.

He blushes a bit.
ARCHIE
(teasing)
Sounds like a wild Saturday evening
if I ever heard of one.

CHARLOTTE
Hey- I’ve got no complaints.
Besides - I’ve basically resigned
myself to a hermit’s existence
until I get that script done.

Archie chuckles at her and gives her a skeptical look.

CHARLOTTE (CONT’D)
Coming here doesn’t count, of
course. I consider this place an
extension of home.

ARCHIE
So... dare I ask how that script’s
coming along?

Charlotte grimaces at the question which she knew was
inevitable.

CHARLOTTE
Ugh-

ARCHIE
That bad, huh?

CHARLOTTE
Let’s just say I’m here in search
of my “muse.”

She returns to browsing.

ARCHIE
Not much new since the last time
you were here- but this came in
earlier today...

He pulls an old suitcase up onto the counter.

ARCHIE (CONT’D)
Care to unpack it for me? Get first
dibs on all the good stuff?

Charlotte smiles and eagerly comes over to open the suitcase. She removes layers of tissue and some old books before she comes across a leather pouch in a smaller compartment.

ARCHIE (CONT’D)
What do you have there?
She opens it and rummages inside for a moment.

CHARLOTTE
Just some old papers and letters.

Archie nods as she sets it down and continues to examine the books.

Suddenly the bells above the door TINKLE as NATE PARKER (early 30s) enters and approaches Archie behind the counter.

NATE
Mr. West- I’m Nate...

ARCHIE
(cuts him off)
Oh I know exactly who you are-- you’re the spitting image of your father. It’s good to see you again.

Archie glances at his watch again, and then at Charlotte.

ARCHIE (CONT’D)
Charlotte, I think I’m closing a bit early today-

Charlotte has been engrossed in the most recent book she was examining and flinches a bit when Archie addresses her.

CHARLOTTE
(a bit befuddled by the swift cue to exit)
Oh... ok

Archie sees her looking at the jumble of books she’s left in front of her.

ARCHIE
Don’t worry about those- I’ll sort through them later.

Charlotte holds up the leather pouch of papers.

CHARLOTTE
What about this?

Archie seems to only be paying half-attention in his haste to get Charlotte out the door.
ARCHIE
(distracted, distant)
Oh-- take it with you if you’d like-— not much use for it here.

Charlotte shrugs and then slips it into her bag as she leaves the store. Archie sighs, pauses a moment to collect his thoughts, and then turns to Nate.

ARCHIE (CONT’D)
Alright... come have a seat so we can talk things over.

INT - CHARLOTTE’S LIVING ROOM - NIGHT

Charlotte enters her room and tosses her bag down on the couch. She grabs her laptop, plops down on the couch beside her bag, and turns on the laptop. While waiting for it to restart, she sorts through the items that fell out of her bag, and spots the leather pouch from the bookstore.

She picks it up and starts to sift through the contents.

She stops when she comes across a larger stack of papers. The top page reads “Paradise Summons by Tom Montgomery.” Charlotte reads the title ALOUD, perplexed, and begins to flip through the pages.

INT - BOOK SHOP - NIGHT

Archie and Nate are now seated together, Archie holding Nate’s resume.

ARCHIE
Well, I can’t see any reason why you’re not the right man for the job... how about we give this a trial run— see what happens?

Nate smiles and shakes Archie’s hand.

NATE
Thank you sir— I appreciate it. I think this is going to be just the place for me...
INT - CHARLOTTE’S BEDROOM - NIGHT

Charlotte is at her desk with her laptop. She minimizes the document which contains her non-existent screenplay, and opens a search engine instead.

She goes to a film database and searches for Tom’s name. Several results come up and she scrolls to the bottom to find one who is indicated as a “screenwriter.”

She clicks on his name and a black and white photo of a young man in his early twenties appears. There is only one film listed under his filmography, as well as a brief bio.

CHARLOTTE (V.O.)
(reading aloud softly to herself)

Tom Montgomery was poised to take Tinseltown by storm when his career was halted by service in the Second World War.

Her imagination has been sparked, and she starts to envision the young writer.

FADE TO:

INT - TOM’S APARTMENT - DAY

TOM MONTGOMERY (20s) opens and reads his draft letter.

RADIO ANNOUNCER (V.O.)
(crackly, as if coming over an unseen radio)
Hollywood clears out as writers, directors, and stars join America’s youth in answering the call of Uncle Sam.

INT - CHARLOTTE’S BEDROOM - NIGHT

She continues to search for Tom’s name, but keeps receiving messages that say “NO RESULTS FOUND” or “CURRENTLY UNAVAILABLE”

She SIGHS, then opens the tab for her screenwriting software, where the blank document awaits her, cursor flashing in a taunting fashion.
She places both elbows on her desk and leans in close to her computer— a standoff. Then she begins to type, hesitantly at first. The first words read...

“INT - SCREENWRITER’S ROOM: HOLLYWOOD - DAY”

FADE TO:

INT - TOM’S APARTMENT - DAY

Tom is hunched over his typewriter, fedora cocked back on his head, fervently working. His FEMALE COMPANION passes by and gently brushes his shoulder with her hand. He catches her around the waist and plants a playful kiss on her cheek before returning to his typing.

INT - CHARLOTTE’S BEDROOM - NIGHT

Charlotte stops— realizing she has hit a dead end in her story.

CHARLOTTE
(muttering to herself)
What next?

INT - BOOKSTORE - DAY

The bells above the door TINKLE as Charlotte enters the shop. The HELP WANTED sign is no longer in the window. She stops in her tracks when she sees that Nate is now stationed behind the counter.

CHARLOTTE
I take it you’re the result of that help-wanted sign that’s been in the window for weeks?

NATE
Just a pinch hitter— Archie was in need of some time off— personal business.

CHARLOTTE
Yeah, I know his wife’s been pretty sick for a while now...

NATE
I take it you’re a regular?
CHARLOTTE
Well, I live right above this place, so...

NATE
Ohhh- so you’re Charlotte. I didn’t get much background on the place, but Archie did tell me to keep an eye out for you.

Charlotte can’t help but smile once identified as a valued customer.

NATE (CONT’D)
I realize it’s probably a silly question... but is there anything I can help you find?

CHARLOTTE
Thanks, but I think I’ll manage...

She makes her way over to the cinema section and pulls some older looking books off the shelf. She sits down cross-legged with the pile of books beside her. With each book, she flips to the index, gives it a quick scan and then replaces it. Engrossed in her search, she doesn’t notice Nate, who has stopped to watch her while re-shelving some books.

NATE
Cinephile, I take it?

CHARLOTTE
(distracted)
Hmm?  
(she processes his words)
Oh- what can I say, “film is a disease...”?

NATE
(completing the quote)
“and the antidote to film is more film...” That was Capra - right?

CHARLOTTE
( pleasantly surprised)
Yeah! Yeah, it was.  
(waits a bit)
So... cinephile I take it?

NATE
Nah... not really. At least, not by choice.
Charlotte makes a face at this comment, but doesn’t ask him to elaborate. She continues her search through the old film books, flipping right to the index of each one.

Nate continues to watch her as he goes about shelving books.

NATE (CONT’D)
You definitely seem to be a girl on a mission. Sure there’s nothing I can help you with?

She pauses for a moment, pondering something.

CHARLOTTE
Well... there was actually this old suitcase I was looking through yesterday. You wouldn’t happen to know where it is, would you?

NATE
(rubs his chin)
Hmm... let me see what I can do...

He leaves to go rummage behind the counter while Charlotte keeps searching through her stack of books.

NATE (CONT’D)
So... what exactly are you looking for?

CHARLOTTE
Well- it’s this old writer from the 40’s - Tom Montgomery. It seems he basically disappeared from Hollywood history. Apparently he was some sort of prodigy- but no one’s heard of him - I just don’t get it...

NATE
Well apparently you’ve heard of him- that’s got to count for something...

He comes back from behind the counter, suitcase in hand.

NATE (CONT’D)
Is this what you were looking for?

CHARLOTTE
Yeah, that’s it-- thanks so much.
He sets it down in front of her, but rather than leave her to her search he continues to stand over her, watching as she opens the case.

NATE
What exactly does this old thing have to do with your guy Tom, though?

CHARLOTTE
Hang on-- you'll see

She continues to search through the suitcase and comes across some papers, old magazines and clippings.

CHARLOTTE (CONT'D)
Here we go-- I thought I remembered seeing these in here yesterday.

She holds up a clipping for Nate to see. The headline reads: “YOUNG SCREENWRITER KILLED OVERSEAS.” Then she reads the contents of the short article aloud.

CHARLOTTE (CONT'D)
“Screenwriter Tom Montgomery has been killed in action while serving in France.”

As she sorts through the other clippings they all mention Tom.

NATE
Well, apparently somebody else had taken an interest in him.

OMITTED

INT - CHARLOTTE’S BEDROOM - DAY

Charlotte is back at her desk. She pins a black and white photocopy of the snippet about Tom onto her bulletin board.

She then opens her laptop, and proceeds with her screenplay.

FADE TO:
EXT - ARMY CAMP - DAY

Tom is in uniform, seated amidst elements of the camp... not typing this time, but rather writing by hand. His letter begins with “My Dearest...”

TOM (V.O)
Well, it’s nothing like the “pictures” make it out to be over here. I’m afraid sometimes, but I will never regret enlisting. My one regret is having to leave you behind.

INT - BOOK SHOP - DAY

Charlotte enters the store and Nate looks up as the door chimes TINKLE upon her entrance.

NATE
Back so soon?

CHARLOTTE
Hey! I’ve lasted nearly 48 hours... This place is my cure for writer’s block...

NATE
Writer’s block, huh? Whatcha’ working on?

CHARLOTTE
A screenplay- in theory.

NATE
Really? What’s it about?

CHARLOTTE
Well, so far I’ve only got a rough draft- but I’m thinking it’s about a screenwriter.

NATE
Ah- something to do with the elusive Tom Montgomery, perhaps?

CHARLOTTE
Potentially...

She starts to browse, but Nate’s not ready to give up on the conversation just yet.
NATE
You know— as the current “man in charge” I feel it’s my duty to get better acquainted with my best customer. What’s your story, Charlotte?

CHARLOTTE
Well— not much to know. Graduated a year ago. Ventured forth to try and “make my mark” as a writer. But for the moment I’m just trying to dodge the looming threat of moving back with mom and dad if I don’t get my act together.

NATE
Ah yes— the joys of show business.

CHARLOTTE
Ok— your turn.

NATE
What do you want to know?

CHARLOTTE
I’d start with a name.

NATE
Alright... Nate Parker, pleased to meet you.

Charlotte smiles a bit and chuckles softly to herself.

NATE (CONT’D)
What’s so funny?

CHARLOTTE
(a bit embarrassed)
I didn’t mean it that way... I’m sure it’s just my inner film nerd... but the first thing that came to mind was the Nathaniel Parker — you know, hotshot producer.

NATE
Ah yes— dear old dad...

This is clearly not the response she was expecting.

CHARLOTTE
Wait... what?
NATE
The name’s Nathaniel Parker, Jr. to be precise.

CHARLOTTE
You’ve got to be kidding me... the man’s a genius. With a dad like that, what are you doing in a place like this? Aren’t you supposed to be off on some red carpet, rubbing elbows with the “a-list”?

NATE
Yeah, well- the whole Hollywood scene was never really my thing.

She becomes more subdued at this relatively personal remark.

CHARLOTTE
(nodding in comprehension)
Ah- thus the whole “reluctant cinephile” routine...

NATE
For the record- I regret to inform you that my closest star sightings took place from a distance across a crowded room. Nothing too exciting.

CHARLOTTE
Oh well- I’m more of a Jimmy Stewart kind of gal, anyway.

NATE
Ah, I see. You like your men in black and white.

CHARLOTTE
Sure- something like that.

She attempts to resume browsing once more, but there is a small grin on her face and she keeps glancing at Nate out of the corner of her eye.

NATE
Hey - it’s almost closing time- you wanna grab some coffee or something?

CHARLOTTE
Never touch the stuff- but I wouldn’t say no to some tea...
INT - COFFEE SHOP - NIGHT

Charlotte sits at a table in the coffee shop.

Nate approaches the table holding two cups and hands one to Charlotte.

NATE
What kind of writer are you if you haven’t developed a coffee addiction yet?

CHARLOTTE
(facetiously)
Oh- so that’s why I’ve been having so much trouble.

NATE
Clearly...

CHARLOTTE
So- have you heard from Archie lately? Any word on when he’s coming back?

NATE
Ouch. Ready to get rid of me so soon?

Charlotte looks a bit embarrassed.

CHARLOTTE
No! Nothing like that- it’s just...

NATE
(smiles, cuts her off)
I’m just messing with you. He called this morning- his wife’s improved some, but she’s still in the hospital...

Charlotte nods in sympathy.

NATE (CONT’D)
So you two are pretty close, huh?

CHARLOTTE
The shop... Archie and his wife- they’ve kind of been a safe haven for me since I moved here.

(MORE)
CHARLOTTE (CONT'D)
What about you? What brought you to the store?

NATE
Well-- I finished my MBA only to have the rude awakening that the corporate world wasn’t exactly my cup of tea. I’d known about the shop for a while. Seemed like as good a place as any to attempt to remain productive while I got things figured out.

CHARLOTTE
I’m with you on that-- the shop’s always been a great place for me to clear my head.

INT - CHARLOTTE’S BEDROOM - NIGHT
Charlotte types furiously at her computer. She starts to envision the scenes in Tom’s life as she types them.

INT - TOM’S APARTMENT - DAY
Tom packs his things as his female companion looks on.

EXT - TRAIN STATION - DAY
Tom hugs his female companion goodbye.

EXT - ARMY CAMP - NIGHT
Tom sits in a canvas tent working on something over an old typewriter. He wears a soiled uniform and his face is scruffy.

INT - CHARLOTTE’S BEDROOM - NIGHT
Charlotte is at her desk, typing away, when her phone rings.

CHARLOTTE
Hello?

INT - BOOK SHOP - NIGHT

NATE
Hey there-- what are you up to?
INTERCUT with Charlotte’s Bedroom

CHARLOTTE
Oh- just working away on this script. Finally making some progress, I think.

NATE
Ahhh- getting better acquainted with our new friend Tom?

CHARLOTTE
Yep- or trying to, at least.

Charlotte is still only half paying attention to the call as she looks at her laptop screen.

NATE
I had a great time the other night- so I was wondering if you might like to give it another go- take a bit of a break?

CHARLOTTE
Perhaps... what did you have in mind?

EXT - MOVIE THEATER - NIGHT

Nate leads her up to an old-time movie theater- he has one mitten-clad hand shielding her eyes.

CHARLOTTE
This had better be worth it...

NATE
Just trust me...

Suddenly he stops, then pulls his hand away from her eyes. The theatre’s glowing marquee reads:

“JAMES STEWART - MARGARET SULLAVAN - THE SHOP AROUND THE CORNER”

She grins, gives him a slight peck on the cheek before they head inside. Nate looks surprised but pleased.

INT - CHARLOTTE’S ROOM - NIGHT

Charlotte is back in her room working at her laptop.
One of the letters from the leather case rests beside her on the desk, as well as some old ticket stubs. She picks them up and seems to ponder something for a moment, then begins to type once more.

FADE TO:

EXT - MOVIE THEATER - DAY
Tom and his female companion enter an old-time movie theater. The poster they pass is for the same film that Charlotte and Nate had gone to see.

INT - BOOK SHOP - NIGHT
Charlotte takes off her scarf as she approaches the counter where Nate is waiting for her.

CHARLOTTE
So what is it you so desperately wanted to see me about...

He pulls a stack of items which are draped in brown paper from under the counter.

NATE
Well, I contacted some other book dealers in the area and...

He lifts the brown paper to reveal a bunch of old magazines.

NATE (CONT’D)
There you have it- basically every shred of information on Tom Montgomery available within a 200 mile radius.

CHARLOTTE
These are fantastic! Thanks so much-

NATE
I’ve gotta say- I feel a bit guilty, though. Between me and “Tom”, the “men” in your life are becoming a distraction - how are you ever going to get that script finished?
CHARLOTTE  
(facetiously)  
Lest you forget, “Tom” is my muse.  
Now you on the other hand... 

She gives him a wry grin.  

NATE  
I see how it is. And when are you going to let me take a look at this script of yours?  

CHARLOTTE  
I actually could use some feedback... I’d love to have you look at it  

NATE  
It’s about time! You’ve been so guarded with that thing I was starting to doubt whether it even existed. 

EXT - BOOK SHOP - DAY  

Nate approaches the store and notices a large envelope propped up against the door with “NATE” written on the front. He opens it and pulls out a script with a note written on the first page. 

“Nate- Can’t make it in to the store today :-) - but fear not! Here’s a little something to fill your time... can’t wait to hear what you think! Coffee later this week?”  

He smiles to himself and continues on his way into the store. 

INT - BOOK SHOP - NIGHT  

Nate is in the store after-hours, engrossed in the script.  

FADE INTO:  

EXT - ARMY CAMP - NIGHT  

Tom writes another letter which begins with “My Dearest”...  

TOM (V.O)  
“I wish I could share this new story with you. I think it’s good—maybe my best.  
(MORE)
It’s become like a piece of me over here- and I don’t think I’m prepared to reveal it to the world just yet.

INT - COFFEE SHOP - DAY

Charlotte is already sitting at a table. Nate comes to join her, her script in-hand. For a moment they sit in silence.

CHARLOTTE
So... what’d you think?

NATE
Really impressive- you’ve got a great start.

She smiles, pleased.

CHARLOTTE
Well, I had impressive subject matter to work with.

NATE
Sure, the writer... the war... but the present-day stuff- with the uncovered script... I love it!

Charlotte fidgets uneasily.

CHARLOTTE
There might be more truth in it than you’d expect.

She reaches down and removes Tom’s script from her bag and sets it gingerly on the table.

NATE
What is this?

CHARLOTTE
Something that came into the store... the day you were hired, actually. It was in that old suitcase.

NATE
Wait- is this the script from Tom’s letters?
CHARLOTTE
I’m not sure-- but it seems like it.

NATE
(initially excited)
This is amazing- I can’t believe it really exists-- that it survived.

CHARLOTTE
I know! It’s incredible. I’ve read it too- it’s brilliant.

Suddenly Nate’s excitement dims as he seems to come to his senses.

NATE
Wait, Charlotte. What are you going to do with it? I mean, you can’t just keep it. You need to let someone know you found it.

CHARLOTTE
I know... I will- soon. I just need it... “him”... with me a little longer.

Nate shakes his head but doesn’t protest.

EXT - BOOK SHOP -DAY
Charlotte and Nate walk down the street towards the book shop.

NATE
I’m really glad to have seen the script, Charlotte- you’ve got a great start.

CHARLOTTE
Thanks- it feels good to have finally shown it to someone.

They reach the store. The lights are on, and the OPEN sign is in the door.

CHARLOTTE (CONT’D)
Wait--is Archie back??
INT - BOOKSTORE - DAY

She opens the door and heads inside. Nate looks uneasy as he follows her. Archie is standing near the counter, looking over some papers.

ARCHIE
Hello you two! Nate, I took the liberty of letting myself in. The place is still mine, at least for now...

Charlotte’s brow furrows at this comment.

ARCHIE (CONT’D)
(gesturing to the papers)
I just visited with the lawyers who were helping me draw up the papers. Figured I’d drop them by for you to take a look at.

CHARLOTTE
What?

Nate scratches at his hair anxiously, but before he can say anything, Archie speaks up.

ARCHIE
Sure- didn’t he tell you? He’s taking the place off my hands.

He stops, once he registers the surprise on Charlotte’s face. Nate looks at her as well, uneasy. She nudges him and mutters under her breath:

CHARLOTTE
Just a “pinch hitter,” huh?

Then she addresses both Nate and Archie.

CHARLOTTE (CONT’D)
Well- it looks like you two have a lot to take care of- I guess I’ll just see you later?

She leaves the shop and Nate fidgets, still looking uneasy as he watches her leave.

INT - CHARLOTTE’S APARTMENT - NIGHT

Charlotte- just staring at the computer screen, seeming lost in thought.
INT - ARMY CAMP - NIGHT

Tom writes another letter...

TOM (V.O.)
My goal is to give folks a picture of what this conflict's really like. Not the newsreels and the heroism... the whole big, tragic picture...

INT - CHARLOTTE’S LIVING ROOM - DAY

Charlotte is on her couch, laptop resting in her lap. A classic movie is on TV.

There is a KNOCK at the door. Surprised, she makes her way over to the door and opens it to reveal Nate.

NATE
Hey- do you have a minute to talk?

CHARLOTTE
Um... hey, sure come on in.

NATE
I'm sorry if you were caught off guard yesterday. I realize I should have said something earlier. It's just... for the longest time I didn't talk to anyone about buying the shop-- just in case it didn't happen-- and it still might not.

Charlotte tries to sound casual and mask her previous disappointment.

CHARLOTTE
It's fine- really.

NATE
I saw that look on your face when you heard the news. And it's understandable- I know how much the place means to you...
CHARLOTTE
I guess I’m just overly sentimental sometimes. And I’m surprised Archie never mentioned anything.

NATE
I just wanted to reassure you that the place won’t really change that much.

He pulls something from his jacket pocket-

NATE (CONT’D)
And... I wanted to drop this by. With all the excitement yesterday I completely forgot about it.

He holds out a business card bearing his father’s name

NATE (CONT’D)
I was telling my dad that I had read your script, and he offered to take a look at it - if you’d like.

CHARLOTTE
It’s not even finished yet...

NATE
I know, but he could at least give you some professional feedback.

CHARLOTTE
Thanks... I really appreciate it. Just to clarify... how much did you tell him exactly?

NATE
As I said- I told him about your script.

She nods in acknowledgment.

NATE (CONT’D)
(grins, says in a Bogart-esque voice)
You’re on your way, kid

He looks at his watch.

NATE (CONT’D)
I have to go. My grandmother’s actually coming in from Baltimore, and her train gets in soon.
CHARLOTTE
I didn’t know you had family on the East Coast. I thought you all were “Cali folks” through and through.

NATE
She and my grandfather moved here after they were married. L.A. was never really her ‘thing.’

CHARLOTTE
Sounds like somebody else I know. What about your grandfather?

NATE
He died several years back... But he’s the reason I know Archie— they were Army buddies.

CHARLOTTE
Oh— I’m sorry to hear that. What brings your grandmother to town?

He looks sheepish...

NATE
Well, she wanted to come for a quick visit before we fly back to L.A. for Thanksgiving. And she’s anxious to get to see the shop. I’m bringing her by for a tour in about an hour if you care to join us.

CHARLOTTE
Sure— I’d love to.

NATE
Really? That’d be great— meet us down in the shop in an hour or so?

She nods, and he hands her a key.

NATE (CONT’D)
Let yourself in whenever...

CHARLOTTE
Sure, sounds good.

He smiles to himself and she gives him a quizzical look.

CHARLOTTE (CONT’D)
What?
NATE
(joking)
Well... exchanging keys. Meeting the family. This is a momentous day for us.

She smiles and shakes her head.

CHARLOTTE
Yeah, yeah. Now go on- get out of here. Don’t leave your poor grandma stranded at the train station!

NATE
See you in a bit.

He turns to leave and Charlotte is left fingering the business card, smiling slightly to herself.

INT - BOOKSTORE - DAY

Charlotte waits patiently behind the counter, engrossed in a book when Nate and his grandmother, EMMA PARKER (80s) arrive.

She looks up at them, smiles, and comes out from behind the counter to greet Emma.

NATE
Charlotte, this is my grandmother, Emma Parker.

They shake hands gingerly.

CHARLOTTE
It’s a pleasure to meet you.

EMMA
Oh, you as well. I’ve been hearing plenty of nice things about you recently.

NATE
(turning slightly red)
OK, OK, more time for small talk later. Right now we need to unload.

CHARLOTTE
Unload?
EMMA
Ah, yes, I’ve been attempting to
downsize a bit recently, and this
store seemed like just the place
for some of my surplus books. With
Nate here, it’s like they’re still
in the family...

They all start to walk outside together.

EXT - STREET NEAR CAR - NIGHT

They reach the car and Charlotte and Nate pull out the larger
boxes while Emma reaches for some of the lighter sacks.

INT - BOOK SHOP - DAY

Charlotte can’t contain her curiosity, and immediately starts
exploring the contents of the boxes. Nate exits to get more
boxes.

EMMA
Well this is just as charming as
Nate described it. I certainly
hope everything works out.

This last part causes Charlotte to look up.

CHARLOTTE
What do you mean?

EMMA
Nate’s been able to put together
most of the money himself, but he’s
come up a bit short, and his
father’s reluctant to make up the
difference. Really I think he just
hopes that if this bookstore
fantasy falls through, Nate will be
lured back to Los Angeles. That
stubborn son of mine...

At that moment, Nate returns with two more boxes stacked on
top of each other.

NATE
Ok, that’s the last of it.

Charlotte makes a move to open up one of the boxes Nate has
just set down, and he stops her.
NATE (CONT’D)
Oh no you don’t. No more work today.

CHARLOTTE
Well, I was hoping I might have you both over for tea...

EMMA
That sounds lovely.

INT - CHARLOTTE’S APARTMENT - NIGHT
Emma admires the framed movie posters on Charlotte’s walls.

EMMA
(pointing to one)
Oh- I always loved this one.

She joins Nate and Charlotte, at a dainty kitchen table set with tea accoutrements.

EMMA (CONT’D)
So I hear you’re a screenwriter—what are you working on now?

CHARLOTTE
I guess you could say it’s a period piece, of sorts.

NATE
(cutting her off)
Based on a true story...

Charlotte nods and continues.

CHARLOTTE
...About this screenwriter who served in World War II, and the screenplay he was working on while on the front lines... it pretty much just vanished, and...

Emma’s face starts to fall a little bit.

EMMA
(not very convincingly - distant)
Well. That sounds quite fascinating.
There is an awkward pause as Nate and Charlotte notice Emma’s change in mood.

**EMMA (CONT’D)**

You know- Nate, it’s been a long day- and our plane leaves early. I think I had better turn in for the night.

**NATE**

Of course.

He gives Charlotte’s hand a quick squeeze before getting up from the table, and helping Emma up from her seat.

**NATE (CONT’D)**

I’ll call you, ok?

She nods, looking perplexed, as Nate and Emma leave.

**INT - LOS ANGELES OFFICE - NIGHT**

NATHANIEL PARKER SR. sits in his Office- working after hours. He opens his e-mail and sees that there is one from Charlotte with the script attached. It contains a courteous message thanking him for looking it over. He opens the attachment and begins to read...

**INT - TOM’S ARMY TENT - NIGHT**

Tom is writing something- a letter

**TOM (V.O.)**

Being apart this holiday season just amplifies the pain... how I wish we were sharing our first Christmas together...

**EXT - ARMY CAMP - DAY**

**TOM (V.O.)**

When I first arrived here I was almost ashamed of my profession, and the fantasy-worlds I create.

Tom is gathered with a couple of other MEN IN UNIFORM, all looking over scripts together, laughing, seeming to rehearse.

**TOM (V.O.) (CONT’D)**

But that shame has started to fade.
EXT - ARMY CAMP - NIGHT

TOM (V.O.)
My father once said being a storyteller was never going to do anyone any good-- but there are days like today when I know he was mistaken.

A small group of SOLDIERS wear makeshift costumes. One wears a rag-tag, homemade red “Santa” suit and a shabby beard--apparently pretending to be Santa Claus. Others have sticks on their heads, trying to imitate reindeer.

At least one of the men holds their script-- Tom’s creation--to read from as he “performs.” A small group of CHILDREN sit before them-- giggling at the show.

INT - CHARLOTTE’S ROOM - NIGHT

Charlotte is alone in her apartment. A holiday movie is on TV and the remains of her “Thanksgiving dinner for one” sit on the table. She has the leather packet out, and is reading over another one of Tom’s letters.

TOM (V.O.)
So sit tight-- my dearest-- and maybe next year we’ll get our holiday together-- just like something out of the pictures...

INT - KITCHEN IN NATE’S L.A. HOME - NIGHT

Nate, his father, and his sister are together in the kitchen. Nate and his father wash dishes by the sink as his sister puts them away.

NATHANIEL SR.
Nate- I read the script your friend Charlotte sent. It’s promising, tell her to keep up the good work.

NATE
I’ll let her know, thanks

Upon hearing Charlotte’s name, the attention of his sister has been caught and she looks over.
NATHANIEL SR.
(Addressing her)
This “girlfriend” of Nate’s is working on a script about this old screenwriter who was killed in the war—Montgomery was his name. True story, apparently.

She is only mildly interested in this information as she comes over to nudge her brother.

SISTER
Forget the script— I want to hear more about the girl.

Nate looks a bit sheepish and continues his dish washing.

INT - APARTMENT KITCHEN - NIGHT

When she’s finished the letter she turns her attention to the TV. Moments later her cell phone rings.

CHARLOTTE
Hello?

INT - NATE’S L.A. HOME - NIGHT

NATE
Hey there— Happy Turkey Day.

INTERCUT with Charlotte’s Apartment.

CHARLOTTE
You too— you surviving the family time alright?

NATE
I’m making it through— what have you been up to?

CHARLOTTE
Pretty low-key here— talked to my family. I’m really looking forward to heading home for Christmas. When do you get back?

NATE
Yeah— about that... I have a bit of business to hash out so I think I’m going to have to stick around a while longer.
CHARLOTTE
Oh...ok

NATE
But my grandmother’s still got her ticket back tomorrow- do you think you could pick her up?

CHARLOTTE
Sure- of course.

NATE
That would be a huge help - she gets in at 3:00.

Charlotte jots down a reminder to herself as they talk.

CHARLOTTE
Will do. Good luck with everything there.

NATE
Thanks. I’m afraid I’ll need it.

She hangs up and is at a loss for what to do. Then she spots the bookstore key which Nate had given her earlier sitting on the table. After a moment she grabs it, takes her coat, and heads out the door.

INT - BOOK SHOP- NIGHT
Charlotte unlocks the door, and flips on the light as she enters. She brings one box of books next to her while seated on the ground, and starts to sort through it.

One has a cursive inscription: “My Dearest...”

Another one has the inscription: “To keep you company while I am away...”

Something falls out of the third book she is looking at. She picks up the yellowed paper, and finds a photo of Tom Montgomery in an embrace with a younger version of Emma. She gasps. This book is inscribed to Emma from Tom.

Charlotte starts to mentally piece it all together.

INT - TOM’S APARTMENT - DAY
Scene reminiscent of the prior image of Tom in his fedora. This time, when she comes over to hug him, YOUNG EMMA’s face is clearly visible.
EXT - MOVIE THEATER - DAY

Tom and Young Emma head into a movie theater together.

EXT - ARMY OFFICE - DAY

Young Emma hugs Tom as he prepares to head off, dressed in his uniform.

INT - YOUNG EMMA’S HOME - DAY

Young Emma sits in a chair reading a letter that has come from Tom.

    TOM (V.O.)
    My dearest- I pray that I will be back by your side soon...

EXT - PARKING LOT - DAY

Charlotte and Emma walk across an airport parking garage—Charlotte carrying Emma’s suitcase.

    EMMA
    Nice of you to come pick me up- I know Nate appreciates it...

    CHARLOTTE
    Of course. Happy to do it.

They don’t look at one another as they walk, and there is another awkward silence. They approach Charlotte’s car and she gestures at it.

    CHARLOTTE (CONT’D)
    This is me...

They both get in the car—Charlotte setting Emma’s suitcase in the back seat. They still don’t speak.

INT - CHARLOTTE’S CAR IN PARKING LOT - DAY

At first Charlotte puts the key in the ignition and seems ready to drive away. Then she changes her mind, stops, faces Emma.
CHARLOTTE
I know things ended on a tense note
the other night... but now I think
I understand why...

Charlotte starts rummaging in her bag for something.

CHARLOTTE (CONT’D)
So can we talk- for a moment -
about Tom... Tom Montgomery?

She holds out the picture she found in the book.

EMMA
Oh! I thought I went through all
of those books!

CHARLOTTE
So- you got remarried after Tom?

EMMA
Tom and I were never married. It
was all so fast and wild...

She stops for a moment, seems to think of something.

EMMA (CONT’D)
Have you said anything to Nate
about this yet?

CHARLOTTE
No- not yet...

She seems to breathe a sigh of relief.

EMMA
(lost in thought)
Good.

CHARLOTTE
Why would it matter? So you were
swept up in a Hollywood romance-
I’m sure you’re not the first...

EMMA
I was pregnant.

Charlotte stops short, shocked, processing it all.
EMMA (CONT’D)
I only found out after he left. I didn’t want him to worry- and we already planned to marry when he returned.

CHARLOTTE
But he didn’t come back...

EMMA
And Richard Parker was a good man- always so patient, waiting in the wings. Then Nathaniel came along... Richard knew things didn’t add up- but the man was a saint- never said a word.

CHARLOTTE
So Nate’s dad?

EMMA
(nodding)
Tom’s...

CHARLOTTE
But the script- it’s too much of a coincidence... I don’t...

EMMA
(cutting her off)
No- not a coincidence. It was never lost. It came to me shortly after I married Richard. Apparently one of the men in his platoon found his old letters, and used the return address to get them to me- it’s not like he had any family left...

CHARLOTTE
But why didn’t you tell anyone?
Share his work with the world... a final legacy for him?

EMMA
I would have loved to. But I had my own reputation to look after, not to mention Richard’s- and my son’s. What were people going to think if I suddenly popped up with the script out of nowhere. They’d call me a fraud - or a harlot- or both.
CHARLOTTE
I still don’t see how it ended up in the store? You just brought your things in this week.

EMMA
I brought the bulk of it this week. I sent that one box ahead- straight to the shop. It was meant to get there the same day Nate did- but apparently it was a bit early.

CHARLOTTE
Not by much...

EMMA
I hoped that Nate would discover it for himself. Not connect it to me- but still be able to see the value in it. By that point- it was worth the risk.

CHARLOTTE
Well he did end up rediscovering it- in a way...

EMMA
(smiles a bit)
Yes- yes that’s true.
(a beat)
Do you think you can keep all this to yourself, at least for the time being? Until I can sort some things out...

CHARLOTTE
Well- I suppose... if that’s what you think is best, but...

EMMA
I’ll tell him- and his father- in my own way... I just need a little time.

EXT - STREET OUTSIDE BOOK SHOP - DAY

Charlotte walks along the street heading back home. As she passes the bookstore, she pauses. Archie is back behind the counter, and she gives him a friendly wave.
INT - CHARLOTTE’S APARTMENT - NIGHT

Charlotte is on the phone with Nate.

CHARLOTTE
Mission accomplished- Emma was dropped off safe and sound.

INT - NATE’S L.A. FAMILY HOME - NIGHT

NATE
I really appreciate it - there was no need for her to stay and endure this mess.

INTERCUT with Charlotte’s apartment

CHARLOTTE
Anything I can do to help?

NATE
No- just sit tight. I’ll be back as soon as I can.

INT - CHARLOTTE’S ROOM - DAY

Charlotte is at her desk attempting to write, but images of Tom and Emma together keep flashing into her head.

EXT - EMMA’S HOUSE - DAY

Charlotte pulls up in front of a quaint house. She checks the address on a slip of paper, then approaches the door. She KNOCKS timidly, and Emma answers after a moment.

EMMA
Why...Charlotte...
  (pauses, perplexed)
What brings you all the way out here today?

CHARLOTTE
  (nervously, speaking fast)
Well... I’ve been struggling to finish up this script, trying to put the pieces together- get a feel for Tom. But now I have you- so I was wondering if you might introduce me to him... That is- if you don’t mind that I continue telling his story.
EMMA
(smiling, after a pause)
Why don’t you come in, dear?

INT - EMMA’S HOUSE - DAY

Emma pulls out old letters, photos, and trinkets.
They examine some of the books on her shelves as well.
Charlotte occasionally jots down notes as they talk.

INT - NATE’S L.A. FAMILY HOME - DAY

Nate has papers and figures that he is trying to explain to his father.

NATHANIEL SR.
(in a raised voice)
I just can’t let you do it.

NATE
You can’t ... or you won’t?

This causes Nathaniel to stop and think for a moment.

NATHANIEL SR.
In all honesty- you’re asking at a really bad time...

NATE
I’ve already spoken with the bank- they’ll give me a sizeable loan.
Not quite enough for the down payment, though. And Archie needs to close the sale soon.

NATHANIEL SR.
Nate- it just isn’t practical.
Besides, I didn’t put you through school just so you could drop everything and run a floundering old book shop...

INT - EMMA’S HOUSE - DAY

There are letters and old photos scattered on the table. Emma puts down the last letter she has been holding.
EMMA
Well... I think that might be all I have for you. I loved him dearly, but in the grand scheme of things our actual time together was much too short...

CHARLOTTE
This was perfect- thank you...

She touches Emma’s hand gently, then looks at her watch.

CHARLOTTE (CONT’D)
I’d better get going...

Emma nods in understanding.

CHARLOTTE (CONT’D)
But there’s one last thing...

Charlotte reaches into her bag and pulls out a manila envelope containing the script, and hands it to Emma.

CHARLOTTE (CONT’D)
For weeks I was convinced that I needed this with me to stay connected to Tom- to know him in order to write him... but now, I think it’s served its purpose.

Emma accepts it.

CHARLOTTE (CONT’D)
I’ve got what I really need... But you- you shouldn’t ever have to say goodbye to him.

INT - CHARLOTTE’S ROOM - NIGHT

Charlotte sits at her desk, laptop open, with all the artifacts related to Tom strewn about her desk, as well as the notes she took during her visit with Emma.

She emphatically types the last few words, then leans back in her chair, staring at the screen, pleased with her progress.

INT - BOOK SHOP - DAY

Charlotte bursts through the door, a large stack of papers in her hand. The store is empty- no one behind the counter.
CHARLOTTE
(exuberant)

Hello? Archie--

Archie appears from the back room.

CHARLOTTE (CONT’D)

Guess who just finished her first
feature length screenplay!

He takes the copy of the script from her, and then absent-mindedly sets it on the counter behind him.

ARCHIE
(distractedly)
That’s wonderful Charlotte-

She stops short when Nate follows Archie out of the back room, looking equally glum.

CHARLOTTE
Nate- you’re back!?

She moves forward to embrace him when she notices his mood.

NATE
I’ll meet you at your place in a
bit.

Charlotte looks crestfallen.

CHARLOTTE
Oh... ok. I’ll see you then.

She leaves.

INT - CHARLOTTE’S APARTMENT - NIGHT

Charlotte is doing some menial work in the kitchen when there is a KNOCK at the door. She opens it to reveal Nate.

CHARLOTTE
(hesitant, testing his
mood)

Hi.

NATE
(gruffly)

Hey.

He comes and takes a seat at the kitchen table. At first he says nothing. Charlotte comes to take a seat as well.
NATE (CONT’D)
So you finished?

CHARLOTTE
Yeah. This morning.

He nods but doesn’t say anything.

CHARLOTTE (CONT’D)
Are you going to tell me what happened with your dad?

NATE
(still monotone)
We butted-heads, it was a mess- I don’t know what’s going to happen...

CHARLOTTE
Well according to Emma you knew this was coming- there’s got to be another way...

There is no response from Nate- he seems to be wrestling with whether to keep talking.

CHARLOTTE (CONT’D)
Are you going to tell me what the hell is the matter with you.

He stares at her, resolutely, as if he is trying to decide something, then he pulls something out of his bag.

NATE
Are you going to tell me what the hell this was doing at my Grandmother’s house?

He holds out Tom’s script. Charlotte looks stunned.

CHARLOTTE
Nate, I...

NATE
Why didn’t you tell me? How could you? Dredging all this up- pumping my grandmother for information... My family’s not fodder for your little “true Hollywood story.”

CHARLOTTE
Well you were perfectly happy to “dredge it up” right along with me until it got personal.
NATE
But that’s exactly it. It is
personal now. And I just don’t
know what to make of it... I’ve got
to go..

He leaves, and Charlotte is left dumbfounded.

INT - BOOK SHOP - NIGHT
Nate is boxing up some of his things from the shop, preparing
to leave town.

INT - CHARLOTTE’S APARTMENT - NIGHT
Charlotte enters her apartment with a handful of mail. She
flips past a couple of items before stopping on a letter from
the screenwriting contest. It says “DEADLINE FAST
APPROACHING!”

She crumples the letter and tosses it in the garbage.

INT - COFFEE SHOP - DAY
Nate enters a coffee shop where Emma is already seated.

NATE
I still can’t believe you came all
the way here- it’s not like I was
going to just leave town without
saying goodbye... you know me
better than that.

EMMA
Or so I thought... but I’m not so
sure about you now- snapping at
that poor girl- jumping to
conclusions.

NATE
I really don’t want to get into
that right now...

He stops short as someone approaches their table holding a
couple of coffee cups.

NATE (CONT’D)
Dad? What are you doing here?
EMMA
Once you found out about Tom, I knew I needed to tell your father right away...

Nate’s Dad looks a bit sheepish as he takes a seat at the table. Nate follows suit, also looking wary.

EMMA (CONT’D)
Plus- I told him the least he could do is come see that shop of yours before he rejected your plan...

NATHANIEL SR.
Speaking of which...

He pulls an envelope with a check out of his coat pocket.

EMMA
You have your Grandpa Tom to thank for that.

NATE
I don’t understand...

EMMA
When I explained everything to your father, I also showed him Tom’s script.

NATHANIEL SR.
It’s nearly 70 years old, but it’s still got promise. And the backstory alone will get plenty of press. I’ve been promised a hefty sum for the rights to the script-- more than enough to help with the down payment on that shop of yours.

NATE
(dumbfounded and elated)
I don’t know what to say...

NATHANIEL SR.
Life’s too short-- too unpredictable-- to waste any time doing something you’re not passionate about. Would’ve loved to have another filmmaker in the family-- guess I’ll have to make due with that girlfriend of yours.
Nate’s grin fades.

Nate

Umm... Charlotte and I aren’t exactly together anymore.

Nathaniel Sr. points at the check which is still in his son’s hands.

Nathaniel Sr.

If it hadn’t been for Charlotte, this story might have never been shared— and neither would the story of the man behind the story.

Nate sighs and leans back in his chair and sighs, conflicted, but not wholly convinced.

INT - BOOK SHOP - DAY

Archie comes out of the back room carrying a satchel of belongings. Nate is unpacking some of Emma’s boxes.

Archie

Sure is hard to say goodbye to the old place.

Nate

It would still be great to see you back in here from time to time...

Archie

Oh— I don’t think you’ll have to worry about that... you never know— I might start rivaling Charlotte as your most valued customer.

Nate shifts uncomfortably at the mention of her name.

Archie (Cont’d)

Speaking of which— can’t forget this...

He reaches for Charlotte’s script which is on the counter.

Archie (Cont’d)

It’s a shame she didn’t end up submitting it...

Nate

She didn’t?
ARCHIE
(shaking his head)
No... said she didn’t feel
certain enough about it— that
maybe she’d have something to enter
by next year.

NATE
Mind if I take a look at it?

Archie hands it to him.

ARCHIE
By all means—I think you’ll enjoy
it. It’s quite a story...

INT - BOOK SHOP - NIGHT
Nate reads Charlotte’s script in the empty, closed shop.

FADE TO:

EXT - COMBAT AREA/FOXHOLE - NIGHT
Tom is crouched in a foxhole with a couple of significantly
YOUNGER SOLDIERS. GUNFIRE is heard in the background.

A grenade sails through the air and lands in the foxhole with
the men. They attempt to scramble away— but Tom remains
still. He glances at the grenade— then back at the young
men. He appears to have made a split decision, and thrusts
himself onto the grenade.

FADE TO BLACK.

INT - CHARLOTTE’S APARTMENT - NIGHT
Charlotte is reading a book when the doorbell RINGS. She gets
up to answer it and finds Nate standing at her door.

NATE
I know I’m probably the last person
you want to see right now— I just
needed to come and give you this.

He holds out a thick manila envelope, addressed, and with
postage on it.

CHARLOTTE
What’s this?
NATE
Your script. Postmarked and ready
to go. If you mail it now, you’ll
still make the contest deadline.

CHARLOTTE
So you read it?

NATE
I did. It’s a real tribute to my
family- to Tom...

They stand there in silence for a moment.

NATE (CONT’D)
Well what are you waiting for? Go
mail that thing!

She grabs her coat and bag quickly before heading out the
door. Charlotte stops when she notices him lingering behind.

CHARLOTTE
Well? Aren’t you coming with me?

She gives him a smile- he grins back. Once he catches up
with her, she gives him a gentle nudge.

CHARLOTTE
(softly)
I missed you...

EXT - MAILBOX ON STREET - NIGHT

Nate and Charlotte stand before the mailbox- the envelope
poised over the slot.

NATE
You ready?

She pauses for a moment, then gently nods.

CHARLOTTE
Thanks for everything, Tom...

She gives the envelope a light kiss, and then drops it in the
slot. For a moment they both just stare at the mailbox,
sharing a silent moment. Then she turns to face Nate.

NATE
So... what now?
CHARLOTTE
Well, the night is still young. We could always catch a late movie.

NATE
I like the way you think...

CHARLOTTE
What can I say- film is a disease...

She takes his hand and they head off in the direction of the movie theater together.

THE END