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***The Toothbrush*
The Process for Producing a Film**

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The Toothbrush
The Process for Producing a Film

by

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Thesis

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Abstract

The Toothbrush

The Process for Producing a Film

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This thesis documents the production process for which to develop, direct, design, and film a staged narrative work translated and inspired by the Argentinian born playwright Jorge Diaz's *El Cepillo de Dientes*, *The Toothbrush*, an absurd and dark comedic stage play. The thesis draws comparisons between the research, preparation, and production process for live theatre and for filmed narrative works. The thesis will discuss the way in which one prepares, constructs, modifies, and applies storytelling structure, concepts of time, visual composition, and stylistic point of view to a work in the two fields.

The thesis will examine the roles, skills, and knowledge necessary to successfully execute and complete a project of this type. The thesis examines variations in the research and preparation processes necessary to each medium, live stage and film. The paper will make clear the breath of roles I had to undertake to complete the project which include translator, screenwriter, producer, director, cinematographer, production designer and video editor.

The archival elements will include a project journal with all design and technical drawings, and a chronicle of this artist's creative process for the making of the narrative film.

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Chapter 1: Introduction

This thesis documents the production process from which I developed, directed, designed and shot a narrative film based on the stage play *El Cepillo de Dientes*, (*The Toothbrush*) by the Argentinian born playwright Jorge Diaz. The thesis draws comparisons between the research, preparation, and production process for live theatre and for filmed narrative works. The thesis will discuss the way in which one prepares, constructs, modifies, and applies storytelling structure, concepts of time, visual composition, and stylistic point of view to a work in the filmmaking process, and how it compares to the process of creating a staged performance.

The thesis will examine the roles, skills, and knowledge necessary to successfully execute and complete a project of this type. The thesis examines variations in the research and preparation processes necessary to each medium, live stage and film. The paper will make clear the breadth of roles I had to undertake to complete the project which include translator, screenwriter, producer, director, cinematographer, production designer, and video editor.

The process to create this film began in May of 2017 as I began translating *El Cepillo de Dientes* from its native Spanish language into English. The pre-production process ran through November 15th 2017; the first day of shoot and production. The production phase ended on December 15th, 2017. *The Toothbrush* was shot in the F.L. Loren Winship Drama Building within The University of Texas at Austin. Only one location was used; the Winship Lighting Lab (WIN 2.121). There were 15 members of the crew involved, and 2 cast members. The camera utilized was a Canon EOS 7D DSLR camera, with a Sigma 17-55mm f/2.8 zoom lens. A variety of lighting equipment was used, including lighting generally used in the production of film, as well as units more commonly utilized for staged productions. This includes, but is not limited to, ETC source 4's, ARRI LED panels, and Stage Ape Hampsters.

The post-production phase started in January 2018, with a deadline of April 20th for the completion of the film. This goal to create a fully-fledged and complete final product was not met. There are several aspects to the editing process, such as coloration and the addition of a soundtrack, that were not completed, and proved to require more time than was allocated to the

post-production phase in the process. This is an ongoing process that will continue to be improved upon and refined.

The process used to create this film evolved as I became more informed on the standard practices utilized by professionals in the filmmaking industry. I gained this knowledge through training in the graduate level cinematography course taught by Professor Deb Lewis, and a production design course instructed by Lecturer Yvonne Boudreaux. Further insight related to lighting for film was obtained in the spring of 2018 through Lecturer Jeanette Yew's course lighting for film and television. This course was offered after the production phase for *The Toothbrush*, but provided insight and information as to aspects I struggled with related to lighting and continuity.

Chapter 2: Pre-Production for The Toothbrush

2.1. Translation

The first step in my process was to translate the absurd and dark comedic stage play *El Cepillo de Dientes* by the Argentinian born playwright Jorge Diaz from it's native Spanish to the English language. I had originally wanted to produce the original script in it's native Spanish language, but knew that the initial endeavor might prove difficult to find collaborators interested in the project and available for the limited shoot dates with the necessary acting and language skills. Being a native speaker of the Spanish language, I decided to try my hand at translating Jorge Diaz's script on my own. I chose a version of the Spanish script found online at the National Library of Chile. A sample of this text, along with the book's information can be found in Appendix A.

Charles S. Kraszewski's book, *Four Translation Strategies Determined by the Particular Needs of the Receptor* outlines four methods from which to approach translation, rules of translations, reasons for translations, and ways in which one might determine which translation method to use. The four methods specified by Charles S. Kraszewski include the informational method, the corrective method, the critical method and the proselytizing method. Mr. Kraszewski names the informational method as the first method to use when a translation does not already exist for the writing being looked at. The other three methods build on themselves, as more translations for the same work are created with different intentions in mind. For example, the informational method is used specifically when no other translation exists, and is the direct translation that is usually found. It does not account for and clarify humor and puns, symbolism, or at times, context for wording. When using the corrective method, the translator would take the original work and the first informational translation, and fix any discrepancies or give context to areas that would not make sense to the new reader of the translated work. The other two methods, critical and proselytizing, are used when the translator has a target audience that goes beyond one that simply speaks a different language. This may include, for example, keeping in mind cultural differences in writing between one English speaking country (UK) and another (USA) with word differences that commonly exist in one but not the other.

I, being new to the translation experience chose to start with the informational translation method. This method is often chosen for works with no existing translation. This is not true for the play script *El Cepillo de Dientes*. I reviewed two translations. One of the two translations was by Wendy Pressel in 1991 as part of her Seniors Honors Thesis in Spanish, and a second translation by Gwendolen MacKeith in 2010. I was not satisfied with either translation. The language, in my opinion, did not read well for a contemporary audience. I wanted to make the language more clear and direct and relatable to my modern audience. The informational method for translation appeared to be the best method for my requirements.

I kept a document with notes, questions, and comments throughout the script translation process. In particular, I noted jokes, puns, and references relevant to the Spanish language that might prove difficult to carry through in an English translation. This translation process led to other modifications that would touch upon scenic elements, the use of pronouns, propped items and referenced names and lyrics. The following is a list of the primary modifications made from the original script and why those modifications were employed.

- The original Spanish script requires an apartment that is divided in two directly down the middle. One side is decorated with antique Spanish decor, while the other should contrast it with ultra-modern Danish decor. Keeping a contemporary audience in mind, I chose to have the contrast be between “Antique” and “Contemporary”, which would then leave it up to further interpretation to the scenic or production designer, and re-interpretation that could change based on ever-evolving audiences.
- Names: The script contains two characters, and are referred to as *He* and *She*. Throughout the play, they will switch to calling each other actual names, which vary and change each time. Many names that He and She use for each other were changed to names in the English language that sound similar to the original names used in the Spanish script. For instance; *Consuelo* was changed to *Constance*. The actual direct translation would be *Consolation*. This does not read as a name in the English language, which is why it was changed to *Constance*.
- Throughout the narrative, He and She acknowledge the audience and often break the fourth wall. As I worked through the translation, I chose to make it clear in the script

when they would instead be looking directly at the camera and towards the audience these characters would have. At this point in the process I made no choices in terms of actor movement or camera angle and size; I simply made it clear within the script when He and She choose to speak to the camera.

- Song lyrics and music: Song lyrics sung by He were completely eliminated. I determined that having music within the script was more important to the narrative than having the actor singing. This would also require work from a lyricist, and a composer to properly achieve the effect Jorge Diaz originally intended.
- Jorge Diaz wrote fake commercials for toothpaste, and taglines for laundry detergents that do not exist. He made up the product brands and jingles that go along with them. I changed the names of these products relative to the originating context but better suited to those who speak the English language.
- Title reference: The advice column mentioned halfway through the first act (as there are no scenes) was changed to “Dear Abby”, as that is recognizable to an American audience.
- Fight Choreography: The scenes that would require intimacy and fight choreography were modified for the film format. My opinion is that the fighting and intimacy sequences as laid out in *El Cepillo de Dientes* could be changed so that rather than seeing the full sequence, it is suggested. The audience is able to then infer that they fought or were intimate without seeing the act. This was done with the intention of keeping actors safe while still portraying the important aspects of those moments. For example, Jorge Diaz describes a long sequence in which the characters engage in sex while onstage. I chose to eliminate the sexual acts, while still implying that He and She slept together. This was achieved by introducing the act with kissing, having the character’s walk off-screen, and then be seen again laying on the floor with their clothing in disarray. Nudity was also removed.
- Character game play: There were certain “games” that the characters played that involved poetry and songs that were difficult to translate. In this writer’s opinion, these small moments were not vital to the story; they were cut. Had I kept them in, I would

have had to re-write those sections completely with the help of a bilingual lyricist, and the help of a composer.

I made note that I moved from the informative translation process to the critical translation process part way through the overall translation process. In fact, the work became one that was closer to a work inspired by the play *El Cepillo de Dientes* rather than a true translation. This was especially true as I made the changes related to how He and She addressed a live audience to how they addressed the camera, and therefore the audience beyond that camera.

I revised the translation three times. The first time I went through and translated all that I could without accounting for humor, puns, and context. The first draft was an informational translation, as coined by Charles S. Kraszewski. The second time I revised the translation, I fixed the issues with culture and humor that is clear to a Spanish-speaking audience, but not when translated for a contemporary American audience. This was when I realized I started moving away from the informational translation method, and into the corrective and critical translation method. I had to remove certain references because they could not be translated. An example of this is a joke Jorge makes towards the political climate in Chile in 1960, the year *El Cepillo de Dientes* was originally written and made its debut. Without prior knowledge and research, it was unlikely that my audience would understand this reference and find the humor behind it. For the third draft, I made the language and wording changes that involved adapting the play to a screenplay without shifting the format. This includes the references to He and She breaking the fourth wall in the original Spanish script that I chose to modify so the two characters would instead face the camera.

It was after the third translation draft that allowed me to begin the process of moving the work from the stage play format to the screenplay format. The difference in format proved essential to determining how long it would take to shoot the film during the production phase of film-making, and in clearly dividing the narrative based on locations (and therefore into their own scenes). Being able to refer to individual scenes within the production and post-production phase was essential, as otherwise it would have been only two parts to account for in a

full-length film. This clarified and eased communication between all departments.

With the final translation, I translated the name of the script as well to *The Toothbrush*. The full translation can be found in Appendix B.

2.2. Screenwriting

A big aspect of screenplays is that scenes are always determined by location. Jorge Diaz's *El Cepillo de Dientes* was divided into two acts, and technically all takes place in one place; He and She's apartment. In order to start the process of adapting the English translation of *El Cepillo de Dientes* to a screenplay format, the first thing I would have to do was determine the precise locations within each section of the narrative, and create my own scenes. This part of the process moved the translation even further away from the original Spanish script, but became an invaluable change that informed and helped the production and post-production phase.

By dividing up the apartment rooms into their own location, I was able to create scenes within the narrative that helped my collaborators and I communicate. The locations within the screenplay became the "Dining Area" (often referred to as the "Dining Table"), the "Antique Side" (belonging to He), and the "Contemporary Side" (belonging to She). There were also additional scenes such as Scene 18: "Interrogation", in which He and She role-play a homicide police interrogation. Due to the nature of that scene and the absurd story, I determined that it did not need to live within the confines of their apartment, and could be a moment that existed out of time. This allowed for more freedom during the production phase when determining the overall aesthetic and direction of the scene.

Once scenes were determined, I had to transfer the play format into a screenplay format. For ease of use, I chose to use an online platform that specializes in all aspects of film-making called *Celtx*. By using their platform, I was able to take my translation, originally in a word document, paste it into Celtx, and start changing the format. To do so, all I had to do was highlight a certain portion of text, choose from one of eight options, and the margins, punctuation, and overall format would shift to the appropriate section. For example, for dialogue, I would highlight the individual sections, click on the pull-down

menu box with the eight options, click on “dialog”, and it would be re-formatted instantly. An example screenshot displaying the pull down menu with each option can be seen below. It has been cropped to show the menu options more clearly:

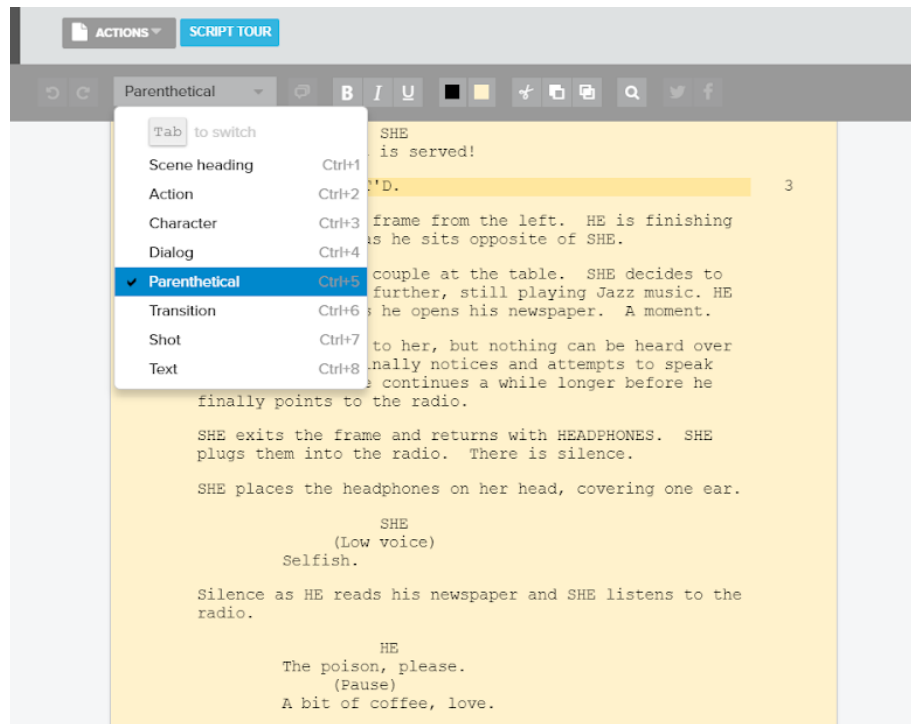


Illustration 1: Screenshot from Celtx.com

A list of each choice, and when it should be used when writing a screenplay:

- Scene Heading: This is the title for each scene within the screenplay. They refer to different locations and/or time of day. A bar stretches across the screen, and the scene number is placed on either side.
- Action: This is the equivalent as stage directions in a stage play. This refers to actions and descriptions that are seen either between dialogue, or in conjunction with. This includes actions ranging from large-scale fight sequences to small movement, such as a character making a secret entrance that otherwise might go unnoticed. It is often left justified, written with proper sentence structure.
- Character: This is the character name, and refers to the character speaking the following line. The name is always capitalized.

- Dialog (or Dialogue): These are the lines that are spoken by characters. They appear below the Character name.
- Parenthetical: The text within parenthesis is the parenthetical, and gives the director and actor more information on the delivery of lines. In the illustration above, the line “selfish” is delivered in a low voice.
- Transition: This refers to how one scene should visually transition into the next. An example would be to add “FADE TO” or “CUT TO”.
- Shot: On rare occasions, screenplay writers will add shot descriptions. This may include “close-up” on a character, or a “wide shot” with a description of the visual landscape within the shot. Adding shots within screenplays is not a common practice, as those decisions are usually to be made by the director and cinematographer.
- Text: This is used only for text that is meant to introduce the screenplay, or as a footnote at the end of the screenplay. It is meant to denote a note from the writer, rather than be a part of the screenplay.

The final screenplay can be found in Appendix C.

I consulted with Hannah Wolf, the dramaturg and casting director for the film, on the newly formatted screenplay. We discussed the importance of differentiating the screenplay from the play through more than just format. She expressed that writing actions to portray the story in a visual manner is more important than dialogue in a movie. This was the time in which I needed to start thinking as a director and cinematographer in order to determine how I wanted to convey this story in a more visual manner than how the original Spanish play was written in.

In theatre, the director is the central figure that determines a vision or concept for a narrative. This is the starting point for other designers and collaborators to begin researching and designing around. For film, this central vision is very similar in that it is the building point upon which other departments create and work on their aspect to support the vision. The major difference is that rather than dealing with one general point of view based on the theatre venue, such as a proscenium stage, the film director with help from the cinematographer determines the

point of view from which the story is told. This determines how the team will approach lighting each scene, the type of camera lenses used to create specific effects, and what type of locations may be best.

I took another look at the screenplay to see what actions could change or be added. Much of the dialogue written by Diaz served as an anchor for action to take place. I determined that the majority of the dialogue that remained within the screenplay, after having cut sections due to translation difficulties described in section 2.1, could not be cut without losing context and meaning. However, I did find moments where adding specific actions would enhance the dialogue.

There were particular points within the screenplay that benefited greatly from by adding additional actions for the characters to perform in conjunction with the dialogue. The original Spanish script by Diaz did not outline the character's blocking. Any stage movement is determined by the director, which allowed for personal interpretation, and added flexibility. By combining the need to tell the story in a more visual manner, through character movement and camera angles, I was able to write in my own directorial interpretations and vision directly into the screenplay. This was how I could start communicating to my colleagues what I intended to portray within the story, and how I would go about it. The screenplay was not written to be a finalized document. I was aware that a further need for modification may present itself.

2.3. Film Concept and Research

After completing the screenplay, I consulted with Ian Brown, a member of the Austin Film Society about finding other films from which I could draw inspiration when approaching the direction and visual aesthetic of *The Toothbrush*. He provided me with a list of films, one of which was Wes Anderson's *Moonrise Kingdom*. After watching this film, I drew several parallels between the two stories. Both narratives have a similar level of absurdity; the setting for each scene is a realistic location, that allows for dialogue and relationships between characters to branch out and be the element that stands out and appears "off". For example, in *Moonrise Kingdom*, the two protagonists, Sam and Suzy, fall in love and run away together.

Their conversations are all delivered in monotone, and their movements are partially robotic, especially within Anderson's symmetrical aesthetic. By establishing *The Toothbrush* with a realistic apartment, and by having He and She wear clothing that we understand as realistic, their dialogue would stand out as being the aspect that is out of place and absurd. For example, if the setting and relationships between the characters is already absurd, the line from She stating "Sagittarius; those born between January 1st and December 31st" would not draw enough attention to itself to be effective.

Wes Anderson makes clear cinematography choices that breaks basic rules of filmmaking, but enhances his work as he uses them for specific purposes in mind. The biggest rule he breaks involves camera placement in relation to the subject, and how that affects depth within the frame. As I was learning about cinematography, the rule of thumb was to keep the camera at a forty-five degree angle from the subject along an imaginary horizontal line for the majority of the shot in order to create depth and dimension. This is often referred to as a three-quarter shot (3/4 shot). Anderson on the other hand breaks this rule often and places the camera primarily at a ninety degree angle from the subject. We often view his characters either front facing or in complete profile. Anderson creates dimension by placing actors at different distances from each other within the frame. This requires offsetting them based on their surroundings. For example, in both *Moonrise Kingdom*, and another Wes Anderson film, *Rushmore*, there is a scene in which young teenagers or children are coming out from behind trees that are near each other. Each tree is at a different distance from each other, and as the characters emerge, our focus is drawn to another spot within the frame. By offsetting the order in which the kids emerge, the viewer can have an understanding of the three-dimensionality that exists in what would otherwise be perceived as a flat image.

Related to camera placement is where the subject falls within the frame. Wes Anderson commonly places his actors center. If there are two characters within the same frame, they are symmetrical to one another across center. There is always a clear balance and sense of axial symmetry achieved in the majority of the film. This choice can be offsetting at times as it is often avoided in cinematography. The reason for this is because reality is rarely symmetrical and perfect. What we view within our field of vision from one moment to the next shifts based on

perspective, lighting, and depth. When cinematographers and directors are choosing how to have their film viewed, the first thing they would want to do in a narrative that is realistic is make sure that it appears realistic, even with the constant shifting from close-ups to wide-shots. By placing the subjects or characters within each shot at very specific, symmetrical relations to one another, and facing ninety degrees from the camera or directly at it, Wes Anderson is able to create an environment that is clean, and clear, while bringing out the absurdity that his scripts highlight regarding the relationship between the characters.

2.4. Production Design

It was important for me to determine the details of the apartment He and She inhabited in order to develop the production design. The scenes were divided by location within the apartment. The primary locations are the Antique side, the Contemporary side, and the Dining area. The Antique and Contemporary sides had to contrast greatly. The Antique side is designed with straight lines, and warm, rich tones throughout. The Contemporary side contained more curves and irregular shapes with cool, metallic tones. The Dining area needed to be the location in which the aesthetic from both sides met, while still being divided. In addition, there were other scenes with locations that could be determined by the director. These were the Interrogation scene, Game Show scene, Confessional scene, and the Film Set scene. Later on in the process, for directorial purposes, another location was added that is not reflected in the screenplay, and is referred to as Camera Room locations. These were used as a visual indicator that certain monologues are meant to be heard only by the audience, and not the opposing character.

As I designed the spaces, I began the process of scouting for locations. This is usually the job of the producer for films with input from the director, cinematographer, and production designer. Based on each space I looked at, I created a basic sketch of different layouts that changed with the size of each possible shoot location. I took inspiration from TV sitcoms such as *Friends* and *How I Met Your Mother*; one wall was never really seen and was the primary location where the lighting and camera was set. In other draftings, I created a full apartment set with walls that could be removed to allow for different camera positions so that the audience

could get a full view of the apartment throughout the film. The discovery I made was that the style of the studied stage sets for the TV shows did not translate to the needs of the stage set for *The Toothbrush*.

I took another in-depth look at the screenplay and realized the cyclical nature of the couple's life. They are clear at the end of the play in saying they have the opportunity to create a new game the following day. From beginning to end, He and She's life as we see it is created, and each day their script changes, allowing them to re-create a new life within which to find excitement for themselves, and as an attempt to further connect. I used stock images and photoshop to design an absurd apartment for He and She. It was divided into thirds to determine the location of the furniture and each area. The wallpaper would split the apartment in half, using the dining table as a point in the axis. There would be no windows, doors, or corners in this apartment that the audience could see; this couple has no place to hide or escape to.



Illustration 2: Circular Apartment Design

I discovered that the F.L. Winship Drama Building did not have the space requirements necessary or available to support the size of this design. Additional space would be needed for the lighting and camera equipment, and be able to accommodate the full cast and crew. As I began to troubleshoot this challenge, I realized that due to the likely placement of the camera, that only

a third of the apartment could be filmed at a given time. A design that could support two separate wall treatments that changed position for key moments of the production would be the most efficient, and compact choice.



Illustration 3: Camera P.O.V. within the Apartment

I decided to use two drops; one which represented the Antique qualities of He's world, and a second to represent the Contemporary qualities of She's world. The drop would shift relative to the scenes shot. Fabric was purchased and sewn to create the contrasting backdrops.

There were four unique locations within the screenplay; the Interrogation, Game Show, Confessional, and Film Set. How those were handled was up to director interpretation. I chose to place the Interrogation scene in a stripped down version of the Dining area; all props were removed so that all that was within the frame was the backdrop, the table, two chairs, and He and She sitting across from each other. The Game Show scene took place in the Contemporary side, with only the backdrop and She's chair. The Confessional took place on He's side, where he sat in the rocking chair with She at his feet. The lighting would play a major role in differentiating the location for each specific scene, from the apartment as a whole. The last location was the Film Set. I chose to reveal the actual film set, as in our shooting location, as it really was. There was no external design that needed to occur for the space to be created; just the placement of certain important props that He and She cling to as their apartment is torn down around them.

Approximately one week before the production process began a change in the direction required the addition of a new location. Several monologues were placed in a "camera room", as it was called. These monologues were treated as speeches He and She are delivering to the

camera with the intent of reaching their audience and divulging private or specific information for their viewers. A black drape was added along with a couch that did not belong to the apartment. I did not want to visually connect the camera room with the apartment as the form in which both were used by the couple were separate.

I discovered that I would require additional collaborators to oversee all scenic and props related goals. Roxy Mojica and Taylor Travis joined the production team as scenic runners and propmasters. I met with Roxy and Taylor after they had read the screenplay to clarify project goals, concept, budget restrictions and the timetable from which we would work. Roxy and Taylor compiled the scenic breakdown (Appendix D) and props breakdown (Appendix E).

2.5. Location Scout

My priorities in the process of searching for a shoot location included the following knowns. I wanted to shoot the entire film in a single location. Logistically the location would need to be a space that is easily accessible to myself and to my colleagues. The location would need to be secure and safe for all persons and for the storage and use of equipment. The location would provide the physical rigging and electrical power necessary to run all of the lighting, sound, and camera equipment needed for each shoot.

I secured the use of room 2.121, also known as the Theatre and Dance lighting lab located in the F.L. Winship building at The University of Texas at Austin. The room met near to all necessary requirements including flexible grid space for lighting and scenic elements, power and a safe and lockable space. The sound environment in the space was not perfect for the shoot. The HVAC system was set at a cool temperature to ensure insurance compliance for the equipment kept in the room were met. The noise level of the HVAC system in the room proved a challenge as it could be loud. We would have to test and carefully plan for the sound in shoot.

2.6. Camera and Lenses Research

At the time of initiating this project, I was without any quality camera

hands-on-experience. This proved an area where in depth research and inquiry was required in order to achieve any level of success. I researched the equipment used in the feature film industry, the Indie film industry, and in the amateur film practice. This research in collaboration with the knowledge I was gaining in the taking of my cinematography class helped me to determine that the biggest factors that differentiate one camera from another are:

- Native ISO and range.
- Shutter speed.
- Type of lens mount.
- Aspect ratio.
- Options for sound recording (including channel inputs).
- Memory and storage types.
- File types (RAW, MOV, JPEG)

There are many other factors that determine which camera is best for each job. My film would focus upon narrative filmmaking in which the best quality of image is preferred. In addition to the search for the best camera, I needed also to search for the best lens from which to shot.

Lenses and lens mounts are specific to each camera. This detail helped to identify which lenses to review. Lenses come in a wide variety, including standard lenses, macro, telephoto, specialist lenses, and wide-angle lenses. The three primary factors I considered when looking for a camera lens include:

- Zoom lens versus prime lens: A zoom lens allows a variety of focal lengths, while a prime lens only offers a single focal length but with a crisper, cleaner image.
- Aperture (f-stop): The f-stop controls the amount of light entering the camera. This process contributes to the depth of field of the image.
- Cost and availability: I was working within a budget so it was necessary to take cost and ready availability into account.

I chose to purchase Canon EOS 7D DSLR (Digital Single-Lens Reflex) camera, and paired it with a Sigma 17-50mm f/2.8 EX DC os HSM FLD Large Aperture Standard Zoom Lens after extensive research and input from twelve cinematography class members and

Professor Deb Lewis, my cinematography faculty. The abbreviations for the lenses are as follows:

- EX: Sigma's pro series lens.
- DC: A lens for crop sensor cameras (This affects the actual size of the focal length).
- OS: Optical Stabilization, referring to Image Stabilization
- HSM: The lens contains a motor that is made for quiet operation.
- FLD: Contains elements that provide correction of aberrations for sharper images.

The EOS 7D DSLR is one of the cameras allotted to the class for use by the Radio, Television and Film department at The University of Texas at Austin. The EOS 7D DSLR camera has been produced for several generations. I was able to purchase a second-hand unit at an affordable price. The EOS 7D DSLR is small and easy to handle. The camera is not equipped with the advanced features experienced cinematographers would use. The camera is equipped with the basic manual settings used with most digital cameras. This proved a positive feature for me as a novice in the cinematography practice. The EOS 7D DSLR would be the perfect camera to train and experiment with.

I made my choice of lens for practical and aesthetic reasons. I wanted a single lens. I chose a zoom lens as it offered a variety of focal lengths. The zoom allowed for a wide range in depth of field from f/2.8 to f/22. The choice of single lens offered affordability, ease of transport, ease of set up and required less time to set up for each of my varied shots.

2.7. Lighting Sources and Methods

I approached the lighting portion of cinematography by examining the most distinct scenes first. These scenes were the interrogation (scene 18), the TV game show (scene 19), and the confessional (scene 20). These three moments are the only ones that do not fit in with the sequential order and real-time pace of the production. They interrupt the climax of the narrative, giving the moment an absurd, comic relief before continuing where they left off.

The goal was to have these three scenes stand out from the rest of the production up to

that point, while still taking place in recognizable areas as to not draw too much attention away from the story. Scene 18 would take place in the dining area, without any properties that otherwise fill the table. Scene 19 was designed to take place in the Contemporary side, where I believed the backdrop would accept and show every shift in light and color. Scene 20 would take place in the Antique side, where the general aesthetic of the production design worked well with the confessional. By starting the lighting and cinematography research in the examination of these three scenes, I could then go back and examine the remainder of the production within the apartment setting. That is why the interrogation, the TV game show, and the confessional were my starting points when investigating lighting aesthetics, sources, and methods for *The Toothbrush*.

When choosing instrumentation and designing each space, I chose to give myself room for experimentation. This was reflected in how and when these scenes were scheduled to be set up and shot. While I knew how the scene would look live as we were setting it up, I only had a general idea of how it would all read on camera. For added flexibility, I purchased 3 Pixel Addix 5-in-1 Multi Camera Lighting Triangle Reflectors. They served the purpose of bouncing light onto a subject, blocking excess light from a source, decreasing the intensity of instruments that were not circuited to dimmers, and provided the option of adding a silver or gold reflector. The triangle lighting reflectors proved to be the most useful tools throughout the process of lighting *The Toothbrush*.



Illustration 4: Pixel Addix 5-in-1 Multi Lighting Triangle.

Scene 18 is a police or detective investigation site. He is interrogating Antona, a maid

character She role-plays as. This scene would be the first stylistic change out of the realism established thus far in the film. I chose to follow the stereotypical version of an interrogation that is often seen in film and TV. I chose to create a downpool of light located directly over the dining table. The size of the pool would be large enough so that it would illuminate He and Antona as they sat forward in their blocked action. The table itself had a surface that allowed for light to reflect upward and on to the faces of Antona and He. The reflection also supplemented the face light when the actors would sit back in their seats. The backdrop which was unlit, would fade into darkness, leaving the space undefined. The instrument I chose to use for this scene was an ETC Source 4, with a 36 degree barrel. It would allow for the edge to be sharp or softened, and an iris slot was available for size control should I decide to light only the round table surface. Additional lighting would be provided as needed by using ETC Source 4 PARS that were already available in the lighting lab.



Illustration 5: Interrogation Research Image

Scene 19 is a TV game show, hosted by He, with special contestant Antona attempting to guess who killed She. This scene was designed to have lighting movement and color changes within the frame, a common effect that is used in game shows of all scales. Every time Antona would get a wrong answer, a buzzer would sound and the scene would turn red before quickly returning to the opening look. I planned to use the ETC Nomad (a program that turns any computer into a lighting console, namely ETC's Ion) to control moving lights and LED units that could easily change color. I asked to borrow three Stage Ape Blazers, and three Stage Ape

Hampsters. These small units could fit in small spaces, daisy chain to one another, and easily move as needed. They are able to change to a wide range of color and provided the flexibility I needed in the moment to create expansive movements and shift. I also added two ETC Source 4's with 19 degree barrels and two irises. These would be mounted on boom pipes, and controlled by experienced gaffers, to provide the effect of followspots (commonly termed as “spotlights”) that could follow the movement of He and Antona during the scene.

Scene 20 is the Confessional. He is a priest, and is listening to Antona's confession for sins committed. This scene indiscreetly alludes to the power abuse between a priest and sinner



Illustration 6: Confessional Research Image

that occurs within the Catholic Church. Usually these confessions happen within a booth, where a divider with a diamond pattern separates the priest and confessor. I did not want to add a physical structure as part of the production design for this scene. The aspect that would set these three scenes apart all had to correlate in some form. By changing the lighting, I would change the space in a way that would read across all three scenes, as well as connect them. To add new scenery to one scene would draw it out further. Through the use of lighting, I chose to use a gobo (referred to as a *cookie* in film) that resembles the pattern seen on these dividers. I chose one that had openings that were much larger than the holes normally seen in confessional booths. The intent was to give the impression that there was a divider between them, but a weak one that could not isolate or separate them.

Having set the design for the Interrogation, TV game show, and Confessional scene, I

examined the lighting for He and She's apartment. I chose to keep the three locations, the Antique side, the Contemporary side, and the Dining area lit similarly. This would help to define all three locations as being a part of a larger space. Continuity would be the biggest factor to keep in mind. Having the ability to ensure each scene looked the same, regardless of when it was shot, would later help in the editing process, as well as in telling the story and shaping the space.

A full list of the lighting equipment used during the production process can be found in Appendix F.

2.8. Audio and Costumes

I brought on several collaborators with more expertise in sound and costumes to help me with those processes. Wyatt Laster was the sound designer and engineer, and later became the sound editor. He recruited Jessica Sell to be the boom operator during the production process. Laura Gonzalez took on the role of costume designer for *The Toothbrush*.

When discussing sound, Wyatt and I started the process by examining the music both characters choose to listen to. He prefers tango, while She will only listen to jazz. I expressed how much I wanted these characters to continue to contrast throughout, and that it was imperative that these aspects not change. After a week of exploration, Wyatt approached me with an idea I had not considered. He suggested that we use two renditions, one tango, the other jazz, of *My Funny Valentine*, originally written by Lorenz Hart and Richard Rogers. Wyatt believed the lyrics of the song coordinated with the narrative of *The Toothbrush*. He also pointed to how connected the couple should be, even if their musical and aesthetic choices are not the same. By having the primary music they listen to be the same, but He would listen to the tango version, and She the jazz version, it would emphasize how similar they are while maintaining the contrast that is essential for this couple. The lyrics for *My Funny Valentine* can be found in Appendix G.

After discussing the design aspects of the music, Wyatt and I discussed the technical side. We determined that having one microphone on a boom would be perfect to record the dialogue between He and She. The majority of the scenes would be take place with them at the dining

table having discussions, which would not require additional microphones in order to hear them. During the scenes in which He and She are fighting, or on opposite sides of the frame, we would be aware of sound needs in the room, and film extra takes if it was required for sound. Another option was to have the actors stand and go through the lines without recording on the camera. These wild lines would be determined and recorded at the end of each shoot day as needed. A full list of the audio equipment used for the filmmaking process can be found in Appendix H.

Laura Gonzalez graciously took on the position of costume designer for *The Toothbrush*. Laura and I agreed that the costumes needed to be an element that helped to ground the space and narrative as it would be the aspect that helped to introduce these characters. The narrative starts with She setting the table for breakfast. Laura chose to place her in a beautiful, feminine robe and nightgown with slippers paired to match. He has a line asking She where his tie is. He should therefore be wearing a full suit to appear as though he is on his way to work as soon as breakfast is over. By keeping these elements and pieces set in reality, it would keep the absurdity within the dialogue more apparent.

Laura and I determined that Antona was a fantasy character for He. She has created Antona in order to satisfy He, but Laura and I believed that Antona should not be sexualized for He's benefit. We decided to go with a recognizable depiction of a maid that read as being more historical than stereotypical. She would wear a black dress with long sleeves, and over it she would have an apron that would cover her chest, mid-section, and down to her knees. An aspect that I always recall is the amount of lace these white aprons have. It would be just enough to bring to the audience's mind the idea of a maid. A full piece list of the costume design can be found in Appendix I.

2.8. Scheduling

The schedule for shoot ran from Wednesday, November 15th through Friday, December 15th, 2017. We scheduled our shoots for 6:00pm to 10:00 pm on weekdays and for 9:00am to 5:00pm on weekend days. We scheduled in two dark (non-shoot) days per week. The schedule for editing and post-production would begin December 16, 2017 and run to April 18th of 2018.

A series of two test shoots were scheduled on October 10th and October 13th prior to the November 15th, 2017 start of shoot. The test shoots allowed an opportunity to confirm that the equipment, space and the way in which I had planned to make the work in the space would prove possible and/or successful. It would provide a month to correct any technical needs and allow for further test shoots should they prove necessary.

The test shoots were critical to the process because the availability of talent technical associates, and space beyond the December 15th, 2017 date for post production shoots and questionable and deeply limited. The goals for the shoot had to be achieved within the primary shooting schedule.

Helen Hetrick served as my assistant director for the production. Helen and I would meet each evening to determine the daily shoot schedule (Appendix J).

I decided to shoot the film in sequential order. This choice assured the actor's could build their performance from one scene to the next, allowed for an easier tracking of props, costumes, and scenic elements, and would help to keep all involved focused upon a forward progression. The choice of sequential shoot order also helped in the daily preparation of the set up and striking of lighting, scenic, sound and camera equipment. Larger changeover events would be scheduled for the top of the day to allow for a near continuous period of shoot time in the remaining scheduled hours.

The shoot schedule was adjusted to shoot scene three first. The reason for the adjustment included the following. Scene one is silent scene that does not require the involvement of actors, but does employ a shoot of three different scenic locations within the apartment. Scene two involved a single actor filmed in two overlapping locations. Filming either of these two scenes would have taken a lot of time and possibly led to wasted efforts.

Scene three is the first of the scenes in the film screenplay that involved both of the actors together and all persons involved in the shoot. By choosing to shoot scene three first, all parties in process would be afforded the opportunity to participate in and gain a feel for the overall process and goals for the daily shoots.

As the schedule was created, Helen and I determined certain days had to be put aside for very specific scenes of moments, including fight choreography, intimacy choreography, and the

monologues that would take place in the Camera Room. Hannah Wolf helped to choreograph and ensure safety for the intimate moments. We scheduled that scene to be filmed based on her availability, on Wednesday, December 6th, 2017.

Adam Miller-Bateau was our fight choreographer; he ensured that all of the movements the characters made during the major fight sequence in scene ten was timed precisely and performed in a safe manner. Adam was able to join us, choreograph the sequence, and help us film it on Saturday, November 18th, 2017. It was decided to film that sequence early, as it was one of the few days Adam was available, and it would ensure the actors had the movements and steps fresh in their minds.

The final portion to be specifically scheduled were the monologues that took place in the Camera Room. These were moments during the narrative that I, as the director, wanted to be sure stood out as clearly not being a part of the apartment. The camera, lighting, and scenery would be the same across all scenes in which the character was sitting and speaking to the camera. The only differences that would take place would be between He and She sitting and delivering the monologue, and the intent behind each monologue.

2.9. Pre-Production Paperwork

There are steps taken in the professional film practice to plan how a film will work. I chose to employ the use of storyboards and a shot list.

The process of storyboarding was an excellent tool with which to express the way in which I was looking to present the filmed work. The process is time consuming. I decided to expedite the process to a series of detailed notes since I was taking on the role of director, cinematographer, and production designer of the work. There was no need to draw out every shot since I would only be communicating these details to myself. My collaborators did not need to be aware of every last detail in the way that I had to be. I made sure to notate the details my crew members would need in order to do their part of the work.

I drew out enough so that I could quickly reference big moments, and otherwise sketched a few drawings within the script as a way to remind myself of certain elements I had pre-planned. For example, the direction *He* would have to face so that his exit from the Antique

side and re-entrance into the Dining area would be realistic and consistent throughout the film. The practice of thinking through the whole of the work from beginning to end and notating blocking, fine compositional details, and any notes relating to blocking is commonly used when creating live theatre. The difference between having the blocking and notes available when filming is that once those decisions are made and filming has begun, very little can change afterwards without having to reshoot those scenes.

The preparation of a shot list was essential to my organizational, planning, and success in the process for making this film. The shot list is a detailed outline of all elements within and needed for each scene and shot. It lists the shot number, scene number, location, characters in the shot, subject for the shot, the shot size, vertical and horizontal angle of the camera in relation to the subject, whether there was an effect or special camera move, and the line or action the shot started and ended on. The shot list can be found in Appendix K.

I had prepared my shot list before learning the standards used in the film industry. Rather than a numerical number for each shot, shots were usually labeled by the scene number, and followed by a letter of the alphabet. For example, the first shot in scene 22 would be Shot 22A, followed by 22B, and so forth. This is regular practice for narrative filmmaking. I chose to not change my shot list. If I chose to add a shot I had not thought about, I would simply ensure that the documentation of shots would be reflected in the shot list with a new scene notation.

Chapter 3: Test Shoot

A series of two test shoots were scheduled on October 10th and October 13th prior to the November 15, 2017 start of shoot. The test shoots allowed an opportunity to confirm that the equipment, space and the way in which I had planned to make the work in the space would prove possible and/or successful. It would provide a month to correct any technical needs and allow for further test shoots should they prove necessary.

The test shoots were critical to the process because the availability of talent, technical associates and space beyond the December 15, 2017 date for post-production shoots questionable and deeply limited. The goals for the shoot had to be achieved within the primary shooting schedule.

I secured the use of room 2.121, also known as the Theatre and Dance lighting lab located in the F.L. Winship building at The University of Texas at Austin. The room met near to all necessary requirements including flexible grid space for lighting and scenic elements, power and a safe and lockable space. The sound environment in the space was not perfect for the shoot. The HVAC system was set at a cool temperature to ensure insurance compliance for the equipment kept in the room were met. The noise level of the HVAC system in the room proved a challenge, as it could be loud. We would have to test and carefully plan for the sound in shoot.

Wyatt Laster, the sound designer and engineer, and Jessica Sell, the boom operator, tested sound on the 10th and the 13th with the equipment we had planned to use for the shoot that was to begin on November 15^h, 2017. Both opportunities were used to record any conversation that took place with the equipment that would be used while filming. After testing their own recording, it was determined that the air conditioning would not prove problematic. The conversations recorded were clear, and as long as we underscored the film with equalized room noise, the sound emitted by the HVAC system would play a natural part of the character's environment.

Functioning within the given size of the space was also a concern for the film shoot. Our space measured 17'-0" x 19'-0" x 18'-0". We were unsure all persons, all equipment and necessary movement could be achieved in a space this size.

We immediately discovered that the circular configuration for the room would prove

unsuccessful and was not going to work. The circular configuration eliminated the option for backlighting and would require a substantial amount of our allotted lighting resources. The circular drop idea was cut and modified in favor of a flat backdrop located as far upstage of the shot as possible.

When checking lighting, we made sure that all positions for the desired shots were available and that the shots served the purpose intended. This check proved successful. The next phase was to ensure the compositions met frame in the camera as desired. We set up my Canon 7D EOS DSLR camera on a tripod and the dining table where we imagined it would be placed for the shoot in production. Two team members sat in the positions designated for use as acting positions in the shoot. Lighting team member, Jiajing Qi adjusted the focus of the lighting on the actors stand ins. Camera member Alex Gendal adjusted the camera settings for the set up.

We were able to frame up two separate shots on our test day. The first was the master shot; a straight-on, flat view of the entire scene. We discovered a limitation in the shot. It would work when the actors were either standing or sitting in the specified locations. Should the actors move slightly away from the specified locations odd cut offs would occur at odd angles. We also discovered that over the shoulder shots would prove a challenge both in execution and in the use of time to set the shot up. Over the shoulder shots help to create depth in a room that only ever has one shot in composition set up for an over the shoulder shot in this space would require an adjustment of the backdrop to show only one side of the split room and an adjustment of the table placement so the angle of the table would match the angle of the drop. Lighting would also need to be adjusted for the play of the scene.

The biggest compromise I might need to accept was a partial loss of dimension due to the flatness and two-dimensional nature of the backdrop serving as the scenic wall elements for He and She's apartment. Rather than fret, I decided I would use this to my advantage. The reveal of their apartment being a space that they have created within our film set would lend itself to added contrast between the world they live in, and the world of their story and games. It was a risk I was willing to take.

After speaking to all collaborators involved, we discovered both challenges and

advantages in the F.L. Winship 2.121 light lab space, but decided to continue ahead with the shoot location. Over the course of the following weeks I created five overhead draftings of the lighting lab with the camera, scenic, and lighting equipment set up based on the discoveries and changes made during our test shoot. The draftings depict the master shot for the dining area, an over-the-shoulder shot within the dining area, the interrogation scene, the game show scene, and the confessional scene. These draftings and placements were used as a base for other scenes with minor adjustments made as needed. These draftings can be found in Appendix L.

Chapter 4: Production for *The Toothbrush*

4.1. Script Supervising

We covered script supervising in the cinematography class shortly before the start of the production of *The Toothbrush*. Deb Lewis, our professor for the course, showed us examples of script pages that had been marked with the start and finish of each shot, while on the opposite page, a table with information relevant to an editor's need to post-production.

Within the industry, there is usually one person that is assigned to the job of script supervision. This person works closely with the director to ensure that every moment within the script is covered with at least one shot. After the director and director of photography (DP) have developed a shot list, it is given to the script supervisor. They ensure each shot is accounted for, and during the shoot process, document each take. The information included in the table is as follows:

- Shot number, such as 23C. The number refers to the scene number, and the letter is a reference to the order in which it was shot, in this case it would be the third shot within scene 23. These are sometimes pre-planned when creating the shot list, but usually are assigned during production as schedules may change and affect when certain shots are filmed.
- Each take with notes; most shots will likely have multiple takes. The script supervisor keeps track of each one and adds notes from the director. As long as the notes are recorded properly, editors should be able to quickly locate the correct takes for each shot, saving time in post-production.
- Video and Audio file names: With each take, a video and audio file is assigned. This helps ensure that during editing each shot and take is easily accounted for. This becomes even more important as multiple cameras and microphones are added for each take, at which point "camera 1" and "camera 5" is added as well. This same notion is repeated with audio recording equipment, such as "boom 3" and "lav microphone 2".
- Date each take was shot.

For the purposes of our shoot, and due to scheduling conflicts, we had 4 people rotate through the role of script supervisor. I trained my assistant director, Helen Hetrick, on how to properly notate shots and takes, and she trained the production assistants that rotated in to the task of script supervisor.

The rotation of persons serving as script supervisor was met with challenges. Note taking from one person to another did not prove fully consistent. Details in the notes were sometimes missed and thus not recorded for a shot. I myself, in the role of director, failed at times to details my notes as I should have, which included details about good and bad takes. All of the above events added a considerable amount of time to the editing process for which I was responsible.

I learned the importance of the collaboration shared between the director and the script supervisor. The depth of this collaboration was not fully clear to me until after the experience shared with multiple persons rotating through the single role.

As we were taught in class, the two collaborators work closely together to ensure that each line and image of the script is covered, and careful notes taken at all times. As a film is in production, the director and script supervisor are in communication after each take. This is a sacred regular practice on the set of *The Toothbrush*. I credit my failure on this front to my serving in so many roles for the production. Often I would be concerned with the cinematography, the production design, the actors, providing proper direction and in some instances participating in the shoot as a gaffer. The results of this loss of detail became evident in the editing process. I found several important moments without a camera angle to cover it properly. Most notably, this occurred at the end of scene 9, as She yells at He under the table. The best shot that I could find had the table in frame, while She stood half out of the frame, and her head completely out. Unfortunately, I could not remedy this mistake.

An example of a page from our script supervising book can be found in Appendix M (screenplay page), and Appendix N (notes page).

4.2. Preparation for First Day of Shoot

A week before our shoot was set to begin, I met with my collaborators to discuss final

preparation details for the first day of shoot. The first hour of shooting would be dedicated to setting the production design, the camera and the lighting. We went over the way in which the newly adapted flat drop would hang flat against the back wall rigged on a pulley system so as to adjust the height as needed. The drop would be stretched and weighted to secure its position for each shot.

I used the remainder of the meeting to cover details of the day's expectations and progression. One of the most interesting details discussed that day was the purpose for the use of the slate and clapper. This job is usually performed by the 2nd camera assistant on major productions. The assistant director performed this task for *The Toothbrush*. The purpose of the slate is to provide all of the information that the script supervisor is to write in the script relative to all camera and visual details shot to shot. The first frame of each take shows the slate with the scene, shot, take, date, as well as the production name, director, and camera operator. When film stock is used, roll information is also recorded. In some cases, additional information may be added, including digital time code synced with audio system signals. The information on the slate allows information to easily be visible to the editor in the first frame of the take, and for easy sorting and the verification of information. The clapper is attached to the slate, and is the bar that strikes the top of the slate at the top of a take. This is used to ensure that the sound and video is synced properly during post-production.

The proper procedure in the calling out of a scene and take occurs when the audio and camera start recording. First, the audio starts recording once everyone is set to start. The person holding the slate and clapper reads out the scene, shot, and take. They then call for "speed", which is the keyword for the camera to start recording. The camera operator would respond back with "speed" again to confirm that the camera is on. The person with the slate would then use the clapper, move out of the shot, and the shooting for the take would continue on from that moment forward. This method when followed throughout the production proved to be quite useful. Because of the procedure, the video files were shorter than the audio files. It was easier to have Helen read out the information on the slate while audio was recording, and then ask the camera to start recording before she used the clapper. This ensured smaller video files, and for sound to still be easily synced.

Lastly we discussed the schedule. I laid out each date, as covered in section 2.9 *Scheduling* for a second time. This schedule was sent out to every person involved in the project at the end of September. At the time, the only person to raise a concern was our sound designer, Wyatt Laster. He had been assigned a role in a production within the Department of Theatre and Dance that conflicted with film dates and times. I assured him it would not be an issue as long as someone was trained to record the sound in his stead, which he agreed to, at which point he brought in Jessica Sell as his assistant and boom operator. At this time, other collaborators voiced additional conflicts. I would not be able to recruit new persons to cover these dates at such late notice. I would have to meet the challenge of filling all roles day to day. Fortunately, several production assistants volunteered to fill various roles needed. Additional training was involved but the outcome benefited greatly from their extra efforts.

4.3. Change in Concept

I brought Hannah Wolf on to the project as a dramaturg, casting director, and acting and directing advisor. She questioned every piece that I wrote as I adapted the play to screenplay, and pushed me to find a solution to every question we had together about the script. Questions shared included “Who are the characters talking to?” during their longer monologues, and “What does each character have to lose?” and “Should they stop playing their game?”. She helped me to think more as directors do and to communicate more clearly with actors. It was through one of these shared conversations that I realized my overall concept for the film might not work as currently written.

The idea of following Wes Anderson’s cinematography was an exciting prospect, but from a directing standpoint it could not alone answer the script related questions that I was having. The application of Wes Anderson’s style would add a layer that would enhance the absurdity of the piece but would not add clarity to the storyline.

The biggest questions I had pertained to the structural function of the direct address monologues. In the original script they are delivered to the audience, breaking the fourth wall. The adjustment for them to talk to the audience through the camera was an easy enough

direction, but why these specific characters would do so was still a mystery. The direct address moments appear out of time and place in a play that is otherwise linear. The location of the antique and contemporary side magically shifts during intermission; how would that appear and be explained on film? Towards the end, their world is broken apart as scenic elements fly out or track off. Beyond the technical questions, I also wondered why, and what would trigger such a shift, as the answer was not easily identifiable in the script. Had I missed something in translation? Had I given disregard to a necessary detail?

My process of investigating these questions led my change in approach to directing the film. Rather than worry about mimicking a cinematography style, I would create a world where He and She might realistically live in. The solution I found was to create a world that He and She would create for themselves for daily game play. The monologues that require them to speak to the audience would be delivered to He and She's chosen audience. Given the low budget, and therefore quality of certain elements for the shoot, it would only make sense if they created this world themselves. The purpose would be to bring in their own viewers; a reality show of sorts, which they have hired a crew to film and light. This would be obvious during the scene in which the set is supposed to be destroyed. In this case, the gaffers turn on the horrible fluorescent lights in the room, and the camera operator would walk away. The monologues that place the characters out of time and place would be delivered from a "camera room" that many reality television shows use as a room for confessionals. The intention was to cement the reality program from the beginning, with He and She having created a script for their selves to follow in order to create a reel and gain an audience for themselves.

About a week before filming was set to start, I notified my collaborators of the shift. The actors were excited by the prospect. My design and technical collaborators were less enthusiastic but understood the reasoning for the shift in approach. The best part of the change was that everything that had been planned would not have to be adjusted. The change shifted the tactics for the approach of character and for direction. The scenic elements, costumes, and lighting did not have to change to fit the new concept; they naturally worked in our favor to solidify the low-budget set up He and She would have created for their own selves.

The camera approach would shift now that I had decided to discard the straight on, profile

shot that Wes Anderson commonly uses. A more traditional shot, such as a three-quarter horizontal angle from the subject, and over the shoulder shots, would prove a better option. Over the shoulder shots would help far more and especially shots in which the camera was clearly helped by a person walking around and following the characters. Having “dirty” over the shoulder shots (in which the person opposite the focus is on camera in one of the corners) would help add depth within the frame that I otherwise would have a hard time creating.

By the time we got into the production phase, I chose to not follow the shot list I had created during pre-production. In order to get a more authentic, in the moment effect, I wanted to ensure the camera could travel and shift. I chose to shoot shots with a general system that helped the actors and camera operators with consistency. We started with the wide shots and filmed the entire scene, and would then move to the medium shots, then close-ups for specific moments. This also allowed for freedom in choosing exactly what shot type would be useful for each moment as we filmed, and for creativity as new opportunities were made clear. This choice to not use the shot list was a worthwhile choice that I believe helped me when planning out my thoughts and ideas, but would have restricted me had I continued with it during production.

4.4. Directing and Table Work

I had been working closely with Hannah Wolf as she advised me while writing the screenplay, and helped me cast the right actors for the roles. We brought in Brooks Laney to play the role of He, and Caroline Beagles for the role of She. There is a third character, named Antona in the original production. This character is actually a persona created by She to use for roleplaying, and thus is an extension of She. In Jorge Díaz’s *El Cepillo de Dientes*, the actress for *She* is meant to be the same actress that plays *Antona*. I kept this choice in mind, and planned to keep the intention intact.

The four of us, along with my assistant director, Helen Hetrick, met together for the first time on Thursday, October 19th, to discuss the characters and answer any questions the actors might have. Both Brooks and Caroline had at least a page worth of questions. Examples included “Why did you choose to use this play as a basis for a film?”, “How do you view the

relationship between He and She”, and “As Antona, can I use a different accent?”. After answering as many as I could, I gave them homework to think about during the three weeks before we started table work. The homework involved three questions that Hannah gives to her actors at the end of the first day that help them explore their characters. These questions are: 1) What do you know about your character based on what your character says? 2) What do you know about your character based on what other characters say? 3) Ten things you intuit about your character. I chose to do this homework as well as I delved into the script from a directing standpoint to find the answers I needed before we got to our read-through and table work.

We met for the second time on Monday, November 13th for our first read-through. It went well, but showed a glaring problem within the screenplay as I had translated and adapted it; the two characters spent the majority of the time yelling at each other. In order for the narrative to hold any meaning, as well as increased absurdity at key points, the audience would need to know that the characters do indeed love each other. With this information I spent the evening editing the screenplay and marking the moments in which they showed their love for one another, when that love shifted, and what sparked the change.

On November 14th, I began our meeting by expressing how excited I was about the previous day’s read-through. I gave them a note to seek out places in the script for connection in any way they could. We spoke overall about the script, how the filming would work, and gave them an opportunity to ask any questions they had before we began. Once the questions were answered, we delved into the script.

The two days were filled with more lessons and questions for myself as a director than I could have imagined. I had never sat down for table work on a production before, and was unaware of the process. We started at the top and had the actors read until either Hannah or I felt it was the right time to stop and review the material. One aspect of table work that I found the most daunting was finding active verbs and tactics for the characters. My instinct, and as many first time directors do, was to describe what I wanted from the scene or the moment in terms of an adjective. As much as I wanted the actor to be “mean” or “sad”, in order to get an authentic character out of them, they needed to “intimidate” or “grieve”. In order for the actor to act, they have to perform an action at all times, even ones that may be subconscious.

I had walked into the first table work session with tactics for each actor, and by the end of the two days, my script had more verbs erased than written in. With each section that was read outloud, there was always another opinion or path someone wanted to share and add.

The amount of collaboration that took place in those 8 hours of table work was inspiring, and helped to solidify a working relationship that carried over into production. There were times in which I made a choice and stuck to it, but I found that their input as established actors and directors was too invaluable to ignore.

What surprised me, was that even with the amount of changes happening, very little of it was affecting how I envisioned the final product. These shifts did not change how I wanted to handle the cinematography, or the appearance of the production design. Both the technical and design aspects were completely independent of the acting, and while the end result needed both to blend, they could do so without affecting each other if a change occurred.

By the end of the second day we determined a third day of table work would be necessary to finish going through the script. We met again on November 27th, 2017. Because we had chosen to film in order, this did not affect our shoot schedule to have our final table work day later several weeks in. I actually found that it helped to inform their characters far more; it was the equivalent of actors having rehearsed on a section of the script, and using that information to carry them through the next exercise.

Once we got into production the process shifted greatly. I had a difficult time with tactics, but once those were established I knew how to block each scene for the camera. It took some warming up, however I established a cadence with the actors that developed over the course of the first week that helped the process along.

4.5. First Week of Production

For our first day of shooting, on Wednesday, November 15th, 2017, we scheduled one hour for set-up. It took two and a half hours. There were unanticipated challenges that occurred that required we hold for scenic, and later lighting and camera. For example, once we hung the backdrops, we discovered that the creases were so bad that it needed to be steamed once it was set up. We managed to find and borrow a steamer to fix the problem. We later found that He's

newspaper was missing. Taylor Travis, our properties master, printed another newspaper she had designed. The newspaper proved to be too large and difficult to handle. A real newspaper that was purchased that evening was used instead for the film as a last minute solution. As the crew was finishing last minute touches, Brooks Laney (He) and Caroline Beagles (She/Antona) and I started rehearsing the scene.

Approximately half an hour later the actors performed a runthrough of the scene while the crew watched and took note of where they would enter and exit from, as not to impede their movement. Once that was established, Jiajing Qi, our gaffer, stepped in to light the scene. The direction I gave him was to keep it bright, and to keep each element clearly visible. From a directorial standpoint, I wanted the audience to believe everything was perfect in these character's world, while also clearly being artificial. From the camera's point of view, the sources of the light was varied, unclear, and unmotivated. By the end of the two and half hours of setup, everyone was ready to start filming. As Caroline took her seat and adjusted her costume and posture, Brooks stretched and checked his hair before starting. Helen Hetrick, the assistant director, was in charge of the slate and ensuring each department was recording and ready for each take. She moved out of the shot once camera and audio had confirmed, I called "Action!", and the scene began.

Two shots were completed that evening. At 10:00pm we stopped filming. The crew struck and stored their equipment, while the actors got out of costume. Helen and I sat down to discuss the plan for the following day. The backdrop would not need to be reset for the following day, meaning we would be able to start earlier. The plan for the following day was to rehearse the same scene at 6:30pm with actors, and to start filming the remainder of the shots starting at 6:45pm.

The following day, Thursday, November 16th, the schedule was not altered from the plan we had put in place, but a few challenges arose. The first was a jam jar that is on the dining table fell and broke during set-up. One of our production assistants hurried to the nearest store and bought three replacements that looked similar to the original. None of them were the right size, so it remained hidden from the camera's view as much as possible for the duration of the shoot. As we were preparing for the next take, Brooks ripped his pants. A sewing kit was not available,

but we were able to use gaffers tape to keep them together for the remainder of the day. Brooks was professional about the situation, and did not let that stop him from performing as the camera rolled.

The pace quickly picked up as we fell into a clear routine. The biggest challenge was accounting for crew members who were unavailable for certain days. Skyler Taten and Alexis Williams, two of the production assistants, were available nearly everyday and helped by stepping into new roles during the process. On days in which Jiajing and Michael Logue, the gaffers, were unavailable, I stepped in to set the lighting while balancing my work as the director. This challenge was one I had not expected during the pre-production phase. Having crew members missing impacted the filming process greatly, primarily causing continuity errors since we started the process without a point person to document and reinforce each aspect for each shot. The production was made possible by everyone's eagerness to adapt to multiple roles and help each other.

4.6. Fight and Intimacy Choreography

There were several instances of violence in the screenplay that required the expertise of a fight choreographer. I was able to enlist the help of Adam Miller-Batteau. The moment that caused the most concern was the scene in which *He* strangles *She* with a pair of headphones. Also included, was *She* stabbing *He*, several fall sequences, and *She* biting *He's* hand.

An hour was scheduled to work with Adam on these moments. He was clear in his instructions and ensured the actors felt safe with every step. We ran through the strangulation and stabbing sequence several times until the actors were comfortable in their movements. The schedule was shifted to film the strangulation scene on our third day so as to have it fresh in everyone's memory.

On the morning of our shoot day in which we had planned to film the fight choreography, I asked the actors to rehearse the sequence, with my supervision as well as my Helen's.

Within ten minutes it was clear that the movement was no longer clear and they were unable to perform the action in a safe manner. I made a quick call to Adam for clarification. He was in the building at the time, and was able to spare half an hour to rework the fight

choreography with Brooks and Caroline. As soon as both performers were comfortable, we filmed several takes, and moved to the next item on our list.

The intimacy choreography was also a safety concern. While it was unlikely the performers would risk physical harm, the level of trust between the actors could quickly shift if something did not go as planned. The original play has the characters remove the majority of their clothing and kissing intently for several minutes. I chose to lessen the intensity of the scene for two reasons; the scene and story does not benefit from a drawn out sex scene, and because I did not want to subject the actors to that type of performance. Subtlety is key in film since the camera can see more than most audience members at the theatre. Implying that the characters performed sexual intercourse is the only necessity for the narrative to continue.

Hannah Wolf was our intimacy choreographer for the film in addition to being the casting director. She led the conversation and followed *The Guide to Staged Intimacy*. It contains a concise list of how to approach these types of scenes and what should be expected of the actors, stage manager, and director. We returned the following day after reading through the guidelines and Hannah took the lead in ensuring everyone knew what to expect, and what to express when needed. I excused the crew from the room, as privacy would help the actors through the awkward moments. We started with setting “no-go” zones; as in what areas each actor was not okay with the other actor touching. There were none expressed by them, but I was quick to add that breasts, groins, and butts not be touched on either actor.

From then on, it was a matter of translation. I knew what I wanted, and I expressed this to Hannah. She took that information and broke it down with me. It went as far as to detail where exactly on Brooks shoulder Caroline’s hand would rest and at exactly what moment. We stumbled through the choreography several times before kissing was added, and guidelines were set for that as well. Finally, after taking a quick break and allowing the crew back in we set up for the shoot. It took four takes. The text from *The Guide to Staged Intimacy* can be found in Appendix O.

4.7. Daily Schedule Shifts

At the end of every day shoot day, Helen and I sat to discuss the goals for the following

scheduled day of shoot. The order in which the film was shot remained similar to the plan we set up during pre-production. The days each scene was shot changed throughout the process to ensure we had footage of the film. The days originally marked as TBD (To be decided) were used to recoup lost time and continue with the original trajectory.

Very few days remained unchanged regardless of where we were in the process. Saturday, December 3rd was dedicated to shooting scenes 18, 19, and 20. These scenes required additional prep for lighting to accomplish the desired effects. The three scenes were tackled in order.

Scene 18 required little additional lighting. Two production assistants held reflectors from below the camera frame to reflect light back onto the actors faces. Several shots and multiple takes of each were shot for this scene without difficulty.

Our lunch break was scheduled to start after filming scene 18. I spent the lunch hour setting up the Stage Ape Blazers and Hampsters and programming cues. By the time everyone had returned, the lighting portion was ready. It was found as we began shooting, that the red lighting from the LED's was not visible on the camera. We realized that this was never tested during our test shoot. Rather than troubleshoot on the camera, I chose to add a spare ETC source 4 that was focused onto the backdrop, and to add a cut of Lee 106 (primary red). The light was added to the cues, and we continued as normal. The following Tuesday this scene was re-shot as the quality of the footage from the weekend did not meet my expectations.

Scene 20 gave us the most difficulty due to the scene's content. He plays a priest hearing Antona's confession. He begins to touch her inappropriately, and whispering "lust" repeatedly until Antona bites his hand and breaks the scene. I chose to for the intimate touching to be minimal. He would only place his hand on Antona's chin as if to hold her face. This placement made the shift into Antona biting him easier and tone down the sexual overtone of the scene. Adam, our fight choreographer, explained how to properly and safely bite his hand, as well as the best placement for her mouth. Shooting scene 20 took twice the amount of time it was meant to; the actors and crew continued to laugh as the lines were performed. In order to get everyone back on track, two five minute breaks were given to the cast and crew.

There was one day in the schedule that was rearranged. A dance was scheduled and

hosted by a group within the Department of Theatre and Dance on Tuesday, December 12th. We made that day a dark day, and moved switched it with the previous Monday to allow everyone the opportunity to attend. On Friday, December 8th, we filmed one shot before realizing that haze had started to fill the room. After investigating, I determined the haze was coming in through the HVAC system from the Brockett Theatre. At that time there was an event scheduled that I could not control. Helen and I looked at the schedule and concluded that a day off would not set the production behind. I dismissed the cast and crew for the day and allowed the haze to dissipate before we continued to shoot that weekend. A full schedule detailing what was actually shot each day can be found in Appendix P.

4.8. Continuity during Production

The most challenging aspect to filmmaking is continuity. It is the set rules established to create a cohesive story that the viewer can follow. Continuity affects every department involved in the production and editing process. It includes, but its not limited to, scenic elements and placement, lighting angles and color balances, camera angles, size, and placement, the acting and blocking performed, and the costumes, hair, and makeup. If continuity is not factored into the filmmaking process it affects editing as well. How the shots are edited and cut together can affect the storytelling. If there is an angle used often for the majority of the film, and it suddenly switches to a new angle that has never been seen, it can affect the impact of that moment. This can be used to the director's advantage, or it can draw unwanted attention. This principle follows for all areas, such as properties; a sandwich may have a bite in it, and in the next shot it is whole again. This takes the viewer out of the moment and distracts them from the narrative.

For *The Toothbrush*, it was left up to each department to manage continuity. For example, Roxy and Taylor, the artistic director and properties master, were in charge of keeping track of prop and scenic placement for each shot. This request was expressed to each department. This idea was challenged as collaborators were unable to join each day, leaving the department unrepresented. After Thanksgiving, I asked one of our production assistants, Skyler Taten, to be responsible for continuity throughout each department, except lighting and sound. She is naturally a detailed-oriented and organized stage manager, and I knew she would be

excellent for the role. Skyler accepted without hesitation.



Illustration 7: Continuity images. Photographed by Skyler Taten.

Skyler developed a system for documenting continuity. Before we filmed a new shot, Skyler would take a picture of the slate, and photograph the scene from multiple angles. At the end of the scene, Skyler would photograph the setting and actors in place as I called “cut”. These documents were kept in a folder that could be accessed by all members of the crew.

Before Skyler was appointed to the role, several continuity errors were identified as they were occurring. The orientation of the newspaper He reads changed with each shot. Scene 15 was filmed before scene 13, and the broom that is introduced in scene 13 was forgotten when filming scene 15. To remedy this error, I found a moment in scene 14 for Antona to move the broom off frame. By removing it before scene 15 started, we would not have to worry about re-shooting the scene. This shift did not affect the narrative; it only solved a possible continuity error. One other prop that caused problems was the flower in the vase. There are certain scenes in which it is full of life, and others in which it has wilted. When purchasing the bouquet from which the flower was pulled from, it was unknown to us that we would be unable to find the same bouquet and type of flowers again. We had to accept the old flowers.

Chapter 5: Post-Production for *The Toothbrush*

5.1. Introduction to the Editing Process

At the suggestion of colleagues from my cinematography class, I chose to edit *The Toothbrush* on Adobe Premiere Pro CC. Post-production began in January, 2018, and was scheduled to be finished in April 2018. The goals for post-production were as follows:

- Sync external audio recording of the dialogue to the camera footage.
- Create a full cut of the film, including smooth transitions in and out of scenes.
- Edit the dialogue sound quality.
- Add a soundtrack and foley.
- Adjust the color, contrast, and brightness for consistency.
- Add titles and credits.

I planned to have a full edit of the film by February 20th, 2018. Wyatt Laster agreed to edit the sound quality of the film starting on February 20th. He would focus on the sound quality of the dialogue and eliminate the white noise created by the HVAC system. The sound editing was initially scheduled to reach completion on March 9th, 2018. I would continue the editing process through the addition of the soundtrack, foley, the adjustment of color, and through the addition of title and credits. Completion of the full film was scheduled for April 19th, 2018. This would allow for a full day to render the film and have it ready to present on Friday, April 20th, 2018.

5.2. Editing for *The Toothbrush*

Kaiwen Fa served as an editor of the film, synced the audio and visual footage using a program called Red Giant Pluraleyes. This program is made specifically for the purpose of combining external audio recordings with video, and is designed to manage media from multiple sources. New files were created; each sequence was organized by the date in which all the footage and audio within the sequence was shot. For example, the first sequence file was named

“November 15th”, and contained all the video and audio from our first day of shooting. Kaiwen imported these files into a new Adobe Premiere Pro CC project. We saved the film files to an external hard-drive that could be passed between those working through the editing process. Kaiwen returned the hard-drive once the file was saved.

My first step in the editing process was to reorganize the notes from the script supervisor's book into a single document that contained the same information. It was organized by scene and shot, and clearly displayed the date in which it was shot for easy reference when pulling footage from the sequences Kaiwen had created. The reorganized notes for editing can be found in Appendix Q.

My second step in the process was to create additional sequences within Adobe Premiere Pro CC each housing a single scene. Several scenes were combined based on length or how they transitioned into one another. For example, the majority of the shots for scenes 23 through 26 were shot starting with scene 23, and ending with scene 26. It would have been more trouble to divide the content to then recombine it during another step in the process. I referred to the reorganized editing notes as I searched for all the footage for each scene. As they were located, they were copied into the appropriate sequence for that scene. Once this part of the process was complete, I had each set out in sequence with all related existing footage. I was able to easily find each shot, cut it as I needed, and create the first cut of the film in sequence.

My third step began with the editing of individual scenes. This collection of scenes would serve as the first cut of the film roughing in how they might be viewed once the full edit was complete. I carefully chose from various shots in order to see how different shots in order to see the different P.O.V.'s present and examine the couple together or separate as needed. For example, the first time He enters the dining area, She is already sitting and eagerly awaiting him. He walks in from out of frame, sits at the table, and ignores She. She reacts by turning the volume on the radio up. I wanted to keep this sequence of actions visible within the frame without cuts as it is the first time we see the couple together.

Creating the first cut brought about challenges and difficulties and gave a different insight into the production process. As I continued to edit, I found that the footage and overall quality improved with each shoot day. For *The Toothbrush*, this translated to lower quality shot scenes

at the start of the film that showed incremental improvements in the latter shot scenes as the story developed. Noticeable improvements shown especially true in regard to the lighting and the way in which the camera read and recorded the scene. During production we were not as consistent with the setup and intensity of the instruments. Because of these inconsistencies, I chose to cut scene 19, the TV game show. The quality of the scene as a whole did not meet the quality of the remainder of the film. I do not believe that cutting the scene affects the storytelling; removing the scene simply lowers the level of absurdity within the narrative.

As I continued to edit, I found a particular moment that was missing from the footage. In scene 9, He is underneath the table hiding from She while she yells at him. The best shot available of the scene is a wide shot of the dining area with She barely off-frame. I examined the script supervisor book, assuming I had missed a shot when organizing them into the proper sequences. Instead, I found we had not covered this moment with a shot of She yelling at He. The script supervisor book showed a clear hole, and we had missed it during production. It was at this moment that I realized just how important pickups are to the post-production process.

I made a note to look at the sound quality for scenes 12, 13, and 14. The sync had not worked perfectly, and there were moments of overlap that I could not properly solve. I examined the synced files that contained those scenes and attempted to fix the problem by moving several of the audio files that did not belong to the end of the sequence. I believed I had fixed the problem, and continued to work.

As I got to the final scene I found that the ending was not as clean and sharp as I had hoped. It is an awkward scene in which He and She speak to their viewers about how amazing their day was, contradicting the previous scene and the narrative itself. I decided I was more excited to have these character's story end in a more real setting after seeing them come together and break their own personas for the first time.

As each scene was edited I kept a record of my thoughts and notes for aspects to look into as I moved to editing transitions and debated between different shots. These notes are available in Appendix R. In addition, I timed approximately how much time it took to edit a rough cut of each scene, and logged how long each sequence on its own was. Without clean transitions, titles, or credits, the film is approximately one hour and twenty minutes long. The total amount of time

it took to create the first cut of the film was approximately twenty-seven and a half hours. This chart detailing the sequence and editing lengths is available in Appendix S.

On February 20th, 2018, I passed the hard-drive with the content to Wyatt Laster, our sound editor, to clean up the audio quality of the dialogue and remove the HVAC white noise. I warned him of the sound challenge I faced when editing scenes 12, 13, and 14. Wyatt agreed to take a look and ensured the quality and edits would be consistent. On March 9th, 2018, Wyatt returned the hard-drive with the completed edits. He gave me a full verbal report of the adjustments he had made. Wyatt added that scenes 12, 13, and 14 could not be adjusted. He theorized that as I had altered the synced file, the external audio recording was either removed or moved, and was therefore inaccessible. I asked Kaiwen to examine the file. Kaiwen agreed with Wyatt's theory, and concluded that the only way to fix the problem was the re-edit the three scenes. This would require finding the footage and audio within the synced timeline, reorganize it, and recut it.

This complication put the film behind schedule. Due to other scheduled commitments, Wyatt and Kaiwen were unavailable to continue with the editing of the film. I faced the same challenge moving forward. I continued to edit as much as I could, but ultimately found that I would be unable to meet the self-imposed deadline to have a finished film by April 20th, 2018. To satisfy the requirements of a performance and to a finished product, I chose to create a short trailer to showcase the absurd narrative and best moments that were shot.

5.3. Creating the Trailer

By the end of March 2018, I came to realize that the film for *The Toothbrush* was not going to be fully edited in time to host a screening the following month. I underestimated the time it would take to edit the film. The usual steps an editor would go through with a director to create the final film includes: the first cut, sound editing, the addition of sound foley and a soundtrack, coloration, the addition of special effects as needed, and the addition of titles and credits. These are the required steps for any produced film, and several of them are likely to be re-edited as producers and creative members of the team express their desires for the film. By the time April had arrived, I found that two of the scenes I had edited did not have external audio

synced to it. There had been no progress made for the overall coloration of the film. The soundtrack was not in place, and the rights had not been fully purchased for the intended use of music.

I chose to create a three-minute trailer to showcase the work thus far. The overall goal of the trailer was to establish the always in flux relationship between He and She. They speak of love, and the need to express themselves to one another. In contrast the visual story provides the viewer witness to their constant fights with one another and the volatility of the actual relationship. I began with a search for a tango piece that would allow for movement and changes throughout, and that called back to He's passion for the musical style. The song *Sneaky Jim* by Joachim Horsley was purchased for production use. By having the music piece *Sneaky Jim* lay the foundation for the trailer, I was able to piece together a trailer that could follow the couple and highlight the quick shifts.

Chapter 6: Conclusion

6.1. Process for narrative filmmaking versus theatrical productions

The creation process for a narrative film begins similarly to the production process for a live performance, but as the process progresses the two ways of crafting a narrative tend to diverge. This will be discussed from the perspective of producing, directing, and the general visual and spatial elements that are designed, specifically production and scenic design, and lighting and cinematography. Audio recording and implementation, and costume design will not be discussed as those are the two areas that this storyteller had the least input and expertise in during the process of filming for *The Toothbrush*. When speaking about the process for theatre performances, each example will be based on a production that is produced and designed for one theatrical space rather than a performance intended for touring or expected to transfer to another house.

The biggest difference that sets filmmaking and theatre apart is point of view (herein referred to as POV). The POV in film is all based on the camera, and can be specifically determined in order to tell the story. This may include factors such as the size and resolution of the frame, the information contained in the frame, and the movement of the camera in relation to the scene. This will change often as different shots are edited and cut to emphasize the story in a visual manner. This narrative does not change regardless of where it is watched, or what it is being displayed on. In live performances that are not filmed, the composition of the entire space becomes the most important aspect. If a play is produced on a proscenium stage, audience members are going to watch roughly the same performance, but those closer up will be able to see certain details that someone sitting at the back of the house would likely miss. If a play is produced in-the-round, audience members would have an even more varied POV when watching the performance.

Once the POV is established, the pre-production process is very similar between film and theatre. Across all design areas, there is research that must be completed and paperwork that is produced. This includes, but is not limited to, costume piece lists, scenic and lighting drafting, properties breakdowns, and equipment lists across all departments. Film has additional

departments that theatre usually does not have including a camera department, and post-production editing at the very least. This requires more coordination between departments and persons involved on all levels. Shot lists and storyboards are two other important tools for communication, and documenting how the film will be shot and later edited together.

Once the film and play get into the production phase in the process, how time is spent and when the technical aspects are introduced contrast greatly. In theatre, the director will spend at least two weeks with actors in a rehearsal room before moving the production to the stage and adding design and technical elements to the narrative. Their entire focus tends to be on the actors during the rehearsal process and bringing their characters to life while creating dynamic and effective blocking. There are likely a few days of table work in which the director will closely examine the script with the actors for several days before getting on their feet. After transferring blocking to the stage, there are at least three days of technical rehearsals in which lighting, sound, and projections are implemented, followed closely by dress rehearsals in which costumes are added. Once the technical rehearsals are complete, the show opens to audience members for a predetermined period of time, after which the production as it was created by this specific production team will no longer be available.

For film, the production phase involves the technical and design aspects practically from the first day of production. The director and actors may spend several days doing table work to ensure the actors are able to delve into their character and understand their tactics. The process doesn't truly start until there is a camera in the room ready to shoot though. Each day of shoot will be spent getting the technical elements in order as planned ahead of time while actors are getting into costume and makeup. As soon as everyone is ready, the first blocking rehearsal will take place. This is the first time the director and actors are in the space, and are there with all crew members who watch the action in order to plan how they will film it. Small adjustments to lighting and camera placement may happen at this time as shots are discussed. Once everything is set up and actors are ready, the audio and camera start recording. As soon as the director calls "cut", the crew hurries to reset for the next take, ensuring that continuity is kept in all departments.

For theatre, the end of technical rehearsals signals the start of performances for audience

members. When the camera stops rolling on set the project goes into editing. Film requires far more time to be available to an audience as the footage captured is cut and placed in sequence according to the screenplay, effects are added, and audio is synced. Editing can easily take longer than shooting the film itself. The advantage to this process and medium is that it is not temporary; the narrative and performances can be watched and experienced any time without fear of a closing date.

An aspect I had not realized until taking on this process that differentiates the mediums, and therefore the process, was the scripts themselves. The nature of theatre historically has been based on being able to hear the speeches and dialogue between characters, and relying on them to tell us the story. This still persists, even as the visual and technical aspects become more advanced. The scripts from which live productions are derived are primarily dialogue, and only in recent years have playwrights begun to integrate large-scale visual imagery that they believe should be included when producing the play. In film the entire point of having the camera move often is in order to see important details that the characters may not mention. By shifting the perspective visually, there is less of a need for dialogue in order to convey the story. This distinction helps to separate narratives that are better bases for live productions or for the big screen.

Because *The Toothbrush* is based on a play script, it detailed a lot of the action through dialogue. Because dialogue told the story, there was no need to show a lot of the story through specific camera placement. I had to incorporate more action that could take the place of dialogue in order to have the narrative be more effective when viewed on a screen. This only covered small moments such as She pushing the coffee mug closer to He rather than saying “Drink your coffee”. I could not eliminate the majority of the dialogue simply to allow for a more visually compelling narrative as the conversations themselves were the primary sources of absurdity.

6.2. Differences in Lighting between Film and Stage Productions

The majority of the functions that lighting serves for theatre it does as well for film. Lighting adds depth, it shapes the environment by creating a visual composition, and focuses the

audience's attention on key moments. How lighting is set up and managed changes from production for theatre to film, as does the lens through which it is viewed. In order to see lighting on stage, the audience members use their eyes; no added devices are required or utilized. For film, the lighting first needs to be recorded by the camera before it is edited, and then shown on a monitor or through a projector. Because lighting for film requires so much knowledge of the camera, these two jobs are combined in order to create the role of cinematographer or director of photography.

Creating a light plot for theatre requires the information related to one space, including the size of the space, the lighting positions available, the dimmer system in place, the amount of circuits available, and the placement of the scenery elements. With this information a lighting plot can be created to communicate design ideas to the lighting crew so they may implement it. Access to certain positions, or when adding new positions, may require the help of the technical director to ensure rigging and safety protocols are followed. Once the design is in the air and the lights have been focused, the lighting designer is able to control each instrument individually through an electronic lighting console. With conventional units, such as fresnels, the lighting designer can control only the intensity through the lighting console, but with moving light fixtures, they can control intensity, color, focus positions, the quality of the beam, and in many cases add shutters, a variety of gobos, and iris functions. This variety allows for lighting plots that can shift with the narrative in real-time and provide all the individual cues and looks for the entire performance.

For film the pre-production planning may take more time based on the amount of locations the film will be shot at. Each location requires a separate drafting, as well as different instrumentation and accessories based on the desired design and effect. The majority of the instruments do not allow for dimming as dimming systems are usually not available. Film will use constant lighting, meaning the instruments will be on at full intensity and cannot be changed. In order to help control the light, scrim made of different materials is added in front of the instruments to dim them. One advantage to this method is that the cinematographer does not need to worry about color temperature shifts that occur with conventional lighting units as the instrument is dimmed. Color temperature becomes very important in film, as every shot needs to

be white balanced to ensure it is even during editing. Shots are not often planned with lighting changes in mind unless the sources are practicals, natural light that cannot be fully accounted for, or if it is a specific storytelling method. Knowing this, the lighting for each shot is planned out, set up by gaffers with the help of grips, and struck as soon as the shots that need it have been recorded.

How color is used in film differs greatly from how it is used in theatre. For live performances, the ability to use any color through the use of gels, color scrollers, or color mixing units adds a great variety to designs. This also allows lighting designers to create vastly different landscapes that the audience can react to and read into. For film, the primary focus is to white balance each shot, and change the color of the overall film during post-production editing. The exception to this may be during a party and rave scene in a film, or a musical production a character is either watching or involved in. Often times, the films producers will bring in a theatrical lighting designer to design the scene that will be filmed on a stage or in a club, and have them work with the cinematographer to ensure the color reads properly on the camera. How lighting looks in person does not necessarily translate to how it will read on camera. During filming for *The Toothbrush*, I found out that the red light emitted by the Stage Ape Blazers was not visible to the camera. It is an LED source, and the wavelength is different from the red that would be emitted from a tungsten source. The Canon EOS 7D DSLR camera that was used could not read that particular wavelength, which left the frame completely dark when it suddenly shifted to red.

6.3. Reflection on the Final Film Product, and Filmmaking Process

I do not regret any aspect of the decisions I made when translating the play and adapting it into a screenplay, producing and directing it, managing the times and schedules, or designing the visual components. I do wish that I had more help and collaborators that could have taken over those roles. A takeaway for me was that sometimes taking on a large project does not mean that you have to take on every piece of it. For this production, I am glad that I had the opportunity to do so, but for the next one I will be much happier if I am able to delegate more of those roles, and focus on one or two elements more closely. Doing so would also allow me to

have conversations to ensure that the process and decisions being made really are the right ones for the film. By being the director, editor, production designer, and cinematographer, I lost the collaboration that comes with these large projects. I discovered that those are essential to my design process, and unless I found a mentor, professor, or other experienced person to discuss these elements with, I never got another perspective to help ensure I was on the right track with the storytelling.

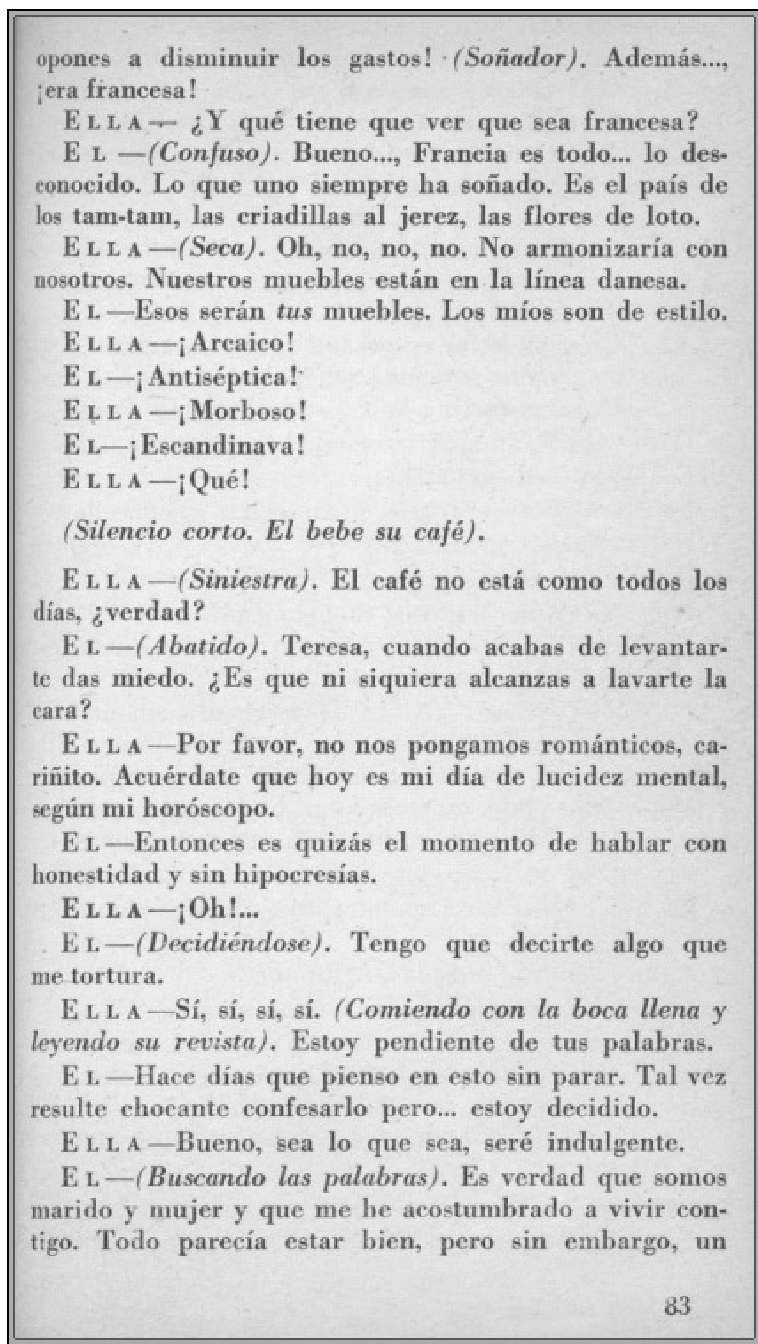
Because I was taking on so many roles, how I prioritized what had to happen changed. I expected to focus on the design and visual aspects throughout the process, but I found that the producer won most conversations. My first concern was always to shoot the entire film and ensure that the schedule allowed for it. The production design and cinematography concerns came second. This was clear when going back in and editing; at first I dismissed it as being a first time filmmaker, but I found that had I not been so focused on getting the entire film produced, that I could have spent more time creating a consistent, and visually compelling narrative.

One rule that I am creating for myself should I ever produce another film is to pay my cast, crew, and creative team. Everyone involved put in a lot of time and energy into this project, and even presenting them with a final product is not a worthwhile reward or thank you to them, in my opinion. Paying them would also help to ensure that if they take on the project, that they would be able to make themselves even more available for the duration of the shoot. I did not feel comfortable asking anyone involved to come in on days they had already expressed any hesitation to attend due to other commitments.

The final cut of the film is still in progress, and will likely be for at least another month. My goal is to have a film screening by the end of August, 2018. Of what I have so far, I am happy to say that there are only a few minor problems that editing will not be able to fix. One scene was cut entirely, and the ending was changed to better suit the narrative. These choices are ones that I still stand by and believe make the film more succinct and of better quality. My hope is to one day return to this script and produce it once more with a proper budget, equipment, and trained professionals that I can pay for their time, commitment, and passion for their work.

Appendices

Appendix A: Original Page from *El Cepillo de Dientes* in Spanish (Excerpt)



Classification, as listed on the website for Chile's National Library; Memoria Chilena, where the full script (and script page) was pulled from:

Spanish:

Autor: Díaz, Jorge, 1930-2007

Tipo: Artículo

Descripción física: p. 75-[126]

Materias: Drama Chileno

Año: 1957 2003

Idioma: spa

Colección: Biblioteca Nacional de Chile id

MC: MC0029936

id BN: 244222

English Translation of Above:

Author: Díaz, Jorge, 1930-2007

Type: Article

Physical Description: pages. 75-[126]

Subjects: Drama Chileno

Year: 1957 2003

Language: Spanish

Collection: National Library of Chile

id MC: MC0029936

id BN: 244222

Appendix B: Translation from *El Cepillo de Dientes* to *The Toothbrush*

The Toothbrush - "Final" English Translation by Mercedes McCleary

Adapted from Jorge Díaz's *El Cepillo de Dientes*

Finalized: June 13th, 2017

(We hear the melancholic music from a harp that calls back to a merry-go-round. It's simple, suggestive, tender. This music is heard at times throughout the play. We see a living and dining room in a small apartment. The left side has antique Spanish furniture, including a rocking chair and an antique gramophone with a large horn. The right has ultra modern Danish style furniture, including an easy-chair and a lamp with an aerodynamic lampshade. In the middle of the space there's a round table covered with a tablecloth that touches the floor. There are two chairs, the styles matching the sides in which they're on. The radio is currently on the dining table. A moment with the empty scene. We hear the harp coming from the radio).

(SHE enters. Young and pretty. She's dressed in her silk pajamas with a robe over them and slippers. She brings in a tray with plates, utensils, coffee cups. Under her arm a newspaper and a magazine. She leaves everything on the table. In doing so, she carelessly drops a fork. She looks for another station on the radio. In that moment we stop hearing the harp's music. She finally stops at a station with Jazz music and turns up the volume. She exits to the kitchen. A moment with the empty scene. SHE enters again. This time with a coffee pot and milk. She leaves them on the table. She finishes the last few touches for breakfast at the table. Just now she realizes that the fork is on the floor. She picks it up and she looks at it fixedly.)

SHE - Last night... Last night I dreamt of a fork. Well, there's nothing strange about it. It must be an unconscious sexual symbol. But the strange thing is that the fork said it wanted to be a spoon. The poor thing had a dessert spoon complex. Ha! I don't know why I'm so complicated. The psychiatrist doesn't either. He told me to talk in a loud voice in the mornings, that it is good for one's mental health. It's to detoxify oneself after each night. "Imagine" he said "that you're alone on film set, in the presence of cameras that are watching you, and you don't care at all."

(She walks without a care towards the camera. Suddenly, she starts singing with energy and without the least amount of inhibition a fragment of "Madame Butterfly". From the bathroom we hear a person gargling water. She tries to sing louder and shoots furious glares towards the bathroom. She stops and points towards the bedroom).

SHE (con'd) - I live with a man. At least that's what everyone calls that *being* with large feet that gargles water at the most unexpected times, our wedding night, for example. I'm a woman. That means I should be feminine. What it isn't, is easy. You have to look frail, make your eyes

big and bright so the being with large feet protects you; and I also have to be attractive. I can't allow a single chin hair to grow or for my teeth to fall out. I also have to remember that ravioli expands the waist and that asparagus shrinks the bust (*A large sigh*). But the truth is-- the truth is that I'm tired, terribly tired of being the feminine wife of that masculine animal that scratches itself, systematically loses its hair, and, sings tangos that are so old-fashioned! Oh, if only.... If only I could get fat, smoke a cigar, and become a widow in a painless and elegant manner. The monologue, like psychotherapy, also works so one may have ideas, well, innocent ideas like... Becoming a widow without anesthesia. Today, like every day, I've prepared some surprises. To start, the coffee isn't coffee. It's poison. Poison that tastes like decaf. The toast... It looks like toast, right? Nobody would say it wasn't. Well, in a way it is, but I toasted it with hydrogen gas that produces fatal effects when digested. Ah, and the sugar! The sugar has a bit of granulated rat poison. This last one many will consider exaggerated, but is appropriate for my sense of responsibility.

HE - Where did you leave my tie, Marta?

SHE - (*With a sinister chuckle*). It's time to act! Sh, sh... (*Yelling towards the bedroom*). Baby! breakfast is served! (*SHE sits and starts to spread butter on a piece of toast. Pause. Louder*). Breakfast is served!

(Enter HE working on tying his tie. He appears to be in a hurry. SHE turns up the volume on the radio. HE sits and opens the newspaper. He leaves the newspaper and talks to SHE, but we can only see the movement from his lips because the music is so loud. This game lasts a while).

SHE - (*Yelling*) What did you say? I can't hear anything!

HE - (*Yelling*) Turn off the radio!

SHE - (*Yelling*) Selfish!

(SHE puts on headphones on one ear and connects it to the radio. We stop hearing the music. Now their voices are normal).

HE - The poison, please (*SHE doesn't hear*). A bit of coffee, love.

(SHE gestures for him to be quiet. She concentrates on what she's listening to).

SHE - It's the forecast.

HE - Of what?

SHE - Of the weather.

HE - And what does it say?

SHE - Hm?

HE - What does it say?

SHE - (*Listening first*). Partly cloudy in the rest of the area...

HE - Is it possible?

SHE - Yes, it seems incredible, right? But it's true.

HE - Please serve me my coffee, love.

(SHE takes the coffee pot, but instead of pouring any, she starts to dance to music. HE calmly stirs the empty cup, reading his newspaper).

HE - What are you listening to now?

SHE - "Breakfast in your home". Tips to start your working day. (*She listens first, and then speaks*). Today is the anniversary of the bloody October revolution... Let's start, then, the working day with optimism and energy... Breathe deeply... (*SHE breathes deeply*). ... and we say: "Today I can do good for my fellow man."

HE - Serve me my breakfast.

SHE - "Thinking of those around you will free you of your own concerns...". And now, stand up and... one, two, three, four.... One, two, three, four.... One, two... (*SHE stands up and starts to stretch her head and shoulders as part of a warmup routine. She then starts moving her hands as if seizing*).

HE - Do you feel alright?

SHE - One, two, three, four... one, two, three...

HE - (*Hitting the table and yelling*). The coffee!

SHE - Physical relaxation techniques is what you need. Listen, the best exercise is to roll around the floor, first over your right butt cheek, and afterwards over your left butt cheek... Want to try?

HE - I want coffee. Pour it for me, i'm running late. (*SHE sighs and takes off the headphones*).

SHE - Today I can do good. Do you want some milk, baby?

HE - Don't call me baby! Especially when you're offering me milk. It's repugnant.

SHE - You liked it not long ago.

HE - The milk? I suppose so.

SHE - You liked it when I called you that.

HE - That was years ago, when we got married; but now I've grown up... and grown old.

SHE - Well, what would you like me to call you instead?

HE - By my name...

SHE - I completely forgot it. But I'm sure it ended in "o".... Well, you'll have to write it down for me (*SHE looks up and out towards the camera. She jolts up*). They're looking at us!

HE - We like it. We are exhibicionists... And taking advantage of the opportunity I'm going to say a few words.... (*Looking at the camera*). As President of the United Christian Family Party, I've reiterated on many occasions that the civic maturity must be expressed by rejecting professional demagogues. That way we will strengthen our communal system, which is the reflection of the system of coexistence, both individual and familiar...

SHE - (*Interrupting, and reading a magazine*). "Apply to new, technical marriages..."

HE - Erotic-scientific revelations?

SHE - Capricorn

HE - What?

SHE - Capricorn. It's the horoscope. My sign is Capricorn. "Apply to new, technical marriages. Conjugal love doesn't have to be blind. Mental lucidity doesn't hurt anyone. You have the capacity to develop a team building exercise. The first day of the week will be bright and imaginative...." I'm bright and imaginative today!

HE - (*Reading*). "On a trip abroad, selling elegant dining furniture, beds, and couches".

SHE - (*Hasn't looked away from the magazine*). I didn't know you were traveling abroad, but I won't allow you to sell the couches for any reason. I don't care about the table.

HE - Me neither. We will leave the couches... (*Reacting*). But i'm not traveling.

SHE - Oh, I thought you were leaving.

HE - Why did you think that?

SHE - Well, lately you're doing a lot of strange things... Yesterday you cut your hair.

HE - It was a mistake. I walked in thinking it was a pharmacy. The worst part is that they cut it too short.

SHE - (*Without looking up from the magazine*) Let's see... No, no. I think it's fine.

HE - I feel so much better (*HE goes back to reading his newspaper*).

SHE - What's your sign?

HE - A special machine...

SHE - What?

HE - How ingenious !: "A special machine, barely the size of a shoe box, made to cut your nails without nail clippers..."

SHE - No, your horoscope sign! Oh, I know: Sagittarius, those born between the 1st of January and the 31st of December... "You will be accused for being distant. It's true that the heavens won't favor your feelings, but you can manage major pessimism. The week is beneficial to fix lawsuits that are up in the air. There exists the danger of spiritual superficiality, frivolity, and arrogance exists. Depressive thoughts will darken your face...". (*Stops reading*). Alright, look at me, look at me, look at me...

(His face is completely covered by his newspaper. She tries to see his face).

HE - (*Reading*). "Massacre in Vietnam".

SHE - What?

HE - Massacre in Vietnam.

SHE - That movie is a rerun, and horribly dubbed. But I love war movies! They're so educational.

HE - (*Lowering the newspaper*). Yes, but these movies are getting too much publicity. And you never hear about what's going on in the world. (*Taking the butter*). Do you want more butter?

SHE - Ah, you're just torturing me. You know that's fattening.

HE - It's just that you don't eat scientifically. That's all.

SHE - Ah, you know it all. You eat scientifically, but your buttons pop right off of your pants.

HE - You know what animal is the strongest and best fed? ... The hyena. I suppose it won't have to explain what it eats; they eat rotted meat from other animals because it's already half digested. That's how the hyenas stay alive and why they smile all the time.

SHE - Do you think that has anything to do with me?

HE - It all depends on your point of view.

SHE - (*Reading her magazine*). "Eggs and your liver" or "The importance of eggs in the life of a woman".

HE - (*Suddenly exclaims*) Finally!

SHE - What is it?

HE - (*Reading*). "Young French lady, looking to rent a room with breakfast" (*He stands up quickly and goes to the telephone*).

SHE - Do you know her?

HE - (*Begins to dial*) - No, but I thought we could rent out the extra bedroom.

SHE - You know perfectly well we don't have an extra bedroom.

HE - And is we put a bed in the study?

SHE - You know perfectly well we don't have a study.

HE - And if we put a room divider in our bedroom?

SHE - It's too small.

HE - And in our own bed?

SHE - But, we hardly fit ourselves.

HE - (*Hangs up the phone and shifts at the table*) It's true. Though you can't deny it would have been extra income. Of course, you are always opposed to cutting costs! Besides, she was French!

SHE - And what does anything have to do with her being French?

HE - (*Confused*). Well.... France is ... the unknown. What everyone has dreamt of. It's the country of escargots a la bourguignonne, sole au vin blanc, oysters with prosecco mignonette.

SHE - Oh, no, no, no. She wouldn't fit in with us. Our furniture is on the Danish side.

HE - That's your furniture. Mine have style.

SHE - Archaic!

HE - Antiseptic!

SHE - Morbid!

HE - Scandinavian!

SHE - What?! (*Short silence*)

SHE - The coffee isn't like the coffee from any other day, right?

HE - Teresa, you're scary right after waking up. Do you even try to wash your face?

SHE - Please, let's not be romantic, sweetie. Remember that today is my day of mental clarity, according to my horoscope.

HE - Then maybe it's time to talk in earnest without being hypocritical.

SHE - Oh!

HE - I have to tell you something that's torturing me.

SHE - Yes, yes, yes, yes (*Talking with her mouth full and reading the magazine*). I'm paying attention to your every word.

HE - I've thinking about this for days. It may be a shock when I confess this... but I have decided.

SHE - Well, whatever it is, I'll indulge it.

HE - (*Looking for the words*). It's true that we are husband and wife and that I have gotten used to living with you. Everything seemed just fine, without a doubt, but one day, something cropped up in my path that changed everything. At first, of course, I fought it and resisted it. Nothing should disturb the peace that we've gained, but in the end the feeling won and I found myself trapped. (*HE sits down in the rocking chair*).

SHE - Well, say it.

HE - I think...

SHE - Yes..?

HE - I think i'm starting to fall in love.

SHE - Oh, poor thing.

HE - Believe me, I have refused until the end.

SHE - And who's the slut?

HE - Don't call her that!

SHE - Why not? Who have you fallen for?

HE - ... You.

SHE - That's ridiculous!

HE - It's not ridiculous. Every morning as I read the newspaper, I think of you. When we go for walks I watch you out of the corner of my eye. It's completely absurd, but I really like you.

SHE - Aren't you embarrassed to love your own wife? To stoop to this level! Forget it, and I'll forget it, too.

(SHE starts rocking him in the rocking chair. She sings a lullaby. HE looks like a sickly man or small child).

HE - It will cost me to forget.

SHE - Think of something else, baby, think of something else.

HE - Like what?

SHE - Anything like... our fat neighbor.

HE - I already thought about her last night, while I undressed. I've already thought about everything we've picked for today.

SHE - Well then, think about... cholesterol.

HE - (*Concentrates*) Cholesterol! Cholesterol! ... (*Standing up*). It's useless. You're much more important to me than cholesterol. You're different! You aren't like everyone else.

SHE - (*Reading the magazine*). "Ah, are you like most women? ... without incentive? Our system enables you to progress and be someone. I have here the list of our courses: Mental control, Vibratory breathing, Sacred eloquence, Artificial insemination, Radial personality, Elastic Shorthand, Tactile English, Hormonal Memory.. And 35 feminine specialties! Destiny is for the independent woman! Sign up today! (*Reflecting*). I like it, I like the course of Mental control. I am great at concentrating. Yesterday I got three crossword puzzles at church. Concentrate too so that you can send me your thoughts...

(SHE closes her eyes and acts like a spiritual medium. HE, without warning, looks straight at the camera and talks in a desolate manner).

HE - Mr. Director, I have long wanted to address you to show you the discomfort that I feel when passing in front of the park, the section between the square and the station. I've noticed with growing fear that day after day something disappears. Today, it's the mailbox, tomorrow the manhole cover or a tree, but above all else, Mr. Director, those couples in love who serve as immoral examples are disappearing. It's a shame! I beg you to talk to the authorities about my concerns.

SHE - (*Continues to act as a medium, with her eyes closed*). I'll do what I can, I'll do what I can, but... don't call me Mr. Director.

HE - (*Returning to the real world*). Serve me my breakfast. (*SHE walks behind HE and places her hands over his head, as if it were a crystal ball*).

SHE - How disgusting! ... Now I see clearly. Now I see why you wanted the French woman to move in.

HE - (*Reading*). "Marmoset monkey, very skilled, especially around children...". We could have kids, Florence. We could buy such fun things. Imagine having a marmoset monkey. We will have to think about that when we decide not to have children.

SHE - You know perfectly well that my name isn't Florence (*Opening her eyes*). Oh, mind control isn't my strong suit. It makes me dizzy. I'll look for another course. (*Looking through the magazine again*).

HE - (*Offering*). More coffee, dear?

SHE - With sugar, please.

HE - With or without cream?

SHE - That's for the movies, love.

HE - What things?

SHE - The cream

HE - The cream?

SHE - What you offered me before.

HE - Me? What are you talking about?

SHE - About the cream.

HE - The facial cream?

SHE - I don't use facial cream.

HE - Me neither.

SHE - And shaving cream?

HE - It's soap.

SHE - But you do use it.

HE - Well, it serves me well... just like spiders in the garden.

SHE - For what?

HE - They eat the harmful insects. Didn't you know?

SHE - No, no, nobody believes that... It's like the leeches.

HE - What do leeches have to do with gardens.

SHE - Put simply... What were we talking about again?

HE - I don't know.

(They both eat in silence for a moment. SHE shouts).

SHE - It was about shaving cream!

HE - What was?

SHE - What we were talking about.

HE - I don't think so. It's a stupid subject.

(A tense silence. SHE is reading her magazine, HE his newspaper).

SHE - ...Do you have anything hanging over your conscious?

HE - *(Without looking up from his newspaper)* - No, but I have here in "Dear Abby" letters for "Grieving Mother" and "Wild Flower"... Do you want to live intensely together or be a tender soul on earth? Write to me at the Post Office - General Delivery. Only if you are passionate, independent, without prejudice, wealthy and have a great physique. Absolutely serious. Filled with anxiety, "Lone Fighter".

SHE - I always sign "Hopeful".

HE - You don't happen to have prejudices, right?

SHE - You're seriously asking me that question?

HE - *(Sad)*. I'm Lone Fighter.

SHE - For now I can't answer you... write to me through mail.

HE - It's a great idea. I'd like to get to know her.

SHE - Written simply to "Hopeful".

HE - *(Writing on a piece of paper)* - Oh, "Hopeful": Not knowing your name I find myself having to imagine it all. Your letter has been a like a ray of sunshine in the middle of my grey routine. I have the impression that we will complement each other forever. If you have any physical defect that's visible or any invisible illness, I beg that you let me know. It's also essential that

you send a photo. I'm timid, but they say i'm nice and without commitments. With anxious greetings, "Lone Fighter".

(Both are facing the camera, though not necessarily looking at it. HE folds the letter and slides it to SHE, as if doing an immoral act. SHE takes it in the same manner. She reads it cheerfully, and then they speak without looking at each other, as if separated by a great distance).

SHE - I'm not looking for adventure. I want a kindred spirit.

HE - I am an foreign industrialist who wants to settle down.

SHE - I promise understanding.

HE - Let's meet soon.

SHE - I'm not a one-night-stand.

HE - I am almost as cultured as a college student.

SHE - Oh, there's so much rotten fruit in the world.

HE - I promise absolute discretion.

SHE - And how will we find each other?

HE - I will be facing the grave of an unknown soldier.

SHE - And if we don't recognize each other?

HE - We could have a distinct sign!

SHE - I will... I will have an orchid that I'll chew on slyly.

HE - And I'll leave it parked in the wrong direction!

SHE - Leave what?

HE - My paralyzed grandfather.

SHE - *(Intense)*. Oh, write to me!

HE - *(Intense)*. Write to me! *(After a pause and breaking the romantic mood, HE crumbles the page from the newspaper and throws it on the floor)*. It's useless. The paper isn't from today, it's from the day after tomorrow...

SHE - *(Crumpling up the letter and throwing it to the floor)*. If only I had answered yesterday!

HE - If only we could rent the room to someone.

(HE moves absentmindedly across the stage. He ends up next to the gramophone, and starts petting the large horn. He hums a tune himself, and starts swaying, almost dancing).

SHE - You're obscene.

HE - And why?

SHE - That isn't a dance. It's something almost psychological.

HE - Nobody will see us.

SHE - Don't bury your conscious. There's a big eye watching us.

HE - Do it for me, babe!

SHE - The only thing I can do is observe a moment of silence.

(He continues to hum and dance for a bit. HE sits again at the table. Long pause. SHE observes him intently).

SHE - Sweetie...

HE - Yes, love?

SHE - Please...

HE - ..hm?

SHE - Pay a little more attention.

HE - To what?

SHE - Don't dirty the table cloth.

HE - Don't tell me every day!

SHE - Don't make noises when you eat!

HE - Stop making noise with the teaspoon!

SHE - Don't wet the sugar!

HE - Don't frown when you bite into your toast!

SHE - Don't drag your feet!

HE - (*Yelling*). Don't read at the table!

SHE - (*Yelling*). Don't yell at me!

HE - Don't spit at me!

SHE - (*Howling*). I'm not going to allow rudeness in my own home!

HE - (*Howling*). I'm not going to allow you to humiliate me in front of the dog!

SHE - What dog are you talking about?

(They are yelling over each other without taking a breath, almost barking. Suddenly they both go quiet. They simultaneously start yelling again and fall quiet again. Silence filled with tension. They each go back to reading).

HE - What?

SHE - Nothing.

HE - ..."Individual cages, the best with indestructible water dispensers".

SHE - We don't need that.

HE - Maybe we do.

SHE - Do we?

HE - I thought it would be a good idea if we had fresh eggs in the house.

SHE - And what does that have to do with the cage?

HE - I've heard that eggs come from there.

SHE - But, baby, don't you know that chickens -

HE - (*Yelling*). Don't call me "baby" or I'll pee right here on the floor!

SHE - Maybe you should buy one of those cages for yourself.

HE - Maybe we should get it for your mother.

SHE - (*Furious*). Foul-mouthed! Clean your mouth before talking about my mother!

HE - That's exactly what I should be doing, only *after* talking about your mother; but this morning I couldn't find my toothbrush.

SHE - (*Smiling automatically*). "My sister raves about her toothpaste and mouthwash all the time. I'm like, "huh? Aren't they all the same?" I had to see for myself. So I went pro, with Crest Pro-health advanced".

HE - "Advance to a healthier, stronger, cleaner mouth from day 1".

SHE - "This toothpaste and mouthwash make my whole mouth feel amazing".

HE - "Advance to a healthier, stronger, cleaner mouth from day 1".

SHE - "Crest Pro-health advanced. My sister was right!"

HE - (*Reacting*). All I said is that I couldn't find my toothbrush this morning.

SHE - You're so careless. (*She opens the magazine and reads*). "The face's best friend..." (*Reading*). "Your skin, your hair, your teeth, whatever feature makes you feel beautiful, let's start now by giving it the attention it deserves. Above all else, keep your teeth tartar-free, through the constant use of baking soda. That way, your lover will say..."

HE - (*Fascinated lover*). You have something indefinable that attracts me... Ah, stop! I only said I couldn't find my toothbrush this morning!

SHE - (*With loving condescension*). But, sweetie... Where should it be? In the same place as always; thrown about wherever.

HE - No, no, it wasn't there this morning.

SHE - Did it occur to you that it might be in the toothbrush holder?

HE - No! ... But it wasn't there either.

SHE - Strange. Did you take it to the office?

HE - What for?

SHE - To clean your computer.

HE - I have another one for that.

SHE - Well, then I don't understand. Do you want me to go look?

HE - It's useless. It's unbelievable that my only personal object, the refuge of my individuality, has gone missing.

SHE - I'll go see. In the meantime, gargle some salt water.

(SHE pours water and salt in a glass and exits. HE starts to gargle the water. Suddenly, SHE enters shouting. HE chokes on the water and coughs.)

SHE - I found it! I found it! ... Here it is!

(She shows him the toothbrush; it's destroyed and covered in white shoe polish).

HE - No! No! No!

SHE - Yes, I ... I used it yesterday to clean my shoes.

HE - Why?

SHE - My shoes... my white shoes needed an emergency cleaning and...

HE - Couldn't you have found something other than my toothbrush!

SHE - No. First I tried using the shaving brush, but it created too much foam.

HE - I'm the one who's going to foam at the mouth.

SHE - I thought you gargled salt water.

HE - This is the atrocious truth: in my house, there isn't a toothbrush. It seems incredible, isn't that right? But that's how it is *(While HE speaks to the camera, SHE has exited towards the bathroom)*. My toothbrush is gone!! I work like a dog every week, and at the end of the work day I get home and search for any distraction, like, brushing my teeth or knit a little... No, no it

isn't possible! They've used his toothbrush, or they've hidden my knitting! ... I understand that not everything in life should be fun, nor do I think about brushing my teeth every day. But one day of celebration is just one day of celebration and even monks are allowed this kind of recreation! But for me, no. For me it's not possible. I have to gargle salt water and hide my teeth modestly.... It's almost a problem of human dignity. Even hyenas smile without fear!

SHE - (*Entering, with a large smile*). But there is a toothbrush!

HE - And which one, may I ask?

SHE - (*Triumphant*). Mine. It was my wedding gift from my dad.

HE - You can't believe I'd use *your* toothbrush!

SHE - And why not? Aren't we man and wife?

HE - It's not about that. Don't say stupid things like that.

SHE - It's not stupid. It's marriage. The sharing of everything: pains, anguish, happiness, and well, toothbrushes! Don't we love each other?

HE - Yes, but not that much.

SHE - This is the last thing I thought I would hear! (*To the camera*). Oh, of course, of course... we can share a room with a Frenchie, but you can't share a simple, harmless, domestic thing with your wife.

HE - I want my own harmless domestic thing.

SHE - You didn't say that when we were dating.

HE - (*To the camera*). I never promised to use her toothbrush when we were dating.

SHE - You would have done it. You loved me.

HE - But it's not about that, it's about hygiene.

SHE - And when I hurt my finger you didn't think of hygiene. No, you'd suck on it and tell me it would be alright.

HE - Ah, you're exhausting to listen to. I'm tired of listening to you, Mercedes!

(HE crawls under the table and disappears under the tablecloth, which covers him completely. SHE walks to the table and hits it).

SHE - Don't call me Mercedes... I don't want you to call me by any name. Do you hear me?

HE - (*Talking under the table, not visible*). I can engineer a way to not see you, but I have to hear you. You have your headphones, and I have my records, but even so, I hear you! The only place where I find some tranquility is in our bathroom. There reigns the deodorant and the talcum powder. Here it's precise. There you can't enter... But you have entered, and you have stolen my toothbrush!

SHE - (*Suddenly looking at the camera*). Be quiet, they're all listening!

HE - (*Peeking from underneath the table cloth*). I don't care if they're listening. That's what they're here for.

SHE - If you want loneliness, stay in your beloved bathroom.... As for me, I'm going to my mother's house!

HE - Don't be so melodramatic, dear. You know perfectly well your mom lives with us.

SHE - (*Shouting*). I can't stand it anymore! I hate you! I'm tired of your brand of cigarettes and the noise from your guts when you drink soda! Leave! We will never be able to continue living like before!

HE - Hysterical tramp.

SHE - Sadist!

HE - Organic!

SHE - Mistletoe!

HE - Mandrake!

SHE - Toxic!

HE - Crustacean!

SHE - I'm going to start screaming...

HE - Scream and burst! (*SHE starts to scream. HE comes out from under the table and stands up*).

HE - Be quiet, Marta!

(HE draws closer to SHE. HE takes the radio from the table, and wraps the cord around her neck. He pulls on it until she is silent. SHE falls to the floor. HE looks at her a moment, panting. He grabs her by the arms and drags her towards the bedroom. The scene is empty for a moment. HE enters again, humming a tango, and carrying a black tie. HE looks at it pensively, and he takes off his colorful tie that he's been wearing, and replaces it with the one for mourning. He whistles a tune. He sits and pours himself more coffee and starts reading the headlines of the newspaper.)

HE (cont'd)- "Schoolgirl vexed by sinister Latin professor...". "Two actors violently punch out film critic...". Well done. "A woman strangled by her furious husband..." *(HE pays more attention to this last one and keeps reading)*. "Yesterday a body of a beautiful woman was found. She was the victim of cowardly abuse. She presented clues evident of having been strangled with the power cord belonging to a radio. The situation was baffling despite the apparent simplicity of it. These are the facts: at 8:30 in the morning, Antona, the woman who cleaned the apartment, rang the doorbell several times. When nobody opened the door, she used her own key and entered. She asked if she could enter, so as not to impede, and she heard a voice that said: "Come in, Antona...". She found the gentleman spreading jam on a piece of toast and in the bedroom the body of the poor woman. The declarations the husband made to police was perplexing.

(He puts the newspaper down and talks directly to the camera. He loosens his collar and tie, and adopts an air of fatigue as if accused in an interrogation).

HE (cont'd) - Yes, I killed her. At least, the person that's laid out in the bedroom is the one I killed. And I know very clearly why I did it. You guys would have done the same after finding a stranger taking over your home, from your clothing to your toothbrush. Do you know what I mean? ... She was everywhere. Inexplicably, I would find her at the dining table, eating my toast; I would find her in the bathroom; while shaving, in the mirror, I would see her face applying cream or plucking her eyebrows. Sometimes when I wake up at night, I would find her in my own bed. It was irritating. But, ladies and gentlemen... Who did I kill? The woman in the mirror? The woman I sometimes found in my bed and that looked so much like the woman that I married 5 years ago? The woman in the bathtub? The woman from the radio? The woman that I was starting to fall in love with? Or, was it simply "Hopeful", who I wrote to... I don't know. Strangers scare me and what was happening, was like finding my dentures inside a stranger's slipper. You have all seen it: my old records were covered in dust because she refused to tango. I can cry for hours just listening to it. But not her. She only cried from modern Jazz. And what can one do when one person is nostalgic over the bandoneon and the other only with the trumpet? And if two people can't cry together over the same things, what else can one do?... You have the last word, ladies and gentlemen! But remember that everyone, everyone has a toothbrush!

(HE sits back down and starts to tie his tie. He adopts his earlier demeanor, carefree, almost smiling. He takes the newspaper and reads in a loud and indifferent voice).

HE (cont'd) - "That was his confession. The police think this was a typical crime of passion. They're looking for a third person, possibly French. Tomorrow we will release more information". *(He leaves the newspaper)*. Oh, the same as always! This sensationalist tabloid is getting more and more morbid. It's poison in this town... The truth is, life is much more boring.

(HE starts spreading jam on his toast. We hear the doorbell to the apartment ring. Silence. The doorbell continues ringing, insistently. Silence. We hear a key in a lock, and a door open. Steps).

VOICE - Can I come in?

HE - Come in, Antona, the body is in the same place as always!

ACT II

(The scenography has been inverted. Everything that could be seen on the left is on the right and vice versa. ANTONA enters. It's SHE, only she's wearing a cheap dress, earrings, and wig. She's carrying a bucket with cleaning supplies, a rag, and a small broom and dustpan. ANTONA is determined and energetic, though naive. She leaves the bucket on the floor and ties an old apron around her waist).

ANTONA - Good morning, sir.

HE - Good morning, Antona.

ANTONA - Nothing good for me... What a morning I've had! The only thing that's missing in my day is finding someone dead under the rug.

HE - Why is that, Antona?

ANTONA - Because one of those mornings in which I don't know what would be better: taking an aspirin, or cutting off my head.

HE - Ah, don't doubt it. Cut off your head.

ANTONA - I started on apartment 18; and the owner answered the door completely naked. I told him "Cover yourself!", and he answered: "Keep your false piety to yourself, I have a horrible hangover and I smell like hell!

HE - *(Perplexed)*. Antona, tell me... Do I smell like Hell?

ANTONA - *(Distracted)*. Yes, sir.

HE - Thank you.

ANTONA - Then, in apartment 25, I broke the vacuum cleaner, slipped on a bar of soap, and broke a mirror. The woman was hysterical.

HE - But later, thank God, you arrived here.

(ANTONA actively cleans the apartment with the broom).

ANTONA - While I walked up the stairs I was thinking: "Finally, I'm getting to a decent and calm home, where they live like lovebirds...".

HE - Are you sure this is how lovebirds live?

ANTONA - Working for people who are distinguished and educated brings my soul back to my body.

HE - And how does one get their soul back into your body, Antona?

(HE is motionless, staring at the bedroom).

ANTONA - Are you feeling alright, sir?

HE - Glorious! Completely fine. It's curious, but this morning I feel as single as a widower.

ANTONA - And your wife?

HE - "Resquiescat in pace".

ANTONA - What did you say?

HE - She's sleeping like the dead.

ANTONA - Oh, don't say that, sir, it's bad luck. An uncle of mine, poor thing, went to sleep singing... and woke up completely mute *(ANTONA places a few things on the tray)*. Have you finished your breakfast, sir?

HE - Yeah, I've lost my appetite.

ANTONA - Well, in that case, I'm going to take breakfast to the Mrs.

(ANTONA turns towards the bedroom. HE stands up and blocks her path to the bedroom).

HE - No! You won't get her to swallow anything, Antona. Oh (*Taking the tray from her*), you ruin everything by hurrying, Antona. That's why you slip on soap and smash mirrors... (*Getting closer to her*). Looks like you're running from something. The worst thing you can do is run, Antona, even if you've murdered someone... No, that's bad for one's blood pressure and nerves. There is time for everything (*HE puts a hand on his waist*). I liked what you said about "living like lovebirds". Repeat it for me, will you? ...

(*ANTONA moves away from him*).

ANTONA - Your wife might walk in!

HE - (*Smiling*). No, she won't come.

ANTONA - You always say the same. She would have to be dead in order to not hear my screaming every morning. Let go of me!

HE - You're absolutely silly, but... but you have a charm about you.

ANTONA - (*Happy*). Really?...

HE - You have my word; Antona, tell me, are you in love?

ANTONA - What is that?

HE - You're going to tell me that you haven't heard of love?

ANTONA - It sounds familiar.

HE - It's not possible, Antona.

ANTONA - You have my word.

HE - But it's so important, even more so, than hairspray, or finding coupons for suppositories.

ANTONA - Really?

HE - Of course. That's taught to everyone in school.

ANTONA - Well, the problem is that I dropped out.

HE - But it's enough to read an encyclopedia, Antona (*HE walks to a short furniture piece and grabs a thick book*). Let's see, let's see... Love... Love, love, love; Here it is. "Feeling for which a man seeks the true good". And it is not to be confused, Antona, because there are

many more definitions. Look here: “name given in the Canary Islands to a herbaceous plant whose seeds are clingy”... And this one “A score of zero, in tennis”.

ANTONA - You have no morals.

HE - (*Consulting the dictionary*). Morals... Morals: “Tree of genus morus with rough leaves, hearty and greenish flowers, which bears blackberry”.

ANTONA - You should be ashamed.

HE - (*Consulting the dictionary*). Shame... Shame, shame, shame, shame, let's see, shame; here is shame: “Disturbance of one's mood that usually turns the face a different color.” It's also used for the expression of “covering one's shame” referring to the parts of man and woman which should be modestly covered”.

ANTONA - I don't know anything about those things.

HE - Ah, but at least you should know that the loving relations are classified based on the intensity and your circumstances in: Conditional, consecutive, continuous, disjunctive, defective, doubtful... Dubious and copulative.

ANTONA - Oh, dear God! And what am I going to do. I'm so illiterate?

(HE holds her by the waist and tries to pull her closer).

HE - Antona, Antona, tell me, tell me... Have you had any lovers?

ANTONA - There you go again!

HE - I'm not going to let go if you don't tell me the truth.

ANTONA - How does a woman know if she's had a lover? A bender here, a blunder there, an encounter in a doorway, that's all. I don't get this business about lovers.

HE - But a woman always knows!

ANTONA - I don't, I swear! It means nothing to me. When I'm figuring out what's going on, they're already zipping up their flies!

HE - You're a completely insensitive moron!

ANTONA - It's just that I was raised with ass's milk. It's disgusting, I tell you... I share my uncle's opinion. He would say: “Having a woman close, who needs she-asses?”.

HE - But you're an award winning animal from at fair, Antona.

ANTONA - Ah, yes. That's what my mother would tell me: "Antona, nobody can reproach you for being a bad woman, and that's a lot to say, but you are a whore".

HE - Kind and wise words.

ANTONA - Yes. Well, I'm going to wake up the Mrs. *(HE attempts to grab her arm and restrain her)*.

HE - No, no, no, no, no, wait! ... Some things have happened...

ANTONA - Leave me be, you have too many stories for every situation. *(HE starts telling a story with a fatherly tone. ANTONA listens, fascinated)*.

HE - But you don't know this story. It's the story of the Abdula king, in which he lost his armor: "Once upon a time there was a king who had a bad habit of biting his nails. One day, he discovered that his wife, the Queen, was sleeping with an anarchist who wore his own armor, in his own bed. Since then the king stopped biting his fingernails, and began biting his horns."

ANTONA - Oh! ... And the prince?

HE - And the prince? ... What prince?

ANTONA - The prince.

HE - What prince?

ANTONA - There's always a prince. There's a prince, or no prince.

HE - Oh, yes, yes, yes, the prince.... I just didn't want to talk to you about him, because this prince had a secret: he would drag his tongue throughout the palace.

ANTONA - But why?

HE - He was a stamp collector!

ANTONA - *(With admiration)*. My goodness, you know such things! I'm lacking in ignorance...

(Antona turns back towards the bedroom. Another interjection by HE).

HE - No, no, don't go in the bedroom, Antona!

ANTONA - Well, why?

HE - It's just that everything is a mess in there. Everything is thrown about: the dirty laundry, my wife... you understand, the same as always.

ANTONA - Well, that's my job, isn't it?

HE - I forbid it, Antona!

ANTONA - I'm starting to think you're hiding something.

HE - And how did you guess?

ANTONA - What?...

HE - It's true. I'm hiding something and I have to tell you. Please, come sit.

ANTONA - Another story? No! ... I'll go right now to find out for myself.

HE - *(As a shout)* - Antona, listen to me!

(Antona, before going into the bedroom, turns back towards HE).

ANTONA - What?

HE - It's just that I... I...

ANTONA - Well, you what?

HE - I, I'm not the same as before, since half an hour ago I realized.

ANTONA - I don't understand.

HE - But i've explained it to you in a delicate manner during all this time and you refuse to understand it. How could you not have realized it?

ANTONA - But... Realized what?

HE - *(Unable to contain himself)*. I'm going to be a mother!

ANTONA - What did you say?

HE - That i'm going to have a baby.

ANTONA - No, no, no, no, no, it can't be!

HE - Yes. A child that is the fruit of your irresponsibility and narcissism!

ANTONA - What do you mean?

HE - Don't pretend it's not true, Antona... You can't be so unnatural!

ANTONA - But how? The only thing we've done is pinch and feel each other in the kitchen.

HE - You see, that's how nature is... (*Lowering his gaze*). I'm going to have a baby.

ANTONA - No, no, no, no, no; I don't believe it.

HE - Antona, don't ask me for proof now! But you know more than anyone everything that's been between us... But I promise you were the first!

ANTONA - Look, this is a mess. I come here simply to clean the apartment and not pull your chestnuts out of the fire. (*Antona has forgotten about the bedroom, and is in the middle of the room*).

HE - Of course, for you it's easy, hardly any remorse... but for me... (*His voice is shaking*). I'll never be able to tell my mother!

ANTONA - Your mother? ... What does she have to do with all of this?

HE - She'll condemn me.

ANTONA - And what will your wife say?

HE - I hope she'll give the baby her last name.

ANTONA - Whatever you're conspiring or plotting, I will have nothing to do with it.

HE - Antona, don't turn your back on me now, after taking advantage of me! (*He swoons*).

ANTONA - Come, sit, sit, and stop thinking about this nonsense. It's nothing unexpected. At some point we all have to go through it. I'll bring you a glass of water

(Antona drags him to a chair and exits towards the kitchen. From there, she yells).

ANTONA (cont'd) - Stay calm!

(She enters again and gives him a glass of water. HE drinks and then bursts into sobs).

HE - For a moment of pleasure, i've become an outcast... I've been dishonored.

ANTONA - No, don't be stupid. Society is much more understanding than it used to be... Then again, in my town, my grandfather is such a puritan that when the mare got knocked up, he looked for the horse at fault all over the field, and when he found it, he castrated it.

HE - Why did he do that?

ANTONA - Because he said it was a bad example for my mother, who was single (*HE bursts into sobs again*).

ANTONA - Well, what's wrong now?

HE - Your grandfather scares me.

ANTONA - Don't worry, he's buried in the town cemetery.

HE - I was also born in a the country.

ANTONA - Ah, yes.

HE - Yes, that's why I was always so ignorant about these things. I thought kids were made when you mixed three parts flour, two parts milk, and one part yeast.

ANTONA - And why don't you spend some time in the country? That's where healthy children grow up. Nobody seems to know that.

HE - Of course, the usual reaction: get rid of me. You won't even consider marriage.

ANTONA - I never offered marriage. Besides, you're already married. You should tell your wife everything. She should know what's happening... I'll tell her myself! If she doesn't have a stroke, it will be a sign that she accepts the baby

(Antona turns towards the bedroom, but HE yells to keep her back).

HE - (*Crazy*). Antona, if you go into that bedroom, I'll kill myself! ... I'll start right now by eating the newspaper until I die.

(HE bites the newspaper ferociously. ANTONA tries to take it away. They destroy the newspaper in their fight).

HE (cont'd) - Yes, you'll have to explain everything to the world: dead and dishonored by tabloid poisoning. The autopsy will reveal it all! (*ANTONA steps back*).

ANTONA - You're a dangerous man.

HE - I'm a victim.

(They pause. Silence. ANTONA starts pulling the petals from a rose in a vase).

ANTONA - He loves me... He loves me not... He loves me...

HE - No, don't lose your hope of getting married, Antona; you're still very attractive despite your scar from the appendectomy.

ANTONA - No, I'm on a downward spiral. It must be that I'm a returning spinster. It's awful. I'll fatten up, start to wrinkle, and one day, poof! ... I'll wake up so useless and out of style like a whalebone corset.

HE - But you still have time to choose a scoundrel walking about.

ANTONA - No, it's useless. I'm everyone's dirty rag. Who is going to want me for any other reason than to make them a good sandwich?

HE - What ideas you have, Antona!

ANTONA - Of course, because when they find out I taste like Easy-Off, they take advantage.

HE - In that way you're absolutely exciting.

ANTONA - I tried everything. I even wrote to an advice column. I signed "Hopeful" and the only person to answer was a slimy type who is probably married and with a large belly. I didn't understand him at all. He signed "Lone Fighter". He must be so lewd.

HE - Then... You're "Hopeful"?

ANTONA - Yes, I know you're going to laugh at me.

HE - You're the one who was looking for a soul mate.

ANTONA - I heard that line in *Search for Tomorrow as the World Turns*.

HE - Huh?

ANTONA - In *Search for Tomorrow as the World Turns*. Have you not heard about *Search for Tomorrow as the World Turns*?

HE - No

ANTONA - You don't listen to *Search for Tomorrow as the World Turns*? But it's terribly passionate. First you listen to the introductory song that creates goosebumps and then the voice of the feminine, but very likeable announcer, that gives a nice introduction and then presents... *Search for Tomorrow as the World Turns*. Ah, just thinking about it makes me shiver.

HE - "Hopeful, I have the impression that we won't complement each other forever... If you have any physical defect or any invisible illness, consult a specialist... It's not necessary to send a photo.... I'm timid, but they say I'm hopelessly neurotic. Greetings and goodbye forever... Lone Fighter"

ANTONA - I don't know what you mean to say, but it's about time I finish my work (*Antona turns towards the bedroom decidedly*).

HE - Don't leave yet!

ANTONA - I'm going to wake up your wife.

HE - You'll need the trumpets of the Last Judgement.

ANTONA - I don't want to keep playing guessing games and if you keep making my job harder than it already is, I'll go as far away from here as I can.

HE - Antona, Antona. You know we're good people without a criminal record ... Look, if you want, I'll marry you to my boss who's an alcoholic, or to the neighbor's son who is a coin collector. Or! with my spiritual director who's a Lutheran pastor.... Or if there's no other option, me... Anything, just don't leave!

ANTONA - And will the Mrs. mind?

HE - Mind what?

ANTONA - Well, our quick wedding.

HE - Well of course. She won't say a word. You'll simply have to dust her off with a feather duster on occasion. The three of us will grow old together in front of the TV.

ANTONA - Will I be able to wear her clothes, too?

HE - Of course. Even use her toothbrush.

ANTONA - I'll think about it. Anyways, bring me references, recommendations, and X-rays.

HE - (*Imploring*). Antona, Antona, you know I have a good bank statements. Look, if you want I'll learn German so that you feel as though you're living abroad. Anything ... Just don't go!

ANTONA - No, no, no, no. I don't believe it's possible for me to marry you at the moment. It would shock me if your wife, you, and I... you understand, right? One can sink pretty low, but this thing about sharing the television and the toothbrush with a married man is vile.

HE - But it has the allure of the unknown, Antona.

ANTONA - The fantasies have their limit. Let's not force nature.

HE - You're exceeding your own limits, Antona!

ANTONA - Don't you have anything else you can offer me?

HE - I'll make you a member of the Listener Club.

ANTONA - No thanks.

HE - I'll take out a life insurance policy.

ANTONA - No *(Antona is about to go into the bedroom)*.

HE - Antona, for you I'll make the ultimate sacrifice!

ANTONA - Sure, you will.

HE - We will tango every day. *(HE places a record in the gramophone. ANTONA throws up the dishrag and other cleaning supplies)*. Finally a tango after 8 years of silence, in this cursed cloister!

(They dance passionately. Towards the end of the tango, the record starts to spin over the same scratched piece. HE releases her and walks to the gramophone. ANTONA, in the meantime, fixes her apron and walks to the bedroom while giggling nervously).

ANTONA - Miss, don't start thinking anything bad... I would rather die than have you lose any respect for me... Ah!

(A penetrating scream from ANTONIA is heard from the bedroom. She walks out, stumbling. HE doesn't seem to notice. In the gramophone there's a guitar accompaniment for his song).

ANTONA - Oh, dear God... What has happened? *(HE is humming to the song throughout, possibly singing at times)*. Have you gone crazy? ... Did you forget your wife is thrown about in the bedroom? Do you have any sense of compassion? ...Why did you do it? ... Why? ... The police will be here any moment... They'll pull the truth out of you! ... I will be able to testify, too!

You'll pay for your crime. I'll open the windows and I'll start to scream like a madman to people walking down the street...

(ANTONA, grabs the record and breaks it. She then faces him).

ANTONA (Cont'd) - Why... why... why, why, why?

(HE looks at her for a moment and then bursts).

HE - Because... because I am primarily testosterone, and she primarily estrogen; because I wear a size 11, and she a size 8; because lentils fatten me, and they make her thin; because I smoke Marlboro, and she smokes Camels; because I like women, and she likes men; because I believe in God, and she does, too; because we are as different as two drops of water, but above all else, because, because!

ANTONA - She was... she was so good. Every Ash Wednesday she would gift me her old stockings with runs in them. Oh, dear God! How could you? ... What are you still doing here? ... Maybe you want to implicate me, you want to get me mixed up with this nightmare... But I'll tell the truth! They'll believe me... They'll have to believe me! ... I don't know anything! I don't know anything! ... *(Yelling)*. I don't know anything!

Translation Note: The short scenes present in the screenplay (scenes 18, 19, and 20) were not translated and adapted until after the first screenplay rough draft. The original intention in eliminating those moments was to allow the story to flow, rather than keep the abrupt interruption that Jorge Díaz inserts at this moment. The scenes proved necessary, and were re-added at a later date.

HE - Oh, Antona, don't show hesitation now.

ANTONA - No, I'll call the police. I know a retired general who comes when I whistle.

HE - Do it! I love retired generals.

(ANTONA puts two fingers in her mouth, and whistles loudly).

ANTONA - This general always comes in the through the window after breaking the glass.

HE - Then we have little time.

ANTONA - No, no, don't touch me! Don't come near me!

HE - Oh, Antona!

(From offstage, the sound of glass breaking is heard. HE walks closer).

HE (Cont'd) - Antona, look, the smell of your dish soap drives me crazy, it rejuvenates me. If you just let me watch you through the keyhole I'll be happy. If you let me study your neckline with a wide angle, 2 and a half millimeters zoom lens, I'll die of joy, Antona.

(ANTONA breaks away from his embrace).

ANTONA - Don't be obnoxious, sir, your wife's dead body might find us out.

HE - Tie my hands if you'd like... Hang me, mutilate me! Mangle me if you must!

ANTONA - *(Interrupting)*. That's enough! That's enough! ... I won't resist anymore... I'm also made of flesh and bone ... Oh, carnal desire, here I am!

HE - And may the earth turn to dust all around us!

(They passionately close in and start a grotesque parody of them of a loving embrace. All the pantomime of this grotesque physical isolation is accompanied by distorted music. It would be best if it were concrete music and not electronic. It gives the impression of a nightmare. This kind of absurd, frustrated, lover's fight has a progression that ends with objects breaking. Vases, chairs, frames fall to the floor. A wall of the bedroom falls back. Various objects fall from the ceiling and break on the floor. The pair is unaware of everything around them. Both, panting, roll around the floor and separate. They can't talk for a minute. ANTONA struggles to stand up after a moment and changes her gestures and her voice to that of SHE, or to say, the wife from the first act. HE talks from the floor. Neither of the two appear to notice the destruction around them).

HE - Isabel, Florence, Mercedes... Is it really necessary that we repeat this every day?

SHE - What are you referring to, darling?

HE - You know perfectly well what I'm referring to. It's exhausting.

SHE - My part isn't easy either. If only you'd think of something new.

HE - That's what scares me most. There's always something new! Just to make love we're going to have to hire a consultant...

SHE - I don't think the original ideas were bad, the problem is that we have done this so many times that now they're practically worn out.

HE - What can we do?

SHE - Nothing. Let's leave everything as it is.

HE - It's true that if I don't strangle you everyday you can't stay calm.

SHE - Well, that's very common... What woman doesn't want to be choked from time to time?

HE - No, I'm not criticizing you.

SHE - I just don't understand why you don't live with Antona and be done with it.

HE - That's an idea I hadn't even thought of. As long as Antona agrees to dress up as you. Well, what can we do? (*Silence*). What if we made love in Latin?

SHE - It's a dead language.

HE - And in Sanskrit?

SHE - In what?

HE - In Sanskrit. It's the language of the deaf and mute, don't you know it?

SHE - No, I had no idea.

HE - You should have told me when we married.

SHE - I didn't dare.

HE - This time you've really done it. We're done for!

SHE - I recognize some words in Arabic.

HE - And I know some propaganda slogans in Czech.

SHE - "Cravina el Mutara".

HE - "Mirkolavia Elbernia kol". (*A silence*).

SHE - Was it good for you?

HE - No

SHE - Are you sure?

HE - Yes

SHE - Me neither.

HE - It's horrible.

SHE - What?

HE - Everything.

SHE - I wouldn't have thought so.

HE - But that's what it's like.

SHE - Ah, let's not go crazy, my love. It's true your embalmed mother drives us crazy, that your hair is falling out, and that cabbage gives me gas, but even so we manage it all extraordinarily well. We have our apartment next to the amusement park. Every night we have roulettes with prizes, target shooting, the tunnel of love, and surprises... What more could you ask for? (*HE moves closer to SHE and lovingly hugs and kisses her neck*).

HE - Maybe you're right.

(We hear sounds of the merry-go-round).

SHE - Can you hear it?... It's the carrousel music! This is when it starts spinning... The attractions are starting up (*SHE kisses him*).

HE - You smell good!

SHE - I know it drives you crazy. It's the extra large super detergent Gain.

HE - Nonsense, darling... You know only Tide drives me crazy, "For an amazing clean you know and love".

SHE - Don't be stubborn... "Gain has 50% more of the scent you love. Your clothes will be left clean and fresh".

HE - "Tide keeps your clothes smelling as great as they look"

SHE - "Gain can't wait to pump its two biggest muscles for you: Fresh and Clean".

HE - Idiot! "Tide doesn't just mask odors, it helps eliminate them while providing long lasting freshness".

SHE - Ignorant! "Gain makes clothing as clean as a fresh snowfall and as fresh as a mountain breeze"!

HE - *(Yelling)*. Tide whitens better!

SHE - Gain makes millions and eliminates tough stains!

HE - *(Howling)*. "Tide has 6x the cleaning power in half the time!"

SHE -*(Howling)*. "Gain has cleaning power that's boosted!"

HE - *(Screams in her face)*. TIDE!

SHE - *(Screams in his face)*. GAIN!

(They both scream the names of the detergent at the same time. Suddenly, SHE takes a fork from the table. HE grabs a knife. They're both wild. They stare at each other while naming their favorite detergents in a deadly duel. Taking advantage of a false movement by HE, SHE buries the fork in his abdomen. HE doubles over. SHE stabs him several more times).

SHE - GAIN, GAIN, GAIN...!!!

(HE falls to the floor. SHE drags him towards the bedroom. She comes out almost immediately with the fork completely bloody in her hand. She looks at it a moment, standing in the middle of the scene).

SHE - Last night I dreamt of a fork. Well, there's nothing extraordinary because "every night" I dream of a fork...

(SHE cleans the fork carefully with a napkin. She sits down at the table and starts preparing a piece of toast with jam. The doorbell rings. SHE doesn't pay attention to it. The doorbell rings again).

VOICE - Can I come in?

HE - Come in, the body is in the same place as always!

(A pause. HE enters, stumbling. His white shirt is covered in blood. With one hand he covers his wound and tries to apply pressure).

HE - No, the body isn't in the same place as always!

SHE - *(Standing)*. No!

HE - Isabel, it's essential that I say a few words before I pass on... The world should hear them!

(HE falls to the ground, but still has the strength to pull himself into the limelight. SHE, runs towards him)

HE - I'll forgive... We've looked for unmistakable happiness in the wrong place and we've failed.

SHE - Yes, we've destroyed ourselves... Why do we kill what we love most?

HE - Only... Love... abounds.

SHE - What will come of us?

HE - Beyond the judgement of men.... We will stand... from our own ashes.

SHE - Only now, when it's too late, I see the truth clearly; The isolation... it's produced by bad conditions.

HE - *(About to die)*. My last words...

SHE - Yes?

HE - ..is...

SHE - Yes?

(In that moment the pieces that form the scenography or any element used, start to move slowly, some up, others to the sides. Only the furniture remains. In the background we see the wall of the stage stained and full of paint. The furniture and actors appear to float in an incongruent and absurd field. SHE looks around very taken aback).

SHE - Hey, hey, hey, we haven't finished yet. Leave everything where it is..., we haven't finished.

HE - Hey, what's happening?

SHE - They're destroying our Amusement park.

HE - *(Standing)*. Everyday the same thing!...(Yelling towards the wings). Leave everything where it is, we haven't finished yet! *(Silence. And then the final element is taken off).*

SHE - You should complain to someone.

HE - Yes, one of these days I will.

SHE - One of these days... It's useless. I guess it couldn't last, it was too fun and that isn't good.

HE - What isn't good?

SHE - Amusement without regret.

HE - Well, we hadn't finished, and that's what's important!

SHE - I've never seen anything more finished than ours.

HE - But they won't take my gramophone or my records

(Goes to the table and grabs the gramophone).

SHE - And I won't allow them to take my paper lantern

(SHE grabs the lantern. They both end up in the middle of the scene, unsure of where to go. They are left staring at each other).

HE - You look ridiculous.

SHE - You look grotesque *(In a moment some lights start turning off)*. They're turning off the lights on our soap opera.

HE - *(Yelling into the wings)*. Don't turn the lights off! We haven't finished yet!

SHE - In no time we will be in the dark.

HE - Like always *(The last of the lights turn off. There's only one downlight in the middle of the scene)*. I almost feel better like this, in the darkness with nothing around us.

SHE - Yes, at least it's a new sensation that hadn't occurred to us. I'm leaving.

HE - Don't go yet, it's important.

SHE - What is?

HE - Put the lamp down and give me your hand.

SHE - You'll have to let go of your victrola *(They both put their objects on the ground)*. So...?

HE - Well, I was thinking that maybe it wasn't so hard...

SHE - What?

HE - Everything.

SHE - What do you mean?

HE - That maybe it's all about saying one little word. A very simple word that would explain everything... One perfect word in the exact moment...

SHE - One word?

HE - Yes... And I'm going to tell you!

SHE - Yes, say it, please!

(They come closer under the one light. They're about to touch).

HE - Well... I...

(The central light turns off. Complete darkness. There's a long silence).

SHE - Say it, please! ... Say it... Say it...

HE - *(Yelling in the darkness)*. SHIT!! ... Give us some light!

(A long silence in the darkness).

SHE - *(Whispering)*. Oh, give me your hand. I can't see you. I'm scared.

HE - *(Whispering)*. Where are you?

SHE - Very close to you.

HE - It's as though you weren't there.

SHE - I'm lighting a match.

HE - The candles of our last wake.

SHE - We could try...

(They both light a match and light the candles from the mortuary candelabras that weren't a part of the scene before, but are now on the floor. The empty scene is only visible from the flames of the candles. SHE grabs a harp, and HE a knitting project that's not finished. Hand in hand, HE sits at the rocking chair. SHE begins to play the harp. She begins to play the harp. The "leitmotif" of the work, the suggestive and reiterative theme of the merry-go-round in the Amusement Park is heard. HE, without a trace of inhibition or mockery, starts knitting, rocking back and forth. They both smile. SHE, while still playing the harp).

SHE - It was a marvellous day!

HE - Yes, but nothing from our amusement park is left.

SHE - Only until tomorrow, when we invent another one.

HE - Everyday is a marvelous box of surprises with prizes, a long tunnel of love.

SHE - Really... How can we survive?

HE - Survive what?

SHE - This tremendous passion.

HE - We're strong.

SHE - Invulnerable!

HE - Inseparable!

SHE - Intolerable!

BOTH - In-to-le-ra-ble!

(The scene slowly fades to dark. We hear her harp for a moment longer before it, too, fades away, but never actually hitting an end).

Fin.

Appendix C: Final Draft of *The Toothbrush* Screenplay

Note: The translation continued to change as *The Toothbrush* was adapted into a screenplay. Changes include, but are not limited to, the addition of scene numbers and locations, the removal of common product brand names, and the addition of three scenes that were not previously translated.

The Toothbrush
By
Mercedes McCleary

Based on
El Cepillo de Dientes
by
Jorge Diaz

NOTE:

The setting of the story appears to takes place in a circular room with no doors or windows. It's during the 2000's. Probably. The action of the story is continuous; there are no time lapses or skips.

SCENIC DESIGN:

The location is a round apartment, split down the middle, with different decor styles.

The left side is the "Antique" side. It contains an old rocking chair, and side table which holds a telephone, turntable, and records among other objects. The wall has a dark wallpaper with a heavy pattern.

The right side is the "Contemporary" side. It has a mid-century modern, large chair and an oddly shaped side table holding a lamp with a lampshade that's too big for it. The walls are painted either white or a very light, cool grey.

Connecting the two sides is a dining table. It has a tablecloth that reaches the floor, and also divided in half to match the break seen in the wall. There are two dining chairs on either side that correspond to the side of the room they are on.

1 INT. APARTMENT - MORNING 1

We hear melancholic music from a harp before we see anything. It calls back to a merry-go-round. It's simple, suggestive, tender. It's source is unknown for the moment.

We fade into a circular room divided in half with no doors, windows, or corners. There's the ANTIQUE side to the left, a MODERN side to the right, and connecting the two, a DINING TABLE. There is little furniture, and no decor on the walls.

The camera shifts from side to side as the music continues. We focus for a moment on the TURNTABLE on the ANTIQUE side, and then on the LAMP on the MODERN side.

2 INT. DINING TABLE - CONT'D. 2

The camera is set opposite the dining table where we see a RADIO. The camera slowly moves closer, and as it does, we begin to hear the music specifically coming from it.

(CONTINUED)

A hand, belonging to SHE, reaches into the shot and starts changing the station. The harp music stops as we hear the sound of static and other stations cutting in and out. We hear Jazz music. The hand pauses, leaves it there, then moves to adjust another knob. The volume increases.

We do not see SHE's face.

SHE places a tray with plates, silverware, coffee cups, napkins, a newspaper, and a magazine on the table. SHE takes them off and places them on the table. She drops a FORK without realizing it.

SHE leaves with the empty tray. The camera does not follow her, and continues to hide her identity from us.

SHE returns, the tray not has a small vase and flowers, a coffee pot, cream, a plate of toast, butter, and jam. She starts to arrange the plates and utensils.

We see her place the knife next to plate that's on the MODERN side, and her hand glides around, looking. She has realized that the fork is missing.

The camera is focusing on the FORK that has fallen, angled to view SHE as she searches around the table. We see her FUZZY SLIPPERS stop next to the FORK as she reaches down. The camera follows the FORK as she picks it up. SHE holds it in front of her face, which we see for the first time.

SHE

(Staring at the fork; pause)
Last night... Last night I dreamt
of a fork. Well, there's nothing
strange about it. It must be an
unconscious sexual symbol. But the
strange thing is that the fork said
it wanted to be a spoon. The poor
thing had a dessert spoon complex.

SHE places the FORK next to the plate where it was missing before. She then continues to arrange the breakfast items on the table. As she continues speaking, we see her switch the two forks.

SHE (cont'd)

Ha! I don't know why I'm so
complicated. The psychiatrist
doesn't either. He told me to talk
in a loud voice in the mornings,
that it is good for one's mental
health. It's to detoxify oneself
after each night. "Imagine" he
said,

(CONTINUED)

SHE faces the camera.

"that you're alone on a film set,
in the presence of cameras that are
watching you, and you don't care at
all."

We hear someone gargling water. She turns towards the sound.
More gargling. Silence.

She turns to face the camera again.

SHE (cont'd)

I live with a man...At least that's
what everyone calls that being with
large feet that gargles water at
the most unexpected times, our
wedding night, for example.

SHE crosses to sit on the DINING CHAIR to the right of the
DINING TABLE.

SHE (cont'd)

I'm a woman. That means I should be
feminine. What it isn't, is easy.
You have to look frail, make your
eyes big and bright so the being
with large feet protects you; and I
also have to be attractive. I can't
allow a single chin hair to grow or
for my teeth to fall out. I also
have to remember that ravioli
expands the waist and that
asparagus shrinks the bust.

(Pause)

But the truth is-- the truth is
that I'm tired, terribly tired of
being the feminine wife of that
masculine animal that scratches
itself, systematically loses its
hair, and, sings songs that are so
old-fashioned! Oh, if only.... If
only I could get fat, smoke a
cigar, and become a widow in a
painless and elegant manner. The
monologue, like psychotherapy, also
works so one may have ideas,
innocent ideas like... Becoming a
widow. Today, like every day, I've
prepared some surprises. To start-

She speaks to the camera, placed on the opposite side of the
table.

(CONTINUED)

SHE (cont'd)
The coffee isn't coffee. It's
poison. Poison that tastes like
decaf. The toast... It looks like
toast, right? Nobody would say it
wasn't. Well, in a way it is, but I
toasted it with hydrogen gas that
produces fatal effects when
digested. And the sugar! The sugar
has a bit of granulated rat poison.
This last one many will consider
exaggerated, but is appropriate for
my sense of responsibility.

HE
(Off screen)
Where did you put my tie, Marta?

SHE gives a sinister chuckle and stands. The camera follows
her up.

SHE
(Sinister chuckle, standing)
It's time to act!

SHE (cont'd)
Baby! breakfast is served!

She sits, expectant. Pause.

SHE (cont'd)
Breakfast is served!

3 INT. DINING - CONT'D.

3

HE walks into the frame from the left. HE is finishing up
tying his tie as he sits opposite of SHE.

A moment with the couple at the table. SHE decides to turn
up the radio further, still playing Jazz music. HE appears
annoyed as he opens his newspaper. A moment.

HE tries speaking to her, but nothing can be heard over the
music. SHE finally notices and attempts to speak back. The
charade continues a while longer before he finally points to
the radio.

SHE exits the frame and returns with HEADPHONES. SHE plugs
them into the radio. There is silence.

SHE places the headphones on her head, covering one ear.

(CONTINUED)

SHE
(Low voice)
Selfish.

Silence as HE reads his newspaper and SHE listens to the radio.

HE
The poison, please.
(Pause)
A bit of coffee, love.

SHE gestures for him to be quiet as she listens.

SHE
It's the forecast.

HE
What forecast?

SHE
Of the weather.

HE
And what does it say?

SHE
Hm?

HE
What does it say?

SHE
(Listening first)
Partly cloudy in the rest of the
area...

HE
Really?

SHE
Yes, it seems incredible, right?
But it's true.

HE
Please serve me my coffee, love.

SHE reaches for the coffee, goes to pour in his cup.

SHE pours maybe a drop of coffee in the CUP before we see a close up of and the coffee pot bouncing a bit.

SHE is dancing in her seat. She lifts the coffee pot up, dances a bit more, then places it back on the table.

(CONTINUED)

HE stirs the empty cup, reading the newspaper.

HE (cont'd)
What are you listening to now?

SHE
(Listens first, then speaks)
"Breakfast in your home". Tips to
start your working day...

As she speaks, we see HE pick up the EMPTY CUP, and realize
that it's empty.

SHE (cont'd)
...Let's start the working day with
optimism and energy... Breathe
deeply...
(SHE breathes deeply)
...and we say: "Today I can do good
for my fellow man."

HE
Serve me my breakfast.

SHE
"Thinking of those around you will
free you of your own concerns...".
And now, stand up and... one, two,
three, four....

SHE stands up and starts to stretch her head and shoulders
as part of a warm-up routine.

SHE (cont'd)
One, two, three, four.... One,
two...

HE
Do you feel alright?

SHE
One, two, three, four... one, tw-

HE slams the table.

HE
(Yelling)
The coffee!

SHE
You need to learn to relax. You're
the one who needs these relaxation
techniques. Want to try?

(CONTINUED)

HE
I want coffee. Pour it for me, i'm
running late.

HE places the empty cup closer to SHE, and continues reading
the newspaper.

SHE stops, takes her headphones off, and puts them down on
the radio. SHE turns the radio off.

As SHE pours him coffee:

SHE
Do you want some cream, baby?

HE
Don't call me baby! Especially when
you're offering me cream. It's
revolting.

SHE
You liked it not long ago.

HE
The cream? I suppose so.

SHE
You liked it when I called you
that.

HE
That was years ago, when we got
married; but now I've grown up...
and grown old.

SHE hands the coffee cup to him.

HE doesn't take it, and instead lifts the newspaper again
and continues reading.

SHE places the coffee cup near him as she speaks.

SHE
Well, what would you like me to
call you instead?

HE
By my name...

SHE
I can't remember your name. But I'm
sure it ended in "o".... Well,
you'll have to write it down for
me.

(CONTINUED)

HE continues to read the newspaper. SHE pulls out her magazine and starts reading. Silence.

SHE (cont'd)
(Reading)
"Address new, special unions..."

HE
Hm?

SHE
Capricorn

HE
What?

SHE
Capricorn. It's the horoscope. My sign is Capricorn. "Address new, special unions. Conjugal love doesn't have to be blind. Mental lucidity doesn't hurt anyone. You have the capacity to develop a team building exercise. The first day of the week will be bright and imaginative...." I'm bright and imaginative today!

HE
(Reading)
"On a trip abroad, selling elegant dining furniture, beds, and couches".

SHE
(Not looking away)
I didn't know you were traveling abroad, but I won't allow you to sell the couches for any reason. I don't care about the table.

HE
Me neither. We will leave the couches...

(Reacting)
But i'm not traveling.

SHE
Oh, I thought you were leaving.

HE
Why did you think that?

(CONTINUED)

SHE

Well, lately you're doing a lot of strange things... Yesterday you cut your hair.

HE

It was a mistake. I walked in thinking it was a pharmacy. The worst part is that they cut it too short.

SHE

(Without looking up)

No, no. I think it's fine.

HE

I feel so much better.

HE continues to read his newspaper.

SHE

What's your sign?

HE

A special machine...

SHE

What?

HE

How ingenious!: "A special machine, barely the size of a shoe box, made to cut your nails without nail clippers..."

SHE

No, your horoscope sign! Oh, I know: Sagittarius, those born between the 1st of January and the 31st of December. "You will be accused for being distant. It's true that the heavens won't favor your feelings, but you can manage major pessimism. The week is beneficial to fix lawsuits that a danger of spiritual superficiality, frivolity, and arrogance. Depressive thoughts will darken your face..."

(Stops reading)

Alright, look at me, look at me, look at me...

His face is completely covered by his newspaper.

(CONTINUED)

HE
(Reading)
"Massacre in Vietnam".

SHE
What?

HE
(He lowers his newspaper)
Massacre in Vietnam.

SHE
(Grabs a piece of toast,
debates he butter.)
That movie is a rerun, and horribly
dubbed. But I love war movies!
They're so educational.

HE
Yes, but these movies are getting
too much publicity. And you never
hear about what's going on in the
world.

SHE takes a bite of her toast.

HE looks at her for a moment, then grabs the butter and
offers it to her.

SHE looks back, annoyed.

SHE
You know that's fattening. I can't
have any.

HE
It's just that you don't eat
scientifically. That's all.

SHE
Ah, you know it all. You eat
scientifically, but your buttons
pop right off of your pants.

HE
You know what animal is the
strongest and best fed? ... The
hyena. I suppose I won't have to
explain what it eats; rotted meat
from other animals because it's
already half digested. That's how
the hyenas stay alive and why they
smile all the time.

(CONTINUED)

SHE stares at him for a moment, taken aback.

SHE
Does that have anything to do with
me?

HE
It all depends on your point of
view.

HE and SHE stare at each other a moment. They then turn away
and continue to read in silence.

HE (cont'd)
(Suddenly)
Finally!

SHE
What is it?

HE
(Reading)
"Young French lady, looking to rent
a room".

HE stands up with the newspaper and exits the frame, heading
towards the ANTIQUE side.

4 INT. ANTIQUE AND DINING - CONT'D

4

SHE remains seated.

SHE
Do you know her?

HE picks up the TELEPHONE next to the TURNTABLE. HE starts
to dial.

HE
No, but I thought we could rent out
the extra bedroom.

SHE
You know perfectly well we don't
have an extra bedroom.

HE places the phone to his ear.

HE
And if we put a bed in the study?

(CONTINUED)

SHE

You know we don't have a study.

HE

And if we put a room divider in our bedroom?

SHE

It's too small.

HE

And in our own bed?

SHE

But, we hardly fit ourselves.

HE slowly hangs up the telephone. Defeated.

HE

It's true. Though you can't deny it would have been extra income.

HE crosses back towards the dining table.

5 INT. DINING - CONT'D.

5

HE enters the frame, sits back down in his seat.

HE

Of course, you are always opposed to cutting costs! Besides, she was French!

SHE

And what does anything have to do with her being French?

HE

Well.... France is ... the unknown. What everyone has dreamt of. It's the country of escargots a la bourguignonne, ...

SHE is not amused.

HE (cont'd)

... sole au vin blanc, oysters with prosecco mignonette.

(CONTINUED)

SHE

Oh, no, no, no. She wouldn't fit in with us. Our furniture is on the modern side.

HE

That's your furniture. Mine has style.

SHE

Archaic!

HE

Antiseptic!

SHE

(Standing)

Morbid!

HE

(Standing)

Scandinavian!

SHE

What?!

HE and SHE stare at each other for a moment, then sit again. HE continues to read his newspaper.

SHE looks towards his coffee cup. He hasn't taken a sip.

SHE pushes the coffee cup towards him. He doesn't notice at first. SHE pushes it again and clears her throat.

HE finally looks up and notices the coffee cup. He looks between it and her.

HE

Teresa, you're scary right after waking up. Do you even try to wash your face?

SHE

Please, let's not be romantic, sweetie. Remember that today is my day of mental clarity, according to my horoscope.

HE

Then maybe it's time to talk in earnest without being hypocritical.

HE lowers the newspaper. Nervously:

(CONTINUED)

HE (cont'd)
Well, there is one thing...

SHE
Oh!

SHE picks up her magazine and keeps reading, not wanting to listen.

HE
I have to tell you something that's torturing me.

SHE
Yes, yes, yes, yes

SHE takes a bite of her toast.

SHE (cont'd)
I'm paying attention to your every word.

HE
I've been thinking about this for days. It may be a shock when I confess this... but I have decided.

SHE
Well, whatever it is, I'll indulge it.

HE
(Looking for the words)
It's true that we are husband and wife and that I have gotten used to living with you. Everything seemed just fine, without a doubt, but one day, something cropped up in my path that changed everything.

HE stands and starts walking towards his ROCKING CHAIR.

HE (cont'd)
At first, of course, I fought it and resisted it...

6 INT. ANTIQUE - CONT'D.

6

HE
...Nothing should disturb the peace that we've gained, but in the end
(MORE)

(CONTINUED)

HE (cont'd)
the feeling won and I found myself
trapped.

HE sits down in the rocking chair. SHE walks into the frame.

SHE
Well, say it.

HE
I think...

SHE comes to stand next to HE.

SHE
Yes..?

HE
I think i'm starting to fall in
love.

SHE
Oh.

HE
Believe me, I have refused until
the end.

SHE
And who's the slut?

HE
Don't call her that!

SHE
Why not? Who have you fallen for?

HE
... You.

SHE
That's ridiculous!

HE
It's not ridiculous. Every morning
as I read the newspaper, I think of
you. When we go for walks I watch
you out of the corner of my eye.
It's completely absurd, but I
really like you.

SHE stares at him for a moment.

(CONTINUED)

SHE
Aren't you embarrassed to love your
own wife? To stoop to this level!

SHE walks behind the rocking chair, and stares off in the
same direction HE has.

SHE (cont'd)
Forget it, and I'll forget it, too.

SHE rocks him in back and forth. SHE hums a lullaby.

HE enjoys the lullaby, but soon interrupts it.

HE
It will cost me to forget.

SHE
Think of something else, anything
else.

HE
Like what?

SHE
Anything like... our fat neighbor.

HE
I already thought about her last
night, while I undressed. I've
already thought about everything
we've picked for today.

SHE
Well then, think about...
cholesterol.

SHE starts her cross to the dining table. She exits the
frame.

HE
(Concentrating)
Cholesterol! Cholesterol! ...
Cholesterol...

HE stands up, crosses towards SHE.

HE (cont'd)
It's useless. You're much more
important to me than
cholesterol...You're different! You
aren't like everyone else.

7

INT. DINING - CONT'D.

7

SHE is reading her magazine. As she reads, HE watches her in disbelief. Eventually, he turns to sit and continue reading his newspaper.

SHE

"Are you like most women? ... without incentive? Our system enables you to progress and be someone. I have here the list of our courses: Mental control, Resounding breathing... Divine vitality, Artificial insemination, Branching personality, Hormonal Memory... And 35 feminine specialties! Destiny is for the independent woman. Sign up today!"

(Reflecting)

I like it. I like the course on mental control. I am great at concentrating. Yesterday I finished three crossword puzzles at church. Concentrate, too, so that you can send me your thoughts...

SHE closes her eyes and acts as a spiritual medium.

He stares at her, then lowers his newspaper and looks straight at the camera and speaks.

HE

Ms. Director, I have long wanted to address you to show you the discomfort that I feel when passing in front of the park, the section between the square and the station. I've noticed with growing fear that day after day something disappears. Today, it's the mailbox, tomorrow the manhole cover or a tree, but above all else, those couples in love who serve as immoral examples are disappearing. It's a shame! I beg you to talk to the authorities about my concerns.

HE picks up the newspaper again and resumes reading. SHE has not moved or opened her eyes.

SHE

I'll do what I can, I'll do what I can, but... don't call me Ms. Director.

(CONTINUED)

HE
Serve me my breakfast.

SHE instead stands and walks behind HE, and uses his head as a crystal ball. HE doesn't pay any attention to her.

SHE concentrates, has a realization, stops.

SHE
How... disgusting! Now I see
clearly. Now I see why you wanted
the French woman to move in.

HE
"Marmoset monkey, very skilled,
especially around children...".

SHE drops the subject, bitterly, and heads back to her seat as HE continues to speak.

HE (cont'd)
We could have kids, Constance. We
could buy such fun things. We will
have to think about that when we
decide not to have children.

SHE
You know perfectly well that my
name isn't Constance.
(Pause, sigh)
Maybe mind control isn't my strong
suit. It makes me dizzy. I'll look
for another course.

SHE looks through the magazine.

Silence as they both continue reading.

HE looks between SHE and her empty coffee cup.

HE
(Offering)
Coffee, dear?

SHE
With sugar, please.

HE reaches for the coffee pot and her cup.

HE
With or without cream?

(CONTINUED)

SHE
That's for the movies, love.

HE pours her coffee.

HE
What things?

SHE
The cream

HE
The cream?

SHE
What you offered me.

HE puts the coffee pot down, and hands SHE the cup. SHE does not take it.

HE
Me? What are you talking about?

SHE
About the cream.

HE places the cup near her. HE reaches for a piece of toast and the butter.

HE
The facial cream?

SHE
I don't use facial cream.

HE
Me neither.

SHE
And shaving cream?

HE
It's soap.

SHE
But you do use it.

HE
Well, it serves me well... just
like spiders in a garden.

(CONTINUED)

SHE
For what?

HE
They eat the harmful insects.
Didn't you know?

SHE
No, no, nobody believes that...
It's like the leeches.

HE
What do leeches have to do with
gardens?

SHE
Well... What were we talking about
again?

HE
I don't know.

They are silent for a moment, then look away. SHE grabs her half-eaten toast and takes a bite at the same time HE eats his.

They both eat in silence for a moment. SHE shouts.

SHE
It was about shaving cream!

HE
What was?

SHE
What we were talking about.

HE
I don't think so. It's a stupid
subject.

A tense silence. SHE reads her magazine, HE his newspaper. They have left their toast on the plate, already forgotten.

SHE is reading the magazine intently, and peeks towards HE.

SHE
...Do you have anything hanging
over your conscious?

HE doesn't look up from his newspaper.

(CONTINUED)

HE
No, but I have here in "Dear Abby"
letters for "Grieving Mother" and
"Wild Flower"... Do you want to
live intensely together, or be my
tender soul on earth?

SHE listens intently.

HE (cont'd)
Write me a letter, but only if you
are passionate, independent,
without prejudice, wealthy and have
a great physique. Absolutely
serious. Filled with anxiety, "Lone
Fighter".

SHE
I always sign "Hopeful".

HE
You don't happen to have
prejudices, right?

SHE
Why do you ask?

HE
I'm Lone Fighter.

SHE
... Write me a letter.

HE
That's a great idea. I'd like to
get to know her.

HE stands up and exits.

HE returns with a sheet of paper and pencil.

SHE
Written simply to "Hopeful".

He begins to write.

HE
Oh, "Hopeful": Not knowing your
name I find myself having...

As HE writes, we see a short montage of HE concentrating on
his writing, and the letter itself.

(CONTINUED)

HE (cont'd)
(Voice-over)
...to imagine it all. Your letter
has been a like a ray of sunshine
in the middle of my grey routine. I
have the impression that we will
complement each other forever. If
you have any physical defect that's
visible or any invisible illness, I
beg that you let me know. It's also
essential that you send a photo.
I'm timid, but they say i'm nice
and without commitments.

HE finishes writing and simply reads the last bit.

HE (cont'd)
With anxious greetings, "Lone
Fighter".

HE folds the letter and looks at SHE for confirmation.

SHE nods, ready.

They stand, cross paths, and stand back to back. HE hands
her the letter. SHE reads it. The lighting shifts; they
both look as though they're sitting in a darkened room in
front of computer monitors.

SHE
I'm not looking for adventure. I
want a kindred spirit.

HE
I am an foreign industrialist who
wants to settle down.

SHE
I promise understanding.

HE
Let's meet soon.

SHE
I'm not a one-night-stand.

HE
I am almost as cultured as a
college student.

SHE
Oh, there's so much rotten fruit in
the world.

(CONTINUED)

HE
I promise absolute discretion.

SHE
And how will we find each other?

HE
I will be facing the grave of an
unknown soldier.

SHE
And if we don't recognize each
other?

HE
We could have a distinct sign!

SHE
I will... I will have an orchid
that I'll chew on slyly.

HE
And I'll leave it parked in the
wrong direction!

SHE
Leave what?

HE
My paralyzed grandfather.

SHE
(Intense)
Oh, write to me!

HE
(Intense)
Write to me!

They stand silent for a moment.

The mood and lighting shifts back to before. HE walks to the
TABLE. SHE stays standing.

HE (cont'd)
It's useless. The paper isn't from
today, it's from the day after
tomorrow...

HE rips the page from the newspaper. SHE starts walking
back towards her seat, and as she does, she crumples and
tosses the letter.

(CONTINUED)

SHE
If only I had answered yesterday!

HE
(Accusing)
If only we could rent the room to
someone.

HE crosses out of the frame, towards the turntable.

8

INT. ANTIQUE AND DINING - CONT'D.

8

HE looks through his record collection before finally
choosing one.

HE pulls the record from it's sleeve.

CLOSE UP - RECORD being placed on the turntable, and HE
setting the needle. We hear music.

HE starts humming, and looks at SHE.

SHE
You're obscene.

HE walks towards SHE and offers her his hand.

HE
And why?

SHE
That isn't a dance. It's something
almost psychological.

HE
Nobody will see us.

HE pulls SHE out of her seat. HE tries to dance with her
while she stands still.

SHE
Don't bury your conscious. There's
a big eye watching us.
(She refers to the camera)

HE
Do it for me, babe!

SHE walks to the turntable. SHE removes the needle from the
record. The music cuts out.

HE is standing, disappointed. SHE walks to her chair at the dining table.

9

INT. DINING - CONT'D.

9

HE sits at the table. Long pause. SHE observes him.

HE takes his piece of toast and takes a bite over the table.

Crumbs fall on the table. SHE notices.

SHE
Sweetie...

HE responds with his mouth full.

HE
Yes, love?

SHE
Please... Pay a little more
attention.

HE
To what?

SHE
Don't dirty the table cloth.

HE
Don't tell me every day!

SHE
Don't eat with your mouth full!

HE
Stop making noise with the
teaspoon!

SHE
Don't wet the sugar!

HE
Don't frown when you bite into your
toast!

SHE
Don't drag your feet!

(CONTINUED)

HE
(Yelling)
Don't read at the table!

SHE
(Yelling)
Don't yell at me!

HE
Don't spit at me!

SHE
(Howling)
I'm not going to allow rudeness in
my own home!

HE
(Howling)
I'm not going to allow you to
humiliate me in front of the dog!

SHE
We don't have a dog!

They yell over each other. Suddenly they both go quiet. They simultaneously start yelling, then fall quiet again. They each go back to reading.

HE
What?

SHE
Nothing.

HE
..."Individual cages, the best with
indestructible water dispensers".

SHE
We don't need that.

HE
Maybe we do.

SHE
Do we?

HE
I thought it would be a good idea
if we had fresh eggs in the house.

(CONTINUED)

SHE
And what does that have to do with
the cage?

HE
I've heard that eggs come from
there.

SHE
But, baby, don't you know that
chickens -

HE bangs the table.

HE
If you call me "baby" again I'll
pee right here on the floor!

SHE
Maybe you should buy one of those
cages for yourself.

HE
Maybe we should get it for your
mother.

SHE
(Furious)
Foul-mouthed! Clean your mouth
before talking about my mother!

HE
That's exactly what I should be
doing, only *after* talking about
your mother.

SHE
Then why don't you, for once?

HE
...I couldn't find my toothbrush.

SHE looks into the camera. She acts as though she's in a TV
commercial.

SHE
"My brother cannot stop talking
about his toothpaste and mouthwash.
I'm like, "what? Aren't they all
the same?" I had to see for myself.
So I tried breakthrough Zest
toothpaste".

HE joins the shot.

(CONTINUED)

HE

"Get a healthier, cleaner smile
from the start".

SHE

"This toothpaste and mouthwash make
my whole mouth feel amazing".

HE

"Get a healthier, cleaner smile
from the start".

SHE

"Zest toothpaste. My brother was
right!"

HE smiles wide, then breaks the act and goes back to before.

HE

All I said is that I couldn't find
my toothbrush this morning.

SHE

You're so careless.

SHE continues reading her magazine. SHE takes a minute, then
reads out-loud.

SHE (cont'd)

"Your skin, your hair, your teeth,
whatever feature makes you feel
beautiful, let's start now by
giving it the attention it
deserves. Above all else, keep your
teeth tartar-free, through the
constant use of baking soda. That
way, your lover will say..."

HE acts as the fascinated lover, then breaks it again.

HE

You have something indefinable that
attracts me... Ah, stop! I only
said I couldn't find my toothbrush!

SHE puts down the magazine.

SHE

But, sweetie... It's probably in
the same place as always; thrown
about wherever.

(CONTINUED)

HE
No, no, it wasn't there this morning.

SHE
Did it occur to you that it might be in the toothbrush holder?

HE
No! ... But it wasn't there either.

SHE
Strange. Did you take it to the office?

HE
What for?

SHE
To clean your computer.

HE
I have another one there for that.

SHE
Well, then I don't understand. Do you want me to go look?

HE
It's useless. It's unbelievable. My only personal object, the refuge of my individuality, has gone missing.

SHE
I'll go see. In the meantime, gargle some salt water.

HE and SHE exit in opposite directions.

HE enters, gargling water, and an empty glass in his hand.
HE stands next to the table for a bit.

SHE (cont'd)
(as she enters shot)
I found it! I found it! ... Here it is!

HE, startled, is forced to spit the water into the glass.
Maybe swallows some. Disgust.

SHE shows him his TOOTHBRUSH; it's destroyed and covered in white shoe polish.

(CONTINUED)

HE

No! No! No!

HE snatches the toothbrush and stares at it.

SHE

Yes, I ... I used it yesterday to clean my shoes.

HE

Why?

SHE

My shoes... my white shoes needed an emergency cleaning and...

HE

Couldn't you have found something other than my toothbrush!

SHE

No. First I tried using the shaving brush, but it created too much foam.

HE

I'm the one who's going to foam at the mouth.

SHE

I thought you gargled salt water.

SHE sits down to think.

HE is still staring at the toothbrush, but soon turns towards the camera. SHE doesn't seem to hear.

HE

This is the atrocious truth: in my house, there isn't a toothbrush. It seems incredible, doesn't it? But that's how it is. My toothbrush is gone! I work like a dog every week, and at the end of the work day I get home and search for any distraction, like, brushing my teeth or knit a little... No, no it isn't possible! They've used his toothbrush, or they've hidden my knitting! ... I understand that not everything in life should be fun, nor do I think about brushing my teeth every day. But one day of

(MORE)

(CONTINUED)

HE (cont'd)
celebration is just one day of
celebration and even monks are
allowed this kind of recreation!
But for me, no. For me it's not
possible. I have to gargle salt
water and hide my teeth
modestly.... It's almost a problem
of human dignity. Even hyenas smile
without fear!

HE sits, placing the toothbrush on the table.

SHE thinks for a moment longer. SHE has an idea.

SHE
But there is a toothbrush!

HE
And which one, may I ask?

SHE
(Triumphant)
Mine. It was my wedding gift from
my dad.

SHE goes to stand. HE interrupts her.

HE
You can't possibly believe I'd use
your toothbrush!

SHE
And why not? Aren't we man and
wife?

HE
It's not about that. Don't say
stupid things like that.

SHE
It's not stupid. It's marriage. The
sharing of everything: pains,
anguish, happiness, and well,
toothbrushes! Don't we love each
other?

HE
Yes, but not that much.

SHE
This is the last thing I thought I
would hear!

(CONTINUED)

SHE speaks to the camera.

SHE (cont'd)

Oh, of course... we can share a room with a Frenchie, but you can't share a simple, harmless, domestic thing with your wife.

HE

I want my own harmless domestic thing.

SHE

You didn't say that when we were dating.

HE speaks to the camera.

HE

I never promised to use her toothbrush when we were dating.

SHE

You would have done it. You loved me.

HE

But it's not about that, it's about hygiene.

SHE

And when I hurt my finger you didn't think of hygiene. No, you sucked on it and told me it would be alright.

HE

Ah, you're exhausting to listen to. I'm tired of listening to you, Mercedes!

HE crawls under the table. The TABLECLOTH hides him.

SHE hits the table.

SHE

Don't call me Mercedes... I don't want you to call me by any name. Do you hear me?

HE

I can engineer a way to not see you, but I have to hear you. You

(MORE)

(CONTINUED)

HE (cont'd)
have your headphones, and I have my
records, but even so, I hear you!
The only place where I can find
some tranquility is in our
bathroom. There reigns the
deodorant and the talcum powder.
There it's precise. There you
cannot enter... But you have
entered, and you have stolen my
toothbrush!

SHE
Be quiet, they're all listening!

HE
I don't care if they're listening.
That's what they're here for.

SHE
If you want loneliness, stay in
your beloved bathroom.... I'm going
to my mother's house!

SHE starts to cross across the apartment. HE stops her:

HE
Don't be so melodramatic, dear. You
know perfectly well your mom lives
with us.

SHE
(Shouting)
I can't stand it anymore! I hate
you! I'm tired of your brand of
cigarettes and the noise from your
guts when you drink soda! Leave! We
will never be able to continue
living like before!

With each insult, HE and SHE bang on separate sides of the
table.

HE
Hysterical tramp.

SHE
Sadist!

HE
Organic!

(CONTINUED)

SHE
Mistletoe!

HE
Mandrake!

SHE
Toxic!

HE
Crustacean!

SHE
I'm going to start screaming...

HE pulls the tablecloth off of his face.

HE
Scream and burst!

SHE starts to scream.

10 INT. DINING - CONT'D.

10

HE comes out from under the table and stands up. HE grabs her headphones from the table.

HE
Be quiet, Martha!

HE quickly wraps them around her neck. SHE stops screaming and tries to pull them off. He pulls on the headphones until she is silent. SHE falls to the floor. HE looks at her a moment, panting.

HE grabs her by the arms and drags her away.

11 INT. DINING - CONT'D.

11

The scene is empty for a moment. HE re-enters, humming, adjusting a new, BLACK TIE. HE whistles.

HE sits, pours cream in his coffee, and slowly stirs it as he starts reading the headlines of the newspaper.

HE
"Schoolgirl vexed by sinister Latin
professor...". "Two actors
violently punch out film
(MORE)

(CONTINUED)

HE (cont'd)
critic...". Well done. "A woman
strangled by her furious
husband..."

(HE pays more attention and
keeps reading)
"Yesterday the body of a woman was
found. She was the victim of
cowardly abuse. She presented
evidence apparent of having been
strangled with the cable belonging
to a pair of headphones. The
situation was baffling despite the
seeming simplicity of it. This is
what is believed to have
transpired: at 8:30am, Antona, the
woman who cleaned the apartment,
rang the doorbell several times.
When nobody answered, she used her
own key and unlocked the door. She
asked if she could enter, and she
heard a voice that said: "Come in,
Antona...". She found the suspect
spreading jam on a piece of toast,
and the body of the victim in the
bedroom. The declarations the
husband made to police were
baffling..."

HE puts the newspaper down and thinks for a moment. HE eyes
the camera, then makes a decision.

HE turns towards the camera and speaks to us directly. HE is
confident, but adopts an air of fatigue as if accused in an
interrogation.

HE (cont'd)
Yes, I killed her. At least, the
person that's laid out in the
bedroom is the one I killed. And I
know very clearly why I did it. You
guys would have done the same after
finding a stranger taking over your
home, from your clothing to your
toothbrush. Do you know what I
mean? ... She was everywhere.
Inexplicably, I would find her at
the dining table, eating my toast;
I would find her in the bathroom;
while I was shaving. In the mirror,
I would see her face applying cream
or plucking her eyebrows. Sometimes
when I wake up at night, I find her

(MORE)

(CONTINUED)

HE (cont'd)
in my own bed. It was irritating.
But, ladies and gentlemen... Who
did I kill? The woman in the
mirror? The woman I sometimes found
in my bed and that looked so much
like the woman that I married 5
years ago? The woman from the
radio? The woman that I was
starting to fall in love with? Or,
was it simply "Hopeful", who I
wrote to... I don't know. Strangers
scare me, and what was happening,
was like finding my dentures inside
a stranger's slipper. You have all
seen it: my old records are covered
in dust because she refused to
tango. I can cry for hours just
listening to it. But not her. She
only cried from modern Jazz. And
what can one do when one person is
nostalgic over the bandoneon and
the other only with the trumpet?
And if two people can't cry
together over the same things, what
else can one do?... You have the
last word, ladies and gentlemen!
But remember that everyone,
everyone has a toothbrush!

HE adopts his earlier demeanor. He takes the newspaper and
reads in a loud and indifferent voice.

HE (cont'd)
"That was his confession. The
police think this was a typical
crime of passion. They're looking
for a third person, possibly
French. Tomorrow we will release
more information".

HE puts the newspaper down.

HE (cont'd)
Oh, the same as always! This
sensationalist tabloid is getting
more and more morbid. It's poison
in this town...

HE starts spreading jam on his toast. We hear the DOORBELL
to the apartment ring. Silence. HE does not react. He takes
a bite of toast.

(CONTINUED)

The doorbell continues ringing, insistently. Silence, no reaction.

We hear a key in a lock, and a door open. Steps.

VOICE

Can I come in?

HE

Come in, Antona, the body is in the same place as always!

12

INT. DINING AND CONTEMPORARY - CONT'D.

12

NOTE: The scenery has been inverted. The ANTIQUE and CONTEMPORARY sides have switched, as has HE and SHE's side of the DINING area. No attention should be drawn to this.

ANTONA enters. It's SHE, only she's wearing a CHEAP DRESS, EARRINGS, and WIG. She is determined and energetic, though naive.

ANTONA is carrying a BUCKET with CLEANING SUPPLIES, a RAG, and a SMALL BROOM.

She puts the items on the floor and ties an OLD APRON around her waist.

ANTONA

Good morning, sir.

HE

Good morning, Antona.

ANTONA

Nothing good about it... What a morning I've had! The only thing that's missing in my day is finding someone dead under the rug.

HE

Why is that, Antona?

ANTONA

Because it's one of those mornings in which I don't know what would be better: taking an aspirin, or cutting off my head.

(CONTINUED)

HE

Ah, don't doubt it. Cut off your head.

ANTONA

I started with apartment 18; and the owner answered the door completely naked. I told him "Cover yourself!", and he answered: "Keep your false piety to yourself, I have a horrible hangover!

HE is eating his toast as she speaks, distracted.

ANTONA grabs the broom and begins to sweep.

ANTONA (cont'd)

Then, in apartment 25, I broke the vacuum cleaner, slipped on a bar of soap, and broke a mirror. The woman was hysterical.

HE

But later, thank God, you arrived here.

ANTONA sweeps towards the direction of the bedroom; where she entered from.

ANTONA

While I walked up the stairs I was thinking: "Finally, I'm getting to a decent and calm home, where they live like lovebirds...".

HE starts looking towards the bedroom, nervous.

HE

Are you sure this is how lovebirds live?

ANTONA

Working for people who are distinguished and educated brings my soul back to my body.

HE

And how does one get their soul back into their body, Antona?

ANTONA stops sweeping, leans the broom against the CONTEMPORARY CHAIR, and crosses towards the dining table, concerned.

(CONTINUED)

ANTONA takes everything off of the tray.

ANTONA
Are you feeling alright, sir?

HE
Glorious! Completely fine. It's
curious, but this morning I feel as
single as a widower.

ANTONA, satisfied with his answer, takes the tray and begins
plating BREAKFAST to take to SHE.

ANTONA
And your wife?

HE
She's sleeping like the dead.

ANTONA
Oh, don't say that, sir, it's bad
luck. An uncle of mine, poor thing,
went to sleep singing... and woke
up completely mute.

ANTONA finishes grabbing breakfast for SHE.
Have you finished your breakfast,
sir?

HE
Yeah, I've lost my appetite.

ANTONA
Well, in that case, I'm going to
take breakfast to the Mrs.

ANTONA turns towards the bedroom.

HE stands up and blocks her path.

HE
No! You won't get her to swallow
anything, Antona.

HE takes the tray from her and places it back on the table.

HE (cont'd)
You ruin everything by hurrying,
Antona. That's why you slip on soap
and smash mirrors...

HE slowly walks closer to her. Too close.

(CONTINUED)

HE (cont'd)

It looks like you're running from something. The worst thing you can do is run, Antona, even if you've murdered someone... No, that's bad for one's blood pressure and nerves. There is time for everything.

(HE puts a hand on his waist)

I liked what you said about "living like lovebirds". Repeat it for me, will you? ...

ANTONA takes a few steps back.

ANTONA

Your wife might walk in!

HE

(Smiling)

No, she won't come.

ANTONA

You always say the same. She would have to be dead in order to not hear my screaming every morning.

HE tries to bring her closer to him.

ANTONA (cont'd)

Let go of me!

HE

You're absolutely silly, but... but you have a charm about you.

ANTONA

(Happy)

Really?...

HE

You have my word; Antona, tell me, are you in love?

ANTONA

What is that?

HE

You're going to tell me that you haven't heard of love?

(CONTINUED)

ANTONA
It sounds familiar.

HE
(Disbelief)
It's not possible, Antona.

ANTONA
You have my word.

HE
But it's so important, even more
so, than hairspray, or finding
coupons for suppositories.

ANTONA
Really?

HE
Of course. That's taught to
everyone in school.

ANTONA
Well, the problem is that I dropped
out.

HE starts to walk towards the contemporary side.

HE
But it's enough to read an
encyclopedia, Antona

13 INT. CONTEMPORARY - CONT'D.

13

HE grabs a DICTIONARY from the side table. He starts
thumbing through it.

ANTONA joins him, and tries to look over his shoulder.

HE
Let's see, let's see... Love...
Love, love, love; Here it is.
"Feeling for which a man seeks the
true good". And it is not to be
confused, Antona, because there are
many more definitions. Look here:
"A score of zero, in tennis"... And
this one "A name given in the
Canary Islands to a herbaceous
plant with clingy seeds".

ANTONA steps away from HE.

(CONTINUED)

ANTONA
You should be ashamed.

HE keeps looking through the Dictionary.

HE
Shame... Shame, shame, shame,
shame, let's see, shame; here is
shame: "Disturbance of one's mood
that usually turns the face a
different color." It's also used
for the expression of "covering
one's shame" referring to the parts
of man and woman which should be
modestly covered.

ANTONA starts crossing back towards the dining table.

ANTONA
I don't know anything about those
things.

HE puts the dictionary down on the side table and blocks
ANTONA'S path.

HE
Ah, but at least you should know
that the loving relations are
classified based on the intensity
and your circumstances in:
Conditional, consecutive,
continuous, disjunctive, defective,
doubtful... Dubious and copulative.

ANTONA
Oh, dear God! And what am I going
to do. I'm so illiterate!

HE holds her by the waist and tries to pull her closer.

HE
Antona, Antona, tell me, tell me...
Have you had any lovers?

ANTONA
There you go again!

HE
I'm not going to let go if you
don't tell me the truth.

ANTONA sits on the contemporary chair.

(CONTINUED)

ANTONA

How does a woman know if she's had a lover? A bender here, a blunder there, an encounter in a doorway, that's all. I don't get this business about lovers.

HE

But a woman always knows!

ANTONA

I don't, I swear! It means nothing to me. By the time I'm figuring out what's going on, they're already zipping up their flies! My mother would tell me: "Antona, nobody can reproach you for being a bad woman, and that's a lot to say, but you are a whore".

HE

Kind and wise words.

ANTONA

Yes. Well, I'm going to wake up the Mrs.

ANTONA stands up and tries to cross towards the bedroom. HE grabs her arm and pulls her back.

HE

No, no, no, no, no, wait! ... Some thing has happened...

ANTONA pulls her arm back.

ANTONA

Leave me be, you have a story for every situation.

HE

But you don't know this story.

HE sits down in the contemporary chair. ANTONA stands for a moment, unconvinced. Halfway through his story, she becomes enthralled and sits on the floor in front of HE.

HE (cont'd)

(In a fatherly tone)

It's the story of the Abdula king, in which he lost his armor: "Once upon a time there was a king who had a bad habit of biting his

(MORE)

(CONTINUED)

HE (cont'd)
nails. One day, he discovered that his wife, the Queen, was sleeping with an anarchist who wore his own armor, in his own bed. Since then the king stopped biting his fingernails, and began biting his horns."

ANTONA
Oh! ... And the prince?

HE
And the prince? ... What prince?

ANTONA
The prince.

HE
What prince?

ANTONA
There's always a prince.

HE
Oh, yes, yes, yes, the prince.... I just didn't want to talk to you about him, because this prince had a secret: he would drag his tongue throughout the palace.

ANTONA
But why?

HE
He was a stamp collector!

ANTONA stands.

ANTONA
(With admiration)
My goodness, you know such things!
I'm lacking in ignorance...

ANTONA turns back towards the bedroom. HE stands and blocks her way.

HE
No, no, don't go in the bedroom,
Antona!

(CONTINUED)

ANTONA

Well, why?

HE

It's just that everything is a mess in there. Everything is thrown about: the dirty laundry, my wife... you understand, the same as always.

ANTONA

Well, cleaning is my job, isn't it?

HE

I forbid it, Antona!

ANTONA

I'm starting to think you're hiding something.

HE

And how did you guess?

ANTONA

What?...

HE

It's true. I'm hiding something and I have to tell you. Please, come sit.

HE begins to lead her towards the chair. ANTONA stands her ground.

ANTONA

Another story? No! ... I'll go right now to find out for myself.

ANTONA heads towards the bedroom.

HE

(Shouting)

Antona, listen to me!

ANTONA turns back.

ANTONA

What?

HE

It's just that I... I...

(CONTINUED)

ANTONA
Well, you what?

HE
I, I'm not the same as before,
since half an hour ago I realized.

ANTONA
I don't understand.

HE takes a few steps away from ANTONA, towards the dining table.

HE
But I've explained it to you in a
delicate manner during all this
time and you refuse to understand
it. How could you not have realized
it?

ANTONA steps closer to HE.

ANTONA
But... Realized what?

HE
(Unable to contain himself)
I'm going to be a mother!

ANTONA
What did you say?

HE
That i'm going to have a baby.

ANTONA
No, no, no, no, no, it can't be!

HE
Yes. A child that is the fruit of
your irresponsibility and
narcissism!

ANTONA
What do you mean?

HE
Don't pretend it's not true,
Antona... You can't be so cruel!

ANTONA
But how? The only thing we've done
is pinch and feel each other in the
kitchen.

(CONTINUED)

HE

You see, that's how nature is...

HE lowers his gaze and holds his stomach.

HE (cont'd)

I'm going to have a baby.

ANTONA

No, no, no, no, no; I don't believe it.

HE

Antona, you know more than anyone everything that's been between us... But I promise you were the first!

ANTONA

Look, this is a mess. I come here simply to clean the apartment and not pull your chestnuts out of the fire.

HE sits in the contemporary chair.

HE

Of course, for you it's easy, hardly any remorse... but for me...
(Shaky voice)
I'll never be able to tell my mom!

ANTONA

Your mother? ... What does she have to do with all of this?

HE

She'll condemn me.

ANTONA

And what will your wife say?

HE

I hope she'll give the baby her last name.

ANTONA takes in the situation for a moment.

ANTONA

Whatever you're conspiring or plotting, I will have nothing to do with it.

ANTONA walks away, out of the frame.

(CONTINUED)

HE stands and starts to follow.

HE
Antona, don't turn your back on me
now, after taking advantage of me!

HE swoons; drops to the ground.

ANTONA turns back, annoyed rather than concerned.

ANTONA
Come, sit, sit, and stop thinking
about this nonsense.

ANTONA grabs HE by the arms and drags him to the rocking chair.

ANTONA (cont'd)
It's nothing unexpected...

14 INT. ANTIQUE - CONT'D.

14

ANTONA enters the frame, dragging HE towards the rocking chair.

ANTONA
...At some point we all have to go
through it.

ANTONA lightly smacks HE's cheeks. HE wakes up. ANTONA helps him up into the rocking chair.

ANTONA (cont'd)
I'll bring you your glass of water.

ANTONA exits for a moment.

ANTONA (cont'd)
(Off screen)
Stay calm!

ANTONA re-enters, gives HE the glass of salt water.

HE recognizes the glass, takes it from ANTONA, and places it on the side table without looking.

HE
For a moment of pleasure, I've
become an outcast... I've been
dishonored.

(CONTINUED)

ANTONA is back, standing next to HE. She rocks him back and forth.

ANTONA

No, don't be stupid. Society is much more understanding than it used to be... Then again, in my town, my grandfather is such a puritan that when the mare got knocked up, he looked for the horse at fault all over the field, and when he found it, he castrated him.

HE

Why did he do that?

ANTONA

Because he said it was a bad example for my mother, who was single.

HE bursts into sobs again.

ANTONA (cont'd)

Well, what's wrong now?

HE

Your grandfather scares me.

ANTONA

Don't worry, he's buried out in the country.

HE

I was also born in the country. That's why I was always so ignorant about these things. I thought kids were made when you mixed three parts flour, two parts milk, and one part yeast.

ANTONA

And why don't you spend some time in the country? That's where healthy children grow up. Nobody seems to know that.

HE

Of course, the usual reaction: get rid of me. You won't even consider marriage.

ANTONA comes around to face him.

(CONTINUED)

ANTONA

I never offered marriage. Besides,
you're already married. You should
tell your wife everything. She
should know what's happening...
I'll tell her myself! If she
doesn't have a stroke, it will be a
sign that she accepts the baby.

Antona turns towards the bedroom. HE stands up and follows her.

HE

(Crazy)

Antona, if you go into that
bedroom, I'll kill myself! ...

He exits the frame, crosses to the dining table. ANTONA follows.

15 INT. DINING - CONT'D.

15

HE grabs his newspaper.

HE

I'll start right now by eating the
newspaper until I die. You'll have
to explain everything to the world:
dead and dishonored by tabloid
poisoning. The autopsy will reveal
it all!

HE bites the newspaper. ANTONA tries to take it away. They destroy it in their tug-of-war. ANTONA steps back.

ANTONA

You're a dangerous man.

HE

I'm a victim.

They pause. ANTONA crosses to SHE's dining chair and sits. HE crosses to his.

ANTONA starts pulling the petals from a flower in a vase.

ANTONA

He loves me... He loves me not...
He loves me...

HE sits opposite her, in SHE's dining chair.

(CONTINUED)

HE

No, don't lose your hope of getting married, Antona; you're still very attractive despite the scar from your appendectomy.

ANTONA

No, I'm on a downward spiral. It must be that I'm a returning spinster. It's awful. I'll fatten up, start to wrinkle, and one day, poof! ... I'll wake up so useless and out of style like a whalebone corset.

HE

But you still have time to choose a scoundrel walking about.

ANTONA

No, it's useless. I'm everyone's dirty rag. Who is going to want me for any other reason than to make them a good sandwich?

HE

What ideas you have, Antona!

ANTONA

You say that now, but when they find out I taste like Easy-Off, they take advantage.

HE

In that way you're absolutely exciting.

ANTONA

I tried everything. I even wrote to an advice column. I signed "Hopeful" and the only person to answer was a slime-ball who is probably married and has a big belly. I didn't understand him at all. He signed "Lone Fighter". He must be so lewd.

HE

Then... You're "Hopeful"?

ANTONA

Yes, I know you're going to laugh at me.

(CONTINUED)

HE

You're the one who was looking for
a soul mate.

ANTONA

I heard that line in *Search for
Tomorrow as the World Turns*.

HE

Huh?

ANTONA

*Search for Tomorrow as the World
Turns*. Have you not heard about it?

HE

No.

ANTONA

You don't listen to *Search for
Tomorrow as the World Turns*? But
it's terribly passionate. First you
listen to the introductory song
that creates goosebumps and then
the voice of the feminine, but very
likable announcer, that gives a
nice introduction and then
presents... *Search for Tomorrow as
the World Turns*. Ah, just thinking
about it makes me shiver.

HE grabs the balled up letter he previously wrote to
"Hopeful" from the floor, and the pencil that he used from
the dining table.

HE sits again, flattens the page as much as he can, and
starts crossing out whatever he can from the original
message. HE turns the letter over and begins to write.

As he writes, a montage similar to the first time he wrote
the letter is seen.

HE

(Voice over)

"Hopeful, I have the impression
that we won't complement each other
forever... If you have any physical
defect or any invisible illness,
consult a specialist... It's not
necessary to send a photo....
Greetings and goodbye forever...

(CONTINUED)

HE (cont'd)
...Lone Fighter".

ANTONA stands, turns towards the bedroom.

ANTONA
I don't know what you mean to say,
but it's about time I finish my
work.

HE
Don't leave yet!

ANTONA
I'm going to wake up your wife.

HE
You'll need the trumpets of the
Last Judgement.

ANTONA
I don't want to keep playing
guessing games and if you keep
making my job harder than it
already is, I'll go as far away
from here as I can.

HE stands and goes to ANTONA, pleading. She stops.

HE
Antona, Antona. You know we're good
people without a criminal record
... Look, if you want, I'll marry
you to my boss who's an alcoholic,
or to the neighbor's son who is a
coin collector. Or if there's no
other option, me... Anything, just
don't leave!

ANTONA
And will the Mrs. mind?

HE
Mind what?

ANTONA
Well, us getting married.

HE
Well of course. She won't say a
word. You'll simply have to dust
her off with a feather duster on
occasion. The three of us will grow
old together in front of the TV.

(CONTINUED)

ANTONA

Will I be able to wear her clothes,
too?

HE

Of course. Even use her toothbrush.

Pause as ANTONA thinks.

ANTONA

I'll think about it. Bring me
references, recommendations, and
X-rays.

ANTONA is about to turn towards the bedroom, but is
immediately stopped.

HE

(Imploring)

Antona, Antona, you know I have
good bank statements. Look, if you
want I'll learn German so that you
feel as though you're living
abroad. Anything ... Just don't go!

ANTONA

No, no, no, no. I don't believe
it's possible for me to marry you
at the moment. It would shock me if
your wife, you, and I... you
understand, right? One can sink
pretty low, but this thing about
sharing the television and the
toothbrush with a married man is
vile.

HE

But it has the allure of the
unknown, Antona.

ANTONA

The fantasies have their limit.
Let's not force nature.

HE

You're exceeding your own limits,
Antona!

ANTONA

Don't you have anything else you
can offer me?

(CONTINUED)

HE
I'll make you a member of the
Listener Club.

ANTONA
No thanks.

HE
I'll take out a life insurance
policy.

ANTONA
No.

ANTONA heads towards the bedroom.

16 INT. ANTIQUE AND DINING - CONT'D.

16

At the last second:

HE
Antona, for you I'll make the
ultimate sacrifice!

ANTONA
Sure, you will.

HE
We will tango every day.

ANTONA stops, baffled. HE crosses towards the turntable.

17 INT. ANTIQUE - CONT'D.

17

HE walks to the turntable and places the needle on the
record that was left there. We hear music.

HE turns towards ANTONA, who is thrilled at the idea of
dancing with HE.

They dance passionately. A minute into the dance, the record
starts skipping.

HE releases ANTONA and walks to the turntable. ANTONA fixes
her APRON and walks to the bedroom.

ANTONA
(Giggling)
Miss, don't start thinking anything
bad...

(CONTINUED)

ANTONA exits the frame.

ANTONA (cont'd)
(Off screen)
I would rather die than have you
lose any respect for me...

ANTONA screams. HE doesn't react. ANTONA stumbles back. We hear music from the turntable soon after.

ANTONA (cont'd)
Oh, dear God... Are you crazy?

As ANTONA speaks, HE hums to the tune of the song, and slowly approaches ANTONA who backs away a bit.

ANTONA (cont'd)
(Continuing)
Did you forget your wife is thrown
about in the bedroom? ... Do you
have any sense of compassion? ...
Why? ... Why did you do it? ... The
police will be here any moment...
They'll pull the truth out of you!
... I will be able to testify, too!
You'll pay for your crime. I'll
open the windows and I'll start to
scream...

HE is face to face with ANTONA, about to reach for her. She sidesteps him, quickly walks to the turntable, pulls the record off of it, and breaks it.

They face each other.

ANTONA (cont'd)
Why... why... why, why, why?

HE looks at her for a moment and then bursts.

HE
Because... because I am primarily
testosterone, and she is primarily
estrogen; because I wear a size 11,
and she a size 8; because lentils
fatten me, and they make her thin;
because I smoke Marlboro, and she
smokes Camels; because I like
women, and she likes men; because I
believe in God, and she does, too;
because we are as different as two
drops of water, but above all else,
because!

(CONTINUED)

ANTONA

She was... she was so good. Every
Ash Wednesday she would gift me her
old stockings with runs in them.
Oh, dear God! How could you? ...
What are you still doing here? ...
Maybe you want to implicate me, you
want to get me mixed up with this
nightmare... But I'll tell the
truth! They'll believe me...
They'll have to believe me! ... I
don't know anything! I don't know
anything! ...

(Yelling)

I don't know anything!

The scene goes dark for a moment.

18

INT. DINING; INTERROGATION - CONT'D.

18

They are at the dining table, which has been cleared of all
items. There is a light coming from above that is dim and
occasionally flickers. HE is interrogating ANTONA.

HE is wearing a DETECTIVE'S HAT and is holding a FLASHLIGHT,
shining it in ANTONA'S face. Their outfits have otherwise
not changed.

Quick and dry dialogue.

HE

Your name?

ANTONA

Antona, on working days. Cuqui
during holidays.

HE

Age?

ANTONA

Who knows?

HE

Place of residence?

ANTONA

At the end, to the right.

(CONTINUED)

HE
Profession?

ANTONA
Whatever falls in my lap.

HE
Religion?

ANTONA
Homeopath.

HE
Any physical conditions?

ANTONA
One day yes, another day no.

HE
The victim?

ANTONA
The woman from apartment number 36;
a saint!

HE
The murder weapon?

ANTONA
The wire from a pair of headphones.

HE
Motive for the tragic event?

ANTONA
Don't insult the deceased.

HE
Any evidence of robbery with the
desecration of the corpse?

ANTONA
(whining)
I wore her clothes because she
herself gifted them to me. If I
took a ring and a gold chain from
the body it was only to remember
her by... she was like a mother to
me!

HE
Your alibi?

(CONTINUED)

ANTONA

What?

HE

Be quick about it... What were you doing the night of the murder?

ANTONA

Whatever the body asked me, Inspector.

HE

Is that a confession?

ANTONA

I'm as innocent as a newborn babe. I can prove that at the time of the murder I was making love to the husband, while watching a game show on TV, and eating a sandwich. I like it like that, you know?

HE turns the FLASHLIGHT off. At the same time, the lights in the scene turn off.

19

INT. CONTEMPORARY; GAME SHOW - CONT'D

19

After a moment of silence, we hear the introduction to a game show. The lights turn back on, and are more vibrant and fun than anything we have seen up to this point.

ANTONA is seated in the contemporary chair. She is the guest on this game show. HE is the host, and holds the FLASHLIGHT as if it were a microphone. HE has changed his black tie to a fun, colorful BOW TIE.

They speak to the camera primarily. With every wrong answer, we hear the sound of a buzzer.

HE

I'll give you one more chance! If you don't answer the question, you'll lose the grand prize. Who strangled the woman in apartment 36?

ANTONA

The one-armed man next door?

(CONTINUED)

HE
Cold... Who is the guilty party?

ANTONA
Ben-Hur?

HE
Getting warmer... Think! Remember
that millions of people are
watching right now. Who killed the
French woman in that room?

ANTONA
Joan of Arc?

HE
Not that I know of.

ANTONA
Cain!

HE
No.

ANTONA
The one with a bunch of roses.

HE
Nope.

ANTONA
My uncle Fred?

HE
Think... Think. Who killed the
woman from apartment number 36?

ANTONA
It's, uhm... It's on the tip of my
tongue...

HE
Say it.

ANTONA
The milkman!

HE
No, I'm sorry.

ANTONA
(Epiphany)
I know it... It was so obvious.

(CONTINUED)

HE
Who was it?

ANTONA
YOU!

HE
Unfortunately you've lost. The
answer we were looking for was
Saint Innocent the First!

There's a moment of fanfare before the lights suddenly go
out again.

20 INT. ANTIQUE; CONFESSIONAL - CONT'D

20

The lights slowly fade up on HE in the rocking chair, and
ANTONA kneeling next to him. HE takes on the role of a
priest at a confessional. HE is wearing his black tie again,
as well as a HOOD that obscures most of his face.

The lighting should resemble that of a darkened church,
meant to keep things hidden. ANTONA may be clearly visible,
but HE is not.

HE
Do you have anything else you want
to tell me, my child?

ANTONA
(Ashamed)
I don't know... I don't think so,
Father.

HE
Are you sure? ... Nothing else?

ANTONA
Yes, Father. There is. I can't
avoid it. The gentleman pinches me
every day. We are very careful not
to sin, of course. He makes sure to
pick the most neutral spots that
aren't sinful, the elbows, for
example. But even so, it's
completely demoralizing. Has anyone
ever pinched you, Father?

HE
Yes.

(CONTINUED)

ANTONA

It's horrible, isn't it? He won't screw me, but he leaves me feeling completely defenseless.

His tone gets more lewd as he speaks.

HE

You are guilty of the up-most lust... Lust... Lust...

Caressing Antona's chin.

HE (cont'd)

Lust... Lust...

Antona bites his finger and stands up.

21 INT. ANTIQUE - CONT'D.

21

The lights return to normal. HE is back to the same clothing he was wearing before the three out of place moments.

ANTONA

I'm not going to continue this comedy, sir. It's fine if I'm ignorant and a bit of a diabetic, but hiding your dead under the bed is asking too much.

HE

Oh, Antona, don't show hesitation now.

ANTONA

No, I'll call the police. I know a retired general who comes when I whistle.

HE

Do it! I love retired generals.

ANTONA puts two fingers in her mouth, and whistles loudly.

ANTONA

This general always comes in the through the window after breaking the glass.

(CONTINUED)

HE

Then we have little time.

ANTONA

No, no, don't touch me! Don't come near me!

HE

Oh, Antona!

From offstage, the sound of glass breaking is heard.

HE (cont'd)

Antona, the smell of your dish soap drives me crazy, it rejuvenates me. If you just let me watch you through the door's keyhole I'll be happy. If you let me study your neckline with a wide angle, 2 and a half millimeters zoom lens, I'll die of joy, Antona.

ANTONA

(Breaks away)

Don't be obnoxious, sir, your wife's dead body might discover what's happening between us.

HE

Tie my hands if you'd like... Hang me, mutilate me! Mangle me if you must!

ANTONA

(Interrupting)

That's enough! That's enough! ... I won't resist anymore... I'm also made of flesh and bone ... Oh, carnal desire, here I am!

HE

And may the earth turn to dust all around us!

HE pulls ANTONA in and kisses her passionately. We hear distorted, acoustic music.

They start undressing and throwing their clothing throughout the apartment. Objects they have around the area start to fall. They do not notice the destruction left behind.

They move out of the frame, towards the dining room. We continue to hear them kissing as the scene darkens.

22

INT. DINING - CONT'D.

22

We see the chaos they've created. The destruction is even more hectic than before. There are records and books thrown across the floor. Most of what was on the dining table is on the floor, except the radio, a few utensils, and anything holding coffee. There's toast everywhere. There are also more articles of clothing strewn about: HE's shirt and belt, their shoes, etc.

HE and ANTONA are on the floor, laying on their backs, panting. HE is wearing his pants, socks, and undershirt. His pants are unzipped and unbuttoned.

ANTONA has her dress pulled up, and one of her arms is out of the sleeve.

ANTONA struggle to stand up. She takes off her disheveled wig cap. As she does, her gestures and voice transform to that of SHE. SHE adjusts her clothing.

HE speaks from the floor. Neither of the two appear to notice the destruction around them.

HE

Isabel, Constance, Mercedes... Is
it really necessary that we repeat
this every day?

SHE motions for him to hand her the broom that is right next to him. HE reaches for it. HE holds the broom, and SHE pulls it until HE is in a sitting position. SHE begins to sweep debris everything under the dining table, hiding it with the tablecloth.

SHE

What are you referring to, darling?

HE

You know perfectly well what I'm
referring to. It's exhausting.

HE stands up, stumbling. HE adjusts his clothes, and fully dresses again. HE then takes the two coffee cups, pours the old coffee out, and pours the two of them fresh coffee.

SHE

My part isn't easy either. If only
you'd think of something new.

SHE picks up his dining chair.

(CONTINUED)

HE

That's what scares me most. There's always something new! Just to make love we're going to have to hire a consultant...

SHE

I don't think the original ideas were bad, the problem is that we have done this so many times that now they're practically worn out.

HE

What can we do?

SHE

Nothing. Let's leave everything as it is.

HE sits in his chair. SHE sits on his lap, at which point HE hands her the second mug of coffee. She happily accepts.

HE

Why is it that if I don't strangle you everyday you can't stay calm?

SHE

Well, that's very normal.. What woman doesn't want to be choked from time to time?

HE

No, I'm not criticizing you.

SHE

I just don't understand why you don't live with Antona and be done with it.

HE

I hadn't even thought of that... As long as Antona agrees to dress up as you. Well, what can we do?

Silence as they think. Jokingly:

HE (cont'd)

What if we made love in Latin?

SHE

It's a dead language.

(CONTINUED)

HE
And in Sanskrit?

SHE
In what?

HE
In Sanskrit. It's the language of
the deaf and mute. Wait, don't you
know it?

SHE
No, I had no idea.

HE
You should have told me when we
married.

SHE stands up, continuing to joke.

SHE
I didn't dare.

HE
Well, now we're done for!

SHE crosses to the other side, picks up the dining chair,
and sits.

SHE
I recognize some words in Arabic.

HE
And I know some propaganda slogans
in Czech.

SHE
"Cravina el Mutara".

HE
"Mirkolavia Elbernia kol".

Silence.

SHE
Was it good for you?

HE
No.

SHE
Are you sure?

(CONTINUED)

HE

Yes.

SHE

Me neither.

HE

It's horrible.

SHE

What?

HE

Everything.

SHE

I wouldn't have thought so.

HE

But that's what it's like.

SHE

Ah, let's not go crazy, my love.
It's true your embalmed mother
drives us crazy, that your hair is
falling out, and that cabbage gives
me gas, but even so we manage it
all extraordinarily well. We have
our apartment next to the amusement
park. Every night we have roulette
with prizes, target shooting, the
tunnel of love, and surprises...
What more could you ask for?

HE takes it in, smiles. HE stands and crosses to SHE.

HE

Maybe you're right.

HE offers his hand to SHE, who takes it and stands. HE
embraces her, lovingly, and they kiss.

We hear sounds of the merry-go-round.

SHE

Can you hear it?... It's the
carousel music! This is when it
starts spinning... The attractions
are starting up.

SHE kisses him, they embrace and hold each other for a
moment.

(CONTINUED)

HE
You smell good!

SHE
It's the extra large Purely
Pristine detergent I know you love.

HE
Nonsense, darling... You know only
Sensual Suds drives me crazy.
There's no other detergent like it.

SHE looks up at him. They stare at each other for a moment.
They make a decision, smile knowingly, and bring back all
their frustrations for one more round of their game.

SHE
Don't be stubborn... Purely
Pristine is the only one that
really leaves your clothes clean
and fresh.

HE
"Just smell Sensual Suds to know
that it's the detergent you'll grow
to love".

SHE
"Purely Pristine is the only brand
to live up to it's name".

HE breaks away from SHE.

HE
Idiot! "Sensual Suds is the only
one that can completely clean dirty
clothes so you can get back to your
life".

SHE
You're oblivious! "Purely Pristine
is committed to clean clothes, and
a clean environment".

HE
Sensual Suds whitens better!

SHE
Purely Pristine whitens without
bleaching!

(CONTINUED)

HE
(Yelling)
Sensual Suds gets the job done in
half the time!

SHE
(Yelling)
Purely Pristine makes millions and
eliminates resilient stains!

HE and SHE are face to face, screaming at each other.

HE
SUDS!

SHE
PRISTINE!

They both scream the brand names at the same time.

SHE takes a fork from the dining table. HE grabs a knife.

They circle each other without breaking eye contact as they
name their detergents. HE makes a wrong step.

SHE takes advantage and stabs HE in the abdomen with the
fork. HE doubles over.

SHE kneels next to him, pushes him down, and stabs him
several more times.

SHE (cont'd)
PURE-LY PRIS-TINE!

SHE stops, breathing heavily. Her hands and the fork are
bloody.

SHE takes a moment before standing and dragging HE's body
towards the bedroom. She leaves the fork on the floor.

23 INT. DINING - CONT'D.

23

SHE re-enters, and is now dressed as she was before she
transformed into ANTONA, though her hands are still covered
in blood.

We see the fork, and her fuzzy slippers as she approaches
it, and picks it up. The camera follows the fork up as it
did the first time SHE dropped it.

(CONTINUED)

SHE
Last night I dreamt of a fork.
Well, there's nothing extraordinary
because every night I dream of a
fork.

SHE walks to the dining and grabs a napkin to clean off the
blood on her hands and the fork.

SHE tosses the napkin on the floor once she's satisfied and
sits in her chair. She grabs a piece of toast and starts
spreading jam on it.

The doorbell rings. She doesn't react. The doorbell rings
again. SHE takes a bite of her toast. We hear a key in a
lock and a door open.

VOICE
Can I come in?

SHE
Come in, the body is in the same
place as always!

24 INT. DINING AND CONTEMPORARY - CONT'D.

24

A pause. HE enters, stumbling.

His WHITE SHIRT is covered in BLOOD. With one hand he covers
his wound and tries to apply pressure.

HE
No, the body isn't in the same
place as always!

SHE stands

SHE
No!

HE
Constance, it's essential that I
say a few words before I pass on...
The world must hear them!

HE falls. HE is face down, struggling.

25

INT. CONTEMPORARY - CONT'D.

25

SHE crosses and kneels next to him, rolls him onto his back, and pulls him up enough to lean on her. SHE places her hand on his wound, trying to apply pressure.

The lighting shifts to isolate them. A Godly ray of light appears over HE.

HE

... We've looked for unmistakable happiness in the wrong place and we've failed.

SHE

Yes, we've destroyed ourselves... Why do we kill what we love most?

HE

Only... Love... abounds.

SHE

What will come of us?

HE

Beyond the judgement of men.... We will stand... from our own ashes.

SHE

Only now, when it's too late, I see the truth clearly; The isolation... it's produced by bad conditions.

HE is about to die. SHE is on the verge of crying.

HE

My last words...

SHE

Yes?

HE

..is...

SHE

Yes?

26 INT. CONTEMPORARY / FILM SET - CONT'D.

26

The film set's fluorescent lighting turns on.

The walls behind the couple start coming down. The film set is revealed. Only furniture from earlier is left in the end.

SHE

Hey, hey, hey, we haven't finished yet. Leave everything where it is... we haven't finished.

HE sits up, clearly not hurt.

HE

Hey, what's happening?

SHE

They're destroying our Amusement park.

HE stands and walks off screen

HE

Everyday the same thing!...

(Off screen)

Leave everything where it is, we haven't finished yet! Hey-!

The camera is seen moving as if someone is handling it. The screen suddenly goes dark, and all sound cuts off, too.

27 INT. FILM SET - CONT'D

27

After a moment, we see SHE looking straight at the camera, adjusting where it is pointing.

HE is standing at a distance, waiting.

SHE

You should complain to someone.

HE

Yes, one of these days I will.

SHE

One of these days... I guess it couldn't last, it was too fun and that isn't good.

(CONTINUED)

SHE stands and crosses towards a laptop that's on a stool that was (previously) behind one of their walls. SHE shuts the laptop and the background noise that has been heard up until now suddenly stops.

HE
What isn't good?

SHE
Amusement without regret.

HE
Well, we hadn't finished.

SHE
I've never seen anything more
finished than ours.

HE
But they won't take my turntable or
my records.

HE crosses towards the turntable.

SHE
And I won't allow them to take my
lamp.

SHE crosses towards her lamp.

They both turn around, holding their items. They stare at each other, unsure of what to do.

HE
You look ridiculous.

SHE
You look grotesque.

A section of lights near them turns off.

SHE (cont'd)
They're turning off the lights on
our soap opera.

HE
Don't turn the lights off! We
haven't finished yet!

Another section of lights turns off.

(CONTINUED)

SHE
In no time we will be in the dark.

HE
Like always.

There's only one downlight in the middle of the scene, right in between of where they are standing.

HE (cont'd)
I almost feel better like this,
with nothing around us.

SHE
Yes, at least it's a new sensation
that hadn't occurred to us...

They do not move, nor do they look at each other.

HE
...I have something important to
tell you.

SHE
What is it?

HE
Put the lamp down and give me your
hand.

SHE
You'll have to let go of your
turntable.

They both put their objects on the ground.

SHE (cont'd)
So...?

HE
Well, I was thinking that maybe it
wasn't so hard...

SHE
What?

HE
Everything.

SHE
What do you mean?

(CONTINUED)

HE

That maybe it's all about saying
one little word. A very simple word
that would explain everything...
One perfect word in the exact
moment...

SHE

One word?

HE

Yes...

SHE

Say it, please!

They come closer under the light. They're about to touch.

HE

Well... I...

The central light turns off.

28 INT. FILM SET; DARK - CONT'D.

28

Complete darkness. Long silence.

SHE

Say it, please! ... Say it... Say
it...

HE

(Yelling)

SHIT!! ... Give us some light!

A long silence in the darkness.

SHE

(Whispering)

Oh, give me your hand. I can't see
you. I'm scared.

HE

(Whispering)

Where are you?

SHE

Very close to you.

(CONTINUED)

HE
It's as though you aren't there.

SHE
I'm lighting a match.

HE
The candles of our last wake.

29 INT. THEATRE - CONT'D.

29

They both turn on FAKE CANDLES and place them on a MORTUARY CHURCH CANDELABRA that wasn't a part of the scene before. There's no other light except from the candles.

They walk with the candelabra into the darkness, and eventually reveal the rocking chair and contemporary chair next to each other with the radio on the dining table behind the two chairs.

HE sits in the rocking chair and rocks himself slowly.

SHE walks to the radio and turns it on. After a moment she finds a station with a harp playing the same merry-go-round music the film opened with.

Once satisfied, SHE sits in the contemporary chair.

They turn to each other and smile.

SHE
It was a marvelous day!

HE
Yes, but nothing from our amusement park is left.

SHE
Only until tomorrow, when we invent another one.

HE
Everyday is a marvelous box of surprises with prizes, and a long tunnel of love.

SHE
Really... How can we survive?

(CONTINUED)

HE
Survive what?

SHE
This tremendous passion.

HE
We're strong.

SHE
Invulnerable!

HE
Inseparable!

SHE
Intolerable!

BOTH
In-to-le-ra-ble!

They stare off into the distance as the scene fades.

We hear the music a bit longer before it, too, fades away,
never actually hitting an end.

Fin.

Appendix D: Scenic Breakdown

#	Scene Description	Set Dec	Props
1	INT. APARTMENT-FULL INTERIOR MORNING	Round apartment w/ no doors or windows. Split down the middle between Antique and Contemporary. Dining room table connects the two sides, accompanied by a dining chair for either side, matching the side it's on. Radio on the dining table.	Antique: Old rocking chair, side table w/ telephone, turntable, records. Modern: large chair, oddly shaped side table holding lamp.
2	INT. CON'D	Radio, Table and chairs	Tray with plates, silverware, coffee cups, napkins, a newspaper, and a magazine, small vase and flowers, coffee pot, cream, a plate of toast, butter and jam.
3	INT. APARTMENT DINING TABLE CONT'D	Dining table and chairs	Newspaper, headphones, coffee pot, coffee cup
4	INT. APARTMENT - ANTIQUE SIDE AND DINING CONT'D	Turntable, Dining table and chairs	Telephone
5	INT. APARTMENT- DINING TABLE - CONT'D	Dining table and chairs	coffee cup, newspaper, magazine, toast,
6	INT. APARTMENT - ANTIQUE SIDE -CONT'D	Rocking chair, Dining table	
7	INT. APARTMENT - DINING TABLE - CONT'D	Dining table and chairs	Magazine, newspaper, empty plate, empty coffee cup, coffee pot, toast and butter, paper and pencil
8	INT. APARTMENT -ANTIQUE SIDE AND DINING -CONT'D	Turntable, record collection, dining table and chairs	Record sleeve
9	INT. APARTMENT - DINING TABLE - CONT'D	Dining table and chairs	Toast, crumbs, teaspoon, sugar, toothbrush, magazine
10	INT. CONT'D	Dining table and chairs, Table cloth	Toothbrush

11	INT. APARTMENT- LIVING AND DINING TABLE - CONT'D	Table	Headphones
12	INT. APARTMENT- DINING TABLE - CONT'D	Dining table and chairs	Cream, coffee, newspaper, jam, toast
13	INT. CONTEMPORARY	side table, contemporary chair, dining table	dictionary
14	INT. ANTIQUE	rocking chair, side table	glass of salt water
15	INT. DINING	two dining chairs	newspaper, flower in a vase, balled up letter, pencil
16	INT. ANTIQUE AND DINING		
17	INT. ANTIQUE		
18	INT. DINING; INTERROGATION	table cleared of items	flashlight
19	INT. CONTEMPORARY; GAME SHOW	contemporary chair	flashlight
20	INT. ANTIQUE; CONFESSIONAL		
21	INT. ANTIQUE		
22	INT. DINING	records and books thrown across the floor, what was on the table is on the floor (expect radio and a few utensils), toast everywhere, more articles of clothing thrown about	broom, two cups of coffee, fork knife, blood(?)
23	INT. DINING		fork, napkin, toast, jam
24	INT. DINING AND CONTEMPORARY		
25	INT. CONTEMPORARY		
26	INT. CONTEMPORARY/FI LM SET	wall come down, only furniture is left	
27	INT. FILM SET		laptop, stool, turntable, records, lamp
28	INT. FILM SET; DARK		

29	INT. THEATRE	rocking chair, contemporary chair, radio, dining table, two chairs	fake candles, mortuary church candelabra
----	--------------	---	---

Note: The above table was created by Roxy Mojica (Artistic Director) and Taylor Travis (Properties Master).

Appendix E: Props Breakdown

#	Prop/Furniture	Style	Notes	Acquire From...
1	old rocking chair	antique		Mercedes
1	side table	antique	needs shelf for records, big enough for turntable on top	Prop Stock
1	telephone	antique	1920 phone	Prop Stock
1	turntable	antique		Wyatt
1	records	antique	mostly tango, only see cover of one	Thrift
1	large chair	contemp.	grey cover (darker than drop)	Taylor
1	oddly shaped side table	contemp.	cool color, blue from backpack, metal or plastic (no wood)	Buy
1	lamp	contemp.	remind closer to filming	Mercedes
1	dining room table		round table, fit someone under it, sound of wood when hit	Prop Stock
1	table cloth			Thrift
1	dining chair	contemp.	Lirit's chair	Studio
1	dining chair	antique		Mercedes
1	radio	contemp.		Prop Stock
2	tray		nothing shiny	Prop Stock
2	plates		off white	Dollar Tree
2	silverware			Taylor
2	coffee cups		off white	Taylor
2	napkins		off white, cloth, one for blood	Dollar Tree
2	newspaper		ferris wheel broken title	Yvonne
2	magazine		girly woman, made up title	Yvonne
2	small vase		tall glass	Dollar Tree
2	flowers		one daisy, needs to be plucked	Taylor/Day Of
2	coffee pot		nice coffee server, not clear/glass	Prop Stock
2	cream		PA JOB	Day Of
2	cream pitcher		small glass	
2	plate of toast		PA JOB	Day Of
2	butter		PA JOB	Day Of
2	butter tray			
2	jam jar		PA JOB	Mercedes
3	headphones		headset, no straight white, not too bright, not black	

3	coffee cups		off white	Taylor
7	paper and pencil		notebook paper, wooden	
9	teaspoon		antique, or small spoon	Taylor
9	sugar jar		match cream	Jacob?
9	toothbrush		bright red, with shoe polish on it,	Amazon
13	dictionary		regular size, clearly says dictionary	Prop Stock
14	glass of salt water		clear glass	Taylor
15	balled up letter		notebook paper	
22	books		anything, maybe paperback, cover not too busy	Thrift
22	blood?			Laura
27	laptop			Mercedes
27	stool			Winship
29	fake candle		pretty realistic	Halloween Sale?
29	mortuary church candelabra		three holders	Halloween Sale?
	Antona's Cleaning supplies:			
	sponge			Taylor
	duster		classic feather duster	Prop Stock
	bucket			Prop Stock
	gloves			Taylor
	cleaning spray			Taylor
	rags			Mercedes
	broom		witches broom	Winship

Note: The above table was created by Roxy Mojica (Artistic Director) and Taylor Travis (Properties Master).

Appendix F: Lighting Equipment List

The Toothbrush Lighting Equipment

Updated: December 8th, 2017

EQUIPMENT CATEGORY	EQUIPMENT DETAIL	ACQUIRE
ARRI LX Kit	3x 650W Fresnel with lamps 3x LX Stand 3x Barn doors 3x Gel Frames 3x Single wire scrims 3x Double wire scrims	Borrowed from Integrated Media
IKAN Rayden LED Light Kit RB10	1x LED full panel (with barn doors) - 0.06W LED's, max draw 150W 2x LED half panels (with barn doors) - 0.06W LED's, max draw 150W 3x stands	Borrowed from Integrated Media
ETC Instruments	3x Source 4 Pars; WFL - 575W 1x Source 4 - 50deg - 750W 2x Source 4 - 19deg - 750W	Borrowed from Winship Lighting Inventory
Stage Ape Lighting	3x Ape Blazers 3x Hampsters	Borrowed from Winship Lighting Inventory
Lighting Consoles	1x ETC Insight 2x (Lighting Lab) 1x Nomad with Gadget and Lxkey	Borrowed Nomad from Jeanette Yew
Lighting Accessories	2x Irises 1x Gobo (R78044) 3x - 6.25" x 6.25" gel frame 3x - 7.5" x 7.5" gel frame	Borrow from Texas Performing Arts (TPA)
Lighting Cable *(Does not include cable installed and running to instruments on the grid)	2x Male 3-pin to Female 5-pin DMX adaptor 3x: 20'-0" Stage pin cable 4x: 10'-0" 3-pin DMX cable 2x: 20'-0" 3-pin DMX cable	Borrowed from Winship Lighting Inventory
Consumables:	2x - 2" Gaff Tape 1x - 1" Yellow Spike Tape 4x Sheets of L410 Diffusion 2x Sheets of L201 Gel 3x Pixel Addix 5-in-1 Multi Camera Lighting Triangle Reflector with Grip, Tripod Mount and Carrying Case for Photography. 2x Lighting Stand; 9'-0" 10x; 10-20lbs sandbags for stands	Buy All (Borrowed Sandbags from Winship 2.121 Lighting Lab Inventory)

Appendix G: Lyrics for *My Funny Valentine*

My funny valentine
Sweet comic valentine
You make me smile with my heart

Your looks are laughable
Unphotographable
Yet you're my favorite work of art

Is your Figure less than Greek?
Is your mouth a little weak?
When you open it to speak
Are you smart?

But don't change your hair for me
Not if you care for me
Stay, little valentine
Stay
Each day is Valentine's day

Is your figure less than Greek?
Is your mouth a little weak?
When you open it to speak
Are you smart?

But don't change your hair for me
Not if you care for me
Stay, little valentine
Stay
Each day is Valentine's day

My Funny Valentine

Written by composer Richard Rodgers and lyricist Lorenz Hart in 1937 for the musical *Babes in Arms*.

Appendix H: Audio Equipment List

Toothbrush - Equipment List					
			Updated By:	Wyatt Laster	
			On:	2/22/2018	
Quantity	Item	Description	Purpose for use	Owned	Purchased
x1	ZOOM H6 Handheld Recorder	Audio field recorder with 4 XLR inputs, and stereo mic pair on top.	Gave us the ability to combine Boom microphone and lav mics if we could acquire them with the 6 simultaneous track recording.		X
x1	ZOOM PH6 Case	Protective case for ZOOM H6	Protected the recorder, but also was able to be hung from a belt loop so the Boom Operator could more more freely and actively check audio levels.		X
x1	Audio Technica ATH-M30x Headphones	Medium quality monitor headphones	To monitor the audio recording.	X	
x1	Audio Technica AT897 Shotgun Microphone	Shotgun microphone	To get a more focused clear recording of dialogue.	X (Borrowed from T&D Department)	
x2	Audio Technica AT8415 Microphone Shock Mount	Low noise microphone mount for shotgun microphones	Greatly reduce the noise that would result from handling the boom pole.		X
x2	25' XLR Cable	25' XLR Cable for shotgun microphone.	1 cable to be used with the shotgun and if the shot needed a second microphone or the cable began to fail, there was a backup.	X	
x1	On Stage Stands 12' Boom Microphone Pole	12' Extendable Boom pole	To enable the Boom Operator to be as close to the sound source as possible.		X
x8	Amazon Basics Rechargeable Batteries	Rechargeable AA Batteries	To charge and use in the ZOOM H6 recorder to avoid buying many AA batteries due to the speed at which the H6 drains its 4 AA batteries.		X
x1	55 yrd ProTape Black Gaff Tape	Roll of Gaff tape	To secure audio cables if needed to avoid tripping hazards and noise from cables shuffling around.		X

Note: The above table was created by Wyatt Laster (Sound Designer and Engineer).

Appendix I: Costume Piece List

<i>The Toothbrush</i>		Costume Piece List	Laura Gonzalez
CAROLINE BEAGLES			
Piece	Description / Detail	Worn	Character
Robe	Pink with floral embroidery	Worn at the top of the film, through Scene 10. Returns during Scene 23 through the end.	She
Nightgown	White with floral accents	Worn under the robe, never seen on its own. Used through scene 10, and returns during scene 23.	She
Slippers	White with feather trim	Worn from beginning of the film, through Scene 10. Returns during Scene 13 through the end.	She
Undergarments	White	Provided by Actor (already owned). Worn for the entirety of the film.	She
Dress	Black, long sleeve, calf length. Zips in the back.	Worn from Scene 13 through 22. Disheveled at top of scene 22.	Antona
Flats	Black, no decor or detail.	Worn from scene 13 through 21. Removed for scene 22.	Antona
Apron	Cream, thick lace trim	Worn over the black dress, scene 13 through 21. Used as a pillow in scene 22.	Antona
BROOKS LANEY			
Piece	Description / Detail	Worn	Character
Button Down Shirt	Blue, dress shirt.	Worn through scene 11	He
Suit Jacket	Grey. Small oragne, blue, and red window pane plaid.	Worn through scene 11	He
Suit Pants	Grey. Should match the suit jacket	Worn through scene 11	He
Bowtie	Fun color	Worn for scene 19 only. Game Show scene	He
Detective Hat	Fedora - black	Worn for scene 18 only. Investigation scene	He
Black Hood	Needs to hide He's face.	Worn for scene 20 only. Confessional scene	He
Tie 1	Black and Blue.	Worn through scene 11.	He
Tie 2	Silver	Worn starting with scene 12, through scene 22.	He

Note: The above document was created by Laura Gonzalez (Costume Designer).

Appendix J: Schedule Planned during Pre-Production

	MON.	TUES.	WED.	THUR.	FRI.	SAT.	SUN.
Date:	11/13	11/14	11/15	11/16	11/17	11/18	11/19
Scenes:	Table Work	Table Work	2, 3	4, 5	Dark / Troubleshot	Dark / Troubleshot	10, 22 (fight choreo.) & 7
Date:	11/20	11/21	11/22	11/23	11/24	11/25	11/26
Scenes:	4, 6, 8	8, 9	Thanksgiving Break / Dark Days				11, 12, 9
Date:	11/27	11/28	11/29	11/30	12/01	12/02	12/03
Scenes:	Dark Day	12, 13 (contemp.)	14 (Antique) 15 (dining)	16, 17, 21	TBD	Dark Day	18, 19, 20
Date:	12/04	12/05	12/06	12/07	12/08	12/09	12/10
Scenes:	Dark Day	1, 22	22	23 - 26	27	Dark Day	29, 2, 7, 9, 11 (Camera Room)
Date:	12/11	12/12	12/13 *	12/14 *	12/15		
	Dark Day	28	TBD	TBD	TBD		

* Denotes Actor conflict

Note 1: This schedule was finalized one week prior to the start of filming.

Note 2: Hours for set up, rehearsals, shoots, and breakdown times were not initially scheduled. Without prior knowledge of how long each process would take, Helen Hetrick (assistant director) and I did not believe setting specific times would be applicable.

Appendix K: Original Shot List

SHOT NUM.	SCENE NUM.	LOCATION	CHARACTERS	FOCUS	SHOT SIZE	VERTIC. ANGLE	HORIZON. ANGLE	EFFECT / MOVE	LINE / ACTION START AND END
1	1	ANTIQUE	--	ANTIQUE	MLS	EYE	FRONT	PAN RIGHT	Establishing Shot
2	1	CONTEMP	--	CONTEMP	MLS	EYE	FRONT	PAN LEFT	Establishing Shot
3	1	DINING	--	DINING	MLS	EYE	FRONT	PAN RIGHT	Establishing Shot
4	1	ANTIQUE	--	TURNTABLE	CU	HIGH	3/4 FRONT	--	Establishing Shot
5	1	CONTEMP	--	LAMP	CU	LOW	3/4 FRONT	--	Establishing Shot
6	2	DINING	SHE	RADIO	LS	EYE	FRONT	TRACK IN	Establishing Shot; SHE changes the radio.
7	2	DINING	SHE	SHE	MLS	EYE	FULL SCENE		SHE enters the frame, changes radio..... (No lines until the very end) ENDS: "Breakfast is served!" (Second time)
8	2	DINING	SHE	FORK / SHE				HANDHELD	SHE finds and picks up the fork. She places the fork back on the table, continues arranging table, then switches the two. Sits to wait for HE. ENDS: "Breakfast is served!" (Second time)
9	2	DINING	SHE	TABLE	MS	HIGH / ABOVE	FRONT	--	SHE sets the table, full arrangement, and fork falling.
10	2	DINING	SHE	FORK	CU	EYE	FRONT	--	Fork falls on floor.
11	2	DINING	SHE	SPOT FOR FORK	MCU	HIGH	3/4 FRONT	--	Obvious spot where the fork belongs on SHE's side.
12	2	DINING	SHE	SHE	MS	HIGH		--	SHE switches the two forks.
13	2	CAMERA ROOM	SHE	SHE					FULL MONOLOGUE. She's speaking to her audience, directly into the camera.
14	3	DINING	SHE, HE	SHE	MLS	EYE	FULL SCENE	---	SHE: "Baby! Breakfast is served!" HE stands, exits the frame going into scene 4.
15	3	DINING	SHE, HE	BOTH				HANDHELD	SHE: "Baby! Breakfast is served!" HE stands, exits the frame going into scene 4.
16	3	DINING	SHE, HE	SHE	MS	EYE	3/4 OTS	---	HE enters the dining area and sits opposite her. END; HE: "Young French lady, looking to rent a room".
17	3	DINING	HE, SHE	HE	MS	EYE	3/4 OTS	---	HE enters the dining area and sits opposite her. END; HE: "Young French lady, looking to rent a room".
18	3	DINING	SHE, HE	SHE	MS	EYE	PROFILE. REVERSAL	---	SHE stands to stretch END; SHE sits again.
19	3	DINING	SHE	RADIO	CU	EYE	FRONT	---	SHE plugs the headphones into the radio.

SHOT NUM.	SCENE NUM.	LOCATION	CHARACTERS	FOCUS	SHOT SIZE	VERTIC. ANGLE	HORIZON. ANGLE	EFFECT / MOVE	LINE / ACTION START AND END
20	3	DINING	SHE, HE	SHE	MS	EYE	PROFILE	---	SHE reaches for the coffee..... places the coffee pot back on the table.
21	3	DINING	SHE	COFFEE CUP	CU	EYE	PROFILE	---	SHE is about to pour coffee into his cup.
22	3	DINING	SHE	SHE	XCU	EYE	PROFILE	---	SHE takes a bite of her toast and chews.
23	4	ANTIQUE	HE, SHE	HE, SHE	MLS	EYE	FULL SCENE	---	HE walks into the frame, picks up the telephone. HE: "... would have been extra income" (Crosses and sits at dining table)
24	4	ANTIQUE	HE, SHE	HE				HANDHELD	HE walks into the frame, picks up the telephone. HE: "... would have been extra income" (Crosses and sits at dining table)
25	4	DINING	SHE, HE	SHE	MS	EYE	PROFILE	---	SHE: "Do you know her?" SHE: "But we hardly fit ourselves".
26	4	ANTIQUE	HE, SHE	HE	MCU	EYE	PROFILE	---	HE picks up the telephone HE: "... would have been extra income" (Exits frame)
27	5	DINING	HE, SHE	DINING	MLS	EYE	FULL SCENE	---	HE enters the frame, rejoins SHE at the dining table. END: HE exits as he crosses to the rocking chair. (End of scene)
28	5	DINING	HE, SHE	DINING				HANDHELD	HE enters the frame, rejoins SHE at the dining table. END: HE exits as he crosses to the rocking chair. (End of scene)
29	5	DINING	HE, SHE	HE	MS	EYE	3/4 OTS	---	HE enters the frame, rejoins SHE at the dining table. END: HE exits as he crosses to the rocking chair. (End of scene)
30	5	DINING	HE, SHE	SHE	MS	EYE	3/4 OTS	---	HE enters the frame, rejoins SHE at the dining table. END: HE exits as he crosses to the rocking chair. (End of scene)
31	5	DINING	SHE	SHE, CUP	MS	LOW	FRONT	---	SHE looks between the coffee cup and HE.
32	5	DINING	--	CUP	XCU	EYE	PROFILE	---	Coffee cup. Still full.

33	6	ANTIQUE	HE	HE	MCU	EYE	FULL SCENE		HE: "It's true that we..." HE sits; "I think..."
34	6	ANTIQUE	HE	HE				HANDHELD	HE: "It's true that we..." HE sits; "I think..."

SHOT NUM.	SCENE NUM.	LOCATION	CHARACTERS	FOCUS	SHOT SIZE	VERTIC. ANGLE	HORIZON. ANGLE	EFFECT / MOVE	LINE / ACTION START AND END
35	6	ANTIQUE	HE, SHE	HE	MCU	EYE	3/4 FRONT	---	(Camera should be set to see him before he sits) HE: "...Nothing should disturb the peace..." END: HE: You aren't like everyone else".
36	6	ANTIQUE	HE, SHE	SHE	MCU	EYE / LOW	3/4 FRONT	--	SHE crosses into frame; behind rocking chair. END: She exits frame, end of scene.
37	6	ANTIQUE	SHE, HE	BOTH	MS	EYE	3/4 FRONT	---	SHE rocks him, hums lullaby. END: HE stands and exits frame.
38	7	DINING	SHE, HE	DINING	MLS	EYE	FULL SCENE	---	HE: Enters frame. "...You aren't like everyone else." END: HE folds the letter after writing it, and HE and SHE stare at each other for a moment.
39	7	DINING	HE, SHE	DINING	MLS	EYE	FULL SCENE	---	HE folds the letter after writing it. They stand, lights shift. END: HE crosses out of the frame, going into sc. 8
40	7	DINING	HE, SHE	DINING				HANDHELD	HE: Enters frame. "...You aren't like everyone else." END: End of scene, he exits frame into sc. 8
41	7	DINING	SHE, HE	SHE	MS	EYE	3/4 OTS	---	HE: "...You aren't like everyone else." END: They stand to exchange the letter
42	7	DINING	SHE, HE	HE	MS	EYE	3/4 OTS	---	HE: "...You aren't like everyone else." END: They stand to exchange the letter
43	7	CAMERA ROOM	SHE, HE	HE					HE stares at her. "Ms. Director...." HE: "...about my concerns." Resumes reading.
44	7	DINING	--	CUP	CU	EYE	PROFILE	---	Empty coffee cup (SHE's)
45	7	DINING	HE	LETTER	CU			HANDHELD	He writing the letter to Hopeful. Different angles, all handheld.
46	7	DINING	HE, SHE	HE	CU	EYE	FRONT	---	SHE: "I'm not looking for adventure..." HE: "Write to me!"
47	7	DINING	HE, SHE	SHE	CU	EYE	FRONT	---	SHE: "I'm not looking for adventure..." HE: "Write to me!"
48	8	ANTIQUE	HE	HE	MLS	EYE	FULL SCENE	---	HE crosses into shot, kneels down to pick out a record. END: HE crosses out of shot, end of sc. 8
49	8	DINING	SHE, HE	SHE	MS	EYE	PROFILE	---	SHE watches him a bit, hears music: "You're obscene" HE pulls SHE out of her seat.
50	8	ANTIQUE	HE	HE	MCU	EYE	FRONT	---	HE is picking a record. As seen from the opposite side of the shelf / end table. (Records between camera and HE).

SHOT NUM.	SCENE NUM.	LOCATION	CHARACTERS	FOCUS	SHOT SIZE	VERTIC. ANGLE	HORIZON. ANGLE	EFFECT / MOVE	LINE / ACTION START AND END
51	8	ANTIQUE	HE	RECORD	MCU	ABOVE		Keep record centered, follow as needed.	HE pulls the record out of it's sleeve, places it on the turntable
52	8	ANTIQUE	HE	TURNTABLE	MCU	HIGH	FRONT	---	HE places the record on the turntable and sets the needle.
53	8	ANTIQUE	HE, SHE	HE	MS	EYE	PROFILE	HANDHELD. Follow HE as he crosses to SHE. Do not follow SHE.	HE: "And why?" SHE walks past him, towards the turntable. The music cuts out.
54	9	DINING	HE, SHE	DINING	MLS	EYE	FULL SCENE	---	HE walks into the shot, sits back down. (TOP Sc. 9) END: SHE starts to scream. Transition into Sc. 10
55	9	DINING	HE, SHE	DINING				HANDHELD	HE walks into the shot, sits back down. (TOP Sc. 9) END: SHE starts to scream. Transition into Sc. 10
56	9	DINING	HE, SHE	HE	MS	EYE	3/4 OTS	---	HE walks into the shot, sits back down. (TOP Sc. 9) HE: Crawls under the table SKIP THE COMMERCIAL SECTION
57	9	DINING	HE, SHE	SHE	MS	EYE	3/4 OTS	---	HE walks into the shot, sits back down. (TOP Sc. 9) SHE stands, after he crawls under the table SKIP THE COMMERCIAL SECTION
58	9	DINING	SHE, HE	HE / TABLE CLOTH	MS	EYE / LOW	FRONT	---	HE: "I can engineer a way to not see you...." HE comes out from under the table as SHE starts to scream.
59	9	DINING	SHE, HE	SHE	MCU	EYE	PROFILE	---	(Commercial) SHE: "My brother cannot stop talking...." HE: "...cleaner smile from the start" (1st time)
60	9	DINING	SHE, HE	SHE	MS / MCU	EYE	REAR (OF CHAIR)	---	(Commercial) SHE: turns around in chair. "This toothpaste and mouthwash make...." HE: "...cleaner smile from the start" (2nd time)
61	9	DINING	SHE, HE	SHE	MCU	EYE	FRONT	---	(Commercial) SHE turns back around - "Zest toothpaste. My brother was right!"
62	9	DINING	HE, SHE	HE	MCU	EYE	PROFILE	---	(Commercial, partial) HE smiles wide... HE: "... couldn't find my toothbrush this morning".
63	9	DINING	HE	HE	XCU	EYE	PROFILE	---	HE bites his toast and chews.
64	9	DINING	HE	CRUMBS	XCU	EYE	FRONT	---	Toast crumbs fall on the table

SHOT NUM.	SCENE NUM.	LOCATION	CHARACTERS	FOCUS	SHOT SIZE	VERTIC. ANGLE	HORIZON. ANGLE	EFFECT / MOVE	LINE / ACTION START AND END
65	9	DINING	SHE, HE	SHE, HE	CU	EYE	PROFILE	---	HE: "Don't tell me every day!" HE sits back down, after "We don't have a dog!"
66	9	DINING	HE, SHE	HE / TOOTHBRUSH	MLS	EYE	SHE P.O.V.	---	SHE holds the toothbrush out towards HE. SHE: "...I thought you gargled salt water".
67	9	DINING	HE, SHE	BOTH	MS	EYE	PROFILE, BOTH	---	HE snatches the toothbrush from her. HE: "...Even hyenas smile without fear!" (Exit shot)
68	10	DINING	SHE, HE	BOTH	MLS	EYE	FULL SCENE		HE comes out from under the table END: He drags her out
69	10	DINING	SHE, HE	BOTH				HANDHELD	HE comes out from under the table END: He drags her out
70	10	DINING	HE	HE	MLS	EYE	FULL SCENE	---	Empty. HE walks in, changing his tie. END: "Yesterday the body of a woman was found".
71	10	DINING	SHE, HE	BOTH	MS	EYE	PROFILE	---	SHE screams. HE strangles her. SHE drops out of the frame.
72	10	DINING	HE	RADIO / HEADPHONES	CU	EYE	3/4 FRONT	---	HE takes SHE's headphones attached to the radio.
73	10	DINING	SHE	SHE's feet	CU	EYE	PROFILE	---	SHE's feet, as she's dragged off.
74	11	DINING	HE	HE	MCU	EYE	3/4 FRONT		HE sits, opens the newspaper and starts reading. END: "...the body is in the same place as always!" SKIP "Yes, I killed her.... " THROUGH "...everyone has a toothbrush!"
75	11	CAMERA ROOM	HE	HE				---	HE: "Yes, I killed her. At least..." END: "...everyone has a toothbrush!"
76	11	DINING	HE	HE	MLS	EYE	FULL SCENE	---	HE starts spreading jam on his toast. HE: "...the body is in the same place as always!"

SHOT NUM.	SCENE NUM.	LOCATION	CHARACTERS	FOCUS	SHOT SIZE	VERTIC. ANGLE	HORIZON. ANGLE	EFFECT / MOVE	LINE / ACTION START AND END
77	12	CONTEMP	ANT, HE	ANT	MLS	EYE	FULL SCENE	---	ANT entrance; walks into the shot. END: ANT walks out of shot, before "Are you feeling alright, sir?"
78	12	CONTEMP	ANT, HE	ANT				HANDHELD	ANT entrance; walks into the shot. END: ANT walks out of shot, before "Are you feeling alright, sir?"
79	12	DINING	ANT, HE	HE / BOTH	MLS	EYE	FULL SCENE	---	ANT entrance, through end of the scene. (HE walks out of the frame)
80	12	DINING	ANT, HE	HE / BOTH				HANDHELD	ANT entrance, through end of the scene. (HE walks out of the frame)
81	12	DINING	HE, ANT	HE	MS	EYE	3/4 FRONT	---	HE: "Good morning, Antona" HE stands to block her path (Before "No! You won't..")
82	13	CONTEMP	ANT, HE	CONTEMP	MLS	EYE	FULL SCENE	---	HE walks into shot HE: "But it's enough to read..." END: ANT drags HE towards the ANTIQUE side. They move out of the frame.
83	13	CONTEMP	ANT, HE	BOTH				HANDHELD	HE walks into shot HE: "But it's enough to read..." END: ANT drags HE towards the ANTIQUE side. They move out of the frame.
84	13	CONTEMP	ANT, HE	BOTH	MS	EYE	FULL SCENE (closer shot)	---	HE walks into shot HE: "But it's enough to read..." END: ANT drags HE towards the ANTIQUE side. They move out of the frame.
85	13	CONTEMP	ANT, HE	ANT (Chair)	MCU	EYE	3/4 FRONT	---	ANT sits in the chair; "How does a woman know if..." ANT: "...wake up the Mrs." (exits frame).
86	13	CONTEMP	ANT, HE	HE (Chair)	MCU	EYE	3/4 FRONT	---	HE: "But you don't know this story" (he sits) HE: "No, no, don't go in...." (he stands)
87	13	CONTEMP	ANT, HE	HE (Chair)	MCU	EYE	3/4 FRONT	---	HE: "Of course, for you it's easy..." (he sits) HE: "Antona, don't turn your back..." (he stands)
88	13	CONTEMP	HE, ANT	ANTONA	MS	HIGH	FRONT	---	ANT enters frame and sits in front of HE, listening to the story. ("It's the story of Abdula king") ANT: "I'm lacking in ignorance" (she stands).
89	13	CONTEMP	HE, ANT	ANTONA	CU	EYE	FRONT	---	ANT turns back towards the bedroom, before HE: "No, no, don't go in the bedroom, Antona!" HE: It's true. I'm hiding something and I have..." (We see HE in the background).
90	13	CONTEMP	HE, ANT	ANTONA	CU	EYE	FRONT	---	SAME as shot 89. ANT: "...I will have nothing to do with it" HE falls to the ground, ANT turns to help him.

SHOT NUM.	SCENE NUM.	LOCATION	CHARACTERS	FOCUS	SHOT SIZE	VERTIC. ANGLE	HORIZON. ANGLE	EFFECT / MOVE	LINE / ACTION START AND END
91	14	ANTIQUE	ANT, HE	ANTIQUE	MLS	EYE	FULL SCENE	---	ANT enters frame, dragging HE to the rocking chair. END: Transition into Sc. 15
92	14	ANTIQUE	ANT, HE	ANTIQUE				HANDHELD	ANT enters frame, dragging HE to the rocking chair. END: Transition into Sc. 15
93	14	ANTIQUE	ANT, HE	HE	MCU	EYE	3/4 FRONT	---	HE is placed on the rocking chair, smacked awake. END: Transition into Sc. 15
94	14	ANTIQUE	ANT, HE	ANT	MS	EYE	FRONT / PROFILE	---	ANT: Front, HE: Profile in rocking chair. HE: "For a moment of pleasure, I've become an outcast... I've been dishonored." END: Transition into Sc. 15
95	14/15	ANTIQUE	HE, ANT	ANTONA	CU	EYE	FRONT	---	SAME composition as shot 89, 90. ANT: "...sign that she accepts the baby." (Stands up to X to bedroom). HE: "...The autopsy will reveal it all!"
96	15	DINING	HE, ANT	DINING	MLS	EYE	FULL SCENE	---	HE enters frame. "I'll kill myself!..." END: Transition into Sc. 16
97	15	DINING	HE, ANT	DINING				HANDHELD	HE enters frame. "I'll kill myself!..." END: Transition into Sc. 16
98	15	DINING	HE, ANT	HE	MS	EYE	3/4 OTS	---	ANT sits and starts pulling petals from the flower. HE: "Antona, Antona. You know we're good people without a criminal record".
99	15	DINING	HE, ANT	ANT	MS	EYE	3/4 OTS	---	ANT sits and starts pulling petals from the flower. ANT: "... but it's about time I finish my work".
100	15 /16	DINING	HE, ANT	BOTH	MS / MLS	EYE	PROFILE / FRONT	---	SHE: "It's about time I finish..." END: (Into sc. 16: He: "We will tango every day")
101	15	DINING	HE	LETTER	CU	ABOVE	FRONT	HANDHELD	HE writes a letter to Hopeful. Different angles as he writes
102	15	DINING	ANT, HE	ANT	CU	EYE	FRONT	---	SAME composition as shot 89. ANT turns towards the bedroom; HE: "Antona, Antona, you know I have good bank statements..." ANT: "...It would shock me if your wife, you, and I."
103	16, 17	ANTIQUE	ANT, HE	BOTH	MLS	EYE	FULL SCENE	---	HE: "Antona, for you I'll make the ultimate sacrifice!" ANT: "Miss, don't start thinking anything bad" (Exits)

SHOT NUM.	SCENE NUM.	LOCATION	CHARACTERS	FOCUS	SHOT SIZE	VERTIC. ANGLE	HORIZON. ANGLE	EFFECT / MOVE	LINE / ACTION START AND END
104	16, 17	ANTIQUE	ANT, HE	BOTH				HANDHELD	ANT walks into frame as HE says "Antona, for you I'll make the ultimate sacrifice!" END: He exits frame to fix the record that started skipping.
105	16, 17	ANTIQUE	ANT, HE	ANT / BOTH	MCU	EYE	PROFILE	---	ANT walks into frame as HE says "Antona, for you I'll make the ultimate sacrifice!" END: He exits frame to fix the record that started skipping.
106	17	ANTIQUE	ANT, HE	ANTIQUE	MLS	EYE	FULL SCENE	---	ANTONA: "Miss, don't start thinking..." END: ANT: "I don't know anything!"
107	17	ANTIQUE	ANT, HE	ANTIQUE				HANDHELD	ANTONA: "Miss, don't start thinking..." END: ANT: "I don't know anything!"
108	17	ANTIQUE	ANT, HE	ANT	MCU	EYE	3/4 FRONT	---	ANT enters after screaming "Oh, dear God..." END: "I don't know anything!"
109	17	ANTIQUE	ANT, HE	HE	MCU	EYE	3/4 FRONT	---	HE sets the record again. END at the end of the scene.
110	17	ANTIQUE	HE	TURNTABLE	CU	EYE	FRONT	---	HE places the needle on the record again, music begins playing.
111	17	ANTIQUE	ANT, HE	HE, ANT	MCU	EYE	PROFILE	---	After ANT has broken the record "Why.. why... why, why, why?" ANT: "...Oh, dear God! How could you?"
112	17	ANTIQUE	ANT, HE	ANT, HE	MCU	EYE	FRONT (ANT faces HE)	---	SAME composition as shot 89; HE in background. ANT: "Why, why why?" ANT: "Oh, dear God! How could you?"
113	18	DINING; INTERROG	HE, ANT	DINING	MS	HIGH	FULL SCENE	---	Top of Scene 18 to end of scene 18
114	18	DINING; INTERROG	HE, ANT	DINING				HANDHELD	Top of Scene 18 to end of scene 18
115	18	DINING; INTERROG	HE, ANT	ANT	CU	HIGH	3/4 OTS	---	Top of Scene 18 to end of scene 18
116	18	DINING; INTERROG	HE, ANT	HE	CU	HIGH	3/4 OTS	---	Top of Scene 18 to end of scene 18
117	19	CONTEMP; GAME SHOW	HE, ANT	CONTEMP	MS	EYE	FULL SCENE	---	Top of Scene 19 through the end of Scene 19
118	19	CONTEMP; GAME SHOW	HE, ANT	BOTH				HANDHELD	Top of Scene 19 through the end of Scene 19

SHOT NUM.	SCENE NUM.	LOCATION	CHARACTERS	FOCUS	SHOT SIZE	VERTIC. ANGLE	HORIZON. ANGLE	EFFECT / MOVE	LINE / ACTION START AND END
119	19	CONTEMP; GAME SHOW	HE, ANT	HE	MCU	EYE	FRONT	Follow him as he moves around.	Top of Scene 19 through the end of Scene 19
120	19	CONTEMP; GAME SHOW	HE, ANT	ANT	MCU	EYE	FRONT	---	Top of Scene 19 through the end of Scene 19
121	20	ANTIQUE; CONFESSIONAL	HE, ANT	ANTIQUE	MS	EYE	FULL SCENE	---	Top of Scene 20 through the end of Scene 20
122	20	ANTIQUE; CONFESSIONAL	HE, ANT	BOTH				HANDHELD	Top of Scene 20 through the end of Scene 20
123	20	ANTIQUE (Confession)	HE, ANT	HE	MCU	EYE	3/4 FRONT	---	Top of Scene 20 through the end of Scene 20
124	20	ANTIQUE (Confession)	HE, ANT	ANT	MCU	EYE	PROFILE / FRONT	---	Top of Scene 20 through the end of Scene 20
125	20	ANTIQUE (Confession)	HE, ANT	ANT	CU	EYE	FRONT	---	HE: "Lust... Lust...Lust..."; He caresses her chin. ANT bites his finger and stands.
126	21	ANTIQUE	ANT, HE	ANTIQUE	MS	EYE	FULL SCENE	---	Top of Scene 21 through the end of Scene 21
127	21	ANTIQUE	ANT, HE	BOTH				HANDHELD	Top of Scene 21 through the end of Scene 21
128	21	ANTIQUE	HE, ANT	BOTH	MCU	EYE	PROFILE	---	Top of Scene 21 through the end of Scene 21
129	21	ANTIQUE	ANT	ANT / HE background	MCU	EYE	FRONT	---	Continue, same as Shot 89. Top of Scene 20 through the end of the scene (move and kiss out of the frame)
130	22	CONTEMP	---	LAMP ON FLOOR	CU	---	---	---	Establishing disaster
131	22	CONTEMP	---	DICTIONARY	CU	---	---	---	Establishing disaster
132	22	CONTEMP	---	CLEANING SUPPLIES	CU	---	---	---	Establishing disaster
133	22	CONTEMP	---	CLOTHING	CU	---	---	---	Establishing disaster
134	22	CONTEMP	---	CONTEMP SIDE	MLS	EYE	FULL SCENE	---	Establishing disaster
135	22	ANTIQUE	---	WIG ON FLOOR	CU	---	---	---	Establishing disaster

SHOT NUM.	SCENE NUM.	LOCATION	CHARACTERS	FOCUS	SHOT SIZE	VERTIC. ANGLE	HORIZON. ANGLE	EFFECT / MOVE	LINE / ACTION START AND END
136	22	ANTIQUE	---	TIE ON FLOOR	CU	---	---	---	Establishing disaster
137	22	ANTIQUE	---	BROKEN RECORD	CU	---	---	---	Establishing disaster
138	22	ANTIQUE	---	CLOTHING	CU	---	---	---	Establishing disaster
139	22	ANTIQUE	---	DROOPING WALL.	MLS	---	---	---	PART OF THE WALL HAS DROPPED, REVEALING THE FILM SET BEHIND
140	22	ANTIQUE	---	ANTIQUE SIDE	MLS	EYE	FULL SCENE	---	Establishing disaster
141	22	ANTIQUE / DINING	---	MORE SHOES	CU	---	---	---	Establishing disaster
142	22	DINING	---	CLOTHING	CU	---	---	---	Establishing disaster
143	22	DINING	---	TOAST, PLATES, SILVERWARE	CU	---	---	---	Establishing disaster
144	22	DINING	---	SHOES	CU	---	---	---	Establishing disaster

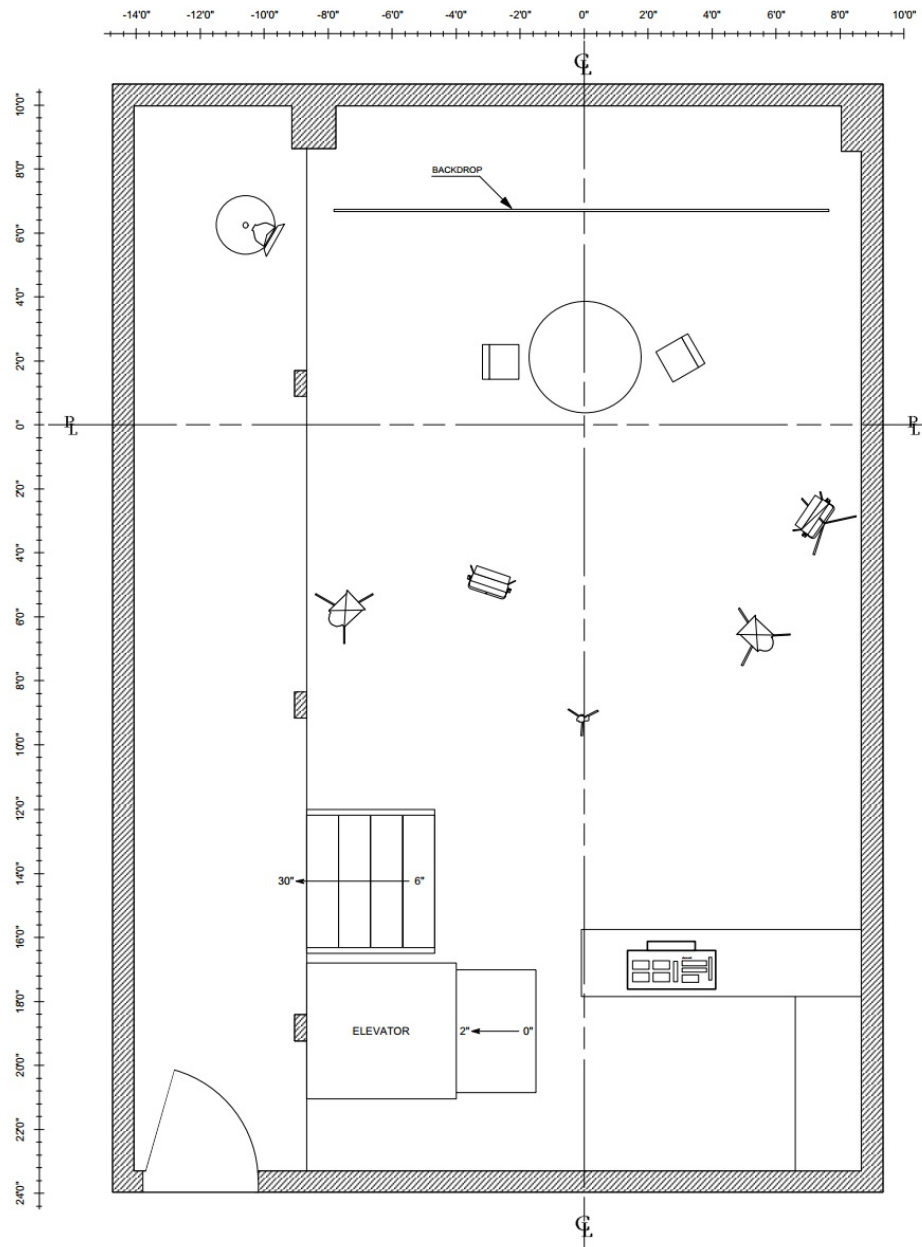
145	22	DINING	ANT, HE	DINING AREA	MS	EYE (Lower)	FRONT	---	(Camera LOWER - They're on the ground) Top of Scene 22 through HE: "...everyday you can't stay calm?"
146	22	DINING	ANT, HE	BOTH	MLS	EYE	FULL SCENE	---	Top of Scene 22 through the top of the fight
147	22	DINING	ANT, HE	BOTH				HANDHELD	Top of Scene 22 through the top of the fight
148	22	DINING	ANT, HE	BOTH	MS	EYE	3/4 FRONT	---	(Camera LOWER - They're on the ground) Top of Scene 22 through HE: "...everyday you can't stay calm?"
149	22	DINING	SHE, HE	BOTH	MS	EYE	3/4 FRONT (FULL SCENE)	---	SHE stands, transforms through HE: "...There's no other detergent like it".
150	22	DINING	SHE, HE	HE sitting (SHE joins)	MCU	EYE	3/4 FRONT	---	HE sits in his chair after making coffee. END: HE: "Maybe you're right" (exits frame)
151	22	DINING	SHE, HE	SHE	MCU	EYE	OTS, D	---	SHE: "Was it good for you?" SHE: "...What more could you ask for?"
152	22	DINING	SHE, HE	HE	MCU	EYE	OTS, D	---	SHE: "Was it good for you?" HE stands. "Maybe you're right"
153	22	DINING	SHE, HE	BOTH	MCU	EYE	PROFILE	---	SHE stands after "Maybe you're right" They scream at each other; move out of frame to grab their weapons.
154	22	DINING	HE	KNIFE	CU	HIGH	FRONT	---	HE grabs the knife from the table.
155	22	DINING	SHE	FORK	CU	HIGH	FRONT	---	SHE grabs the fork from the table.

SHOT NUM.	SCENE NUM.	LOCATION	CHARACTERS	FOCUS	SHOT SIZE	VERTIC. ANGLE	HORIZON. ANGLE	EFFECT / MOVE	LINE / ACTION START AND END
156	22	DINING	HE	KNIFE	MCU	EYE	PROFILE	---	HE holding the knife, threatening.
157	22	DINING	SHE	FORK	MCU	EYE	PROFILE	---	SHE holding the fork, threatening.
158	22	DINING	SHE, HE	SHE	MCU	LOW	FRONT	---	SHE stabs HE on the ground over and over. Slowly gets up and drops the fork, staring at HE's body.
159	22	DINING	SHE, HE	SHE	MCU	EYE	PROFILE	---	SHE stabs HE on the ground over and over. Slowly gets up and drops the fork, staring at HE's body. SHE drags him away.
160	22	DINING	SHE	HE's feet	CU	EYE	PROFILE	---	HE's feet, as he's dragged off.
161	22	DINING	SHE, HE	BOTH				HANDHELD	They break away to start their fight END: She drags He's body away.
162	23	DINING	SHE	FORK / SHE	MCU	EYE	3/4 FRONT (REVERSE FROM ORIGINAL)	FOLLOW UP	Mirror Shot 12, when SHE picks up the fork. Bloody fork on the floor. SHE approaches it and picks it up. SHE: "...dream of a fork". SHE crosses to sit.
163	23	DINING	SHE, HE	DINING	MLS	EYE	FULL SCENE	---	SHE crosses to her seat after picking up the fork. SHE: "...the same place as always!"
164	23 - 24	DINING	SHE, HE	SHE				HANDHELD	All of Scene 23 and into 24 (Until she crosses to HE)
165	23 and 24	DINING	SHE, HE	SHE	MCU	EYE	3/4 FRONT	---	SHE sits down after picking up the fork. (Scene 23) through END of scene 24
166	23 and 24	DINING	SHE, HE	HE, SHE	CU	EYE	FRONT / REAR (She in the back; HE enters shot)	---	SAME composition as shot 89. HE enters frame; "No, the body isn't in the same...." END: HE falls, SHE quickly crosses to him. (Going into Sc. 25)
167	24	CONTEMP	SHE, HE	HE	MCU	EYE	PROFILE	---	HE enters the frame before "No, the body isn't in the same place as always!" END: HE falls to the ground, out of the shot.
168	24 and 25	CONTEMP	SHE, HE	CONTEMP	MLS	EYE	FULL SCENE	---	HE enters the frame, after "the body is in the same place as always!" END: Transition into Sc. 26; fluorescent lights turn on. The camera is seen moving and suddenly turns off.
169	25; 26	CONTEMP	SHE, HE	HE	MS	BIRD'S EYE	FRONT	---	HE is face down, struggling. SHE crosses to him, kneels down. END: The fluorescents turn on; "...we haven't finished".
170	25 and 26	CONTEMP	SHE, HE	HE	MS	EYE	PROFILE.	---	HE is face down, struggling. SHE crosses to him, kneels down. END: The camera is seen moving and turns off.

SHOT NUM.	SCENE NUM.	LOCATION	CHARACTERS	FOCUS	SHOT SIZE	VERTIC. ANGLE	HORIZON. ANGLE	EFFECT / MOVE	LINE / ACTION START AND END
171	27	FILM SET	SHE, HE	BOTH	MLS / LS	EYE	FULL SCENE	---	SHE straightens out the camera; "You should complain to someone". END: All lights turn off (End of Sc. 27)
172	27	FILM SET	SHE, HE	BOTH				HANDHELD	SHE straightens out the camera; "You should complain to someone". END: All lights turn off (End of Sc. 27)
173	27	FILM SET	HE, SHE	BOTH	MS / MCU	EYE	FULL SCENE / PROFILE	Camera track in as they get closer to each other.	HE: "I almost feel better like this, with nothing..." HE: "Well, I..." (Lights turn off)
174	27	FILM SET	HE	HE, TURNTABLE	MLS	HIGH	3/4 FRONT	---	HE crosses into the frame, picks up the turntable and turns around towards SHE.
175	27	FILM SET	SHE	SHE, LAMP	MLS	HIGH	3/4 FRONT (REVERSE)	---	SHE crosses into the frame, picks up the lamp and turns around towards HE.
176	27	FILM SET	HE, SHE	HE	MS	EYE	OTS, D	---	HE is looking over at SHE, holding his turntable.
177	27	FILM SET	HE, SHE	SHE	MS	EYE	OTS, D	---	SHE is looking over at HE, holding her lamp.
***	28		--	--	--	--	--	---	VOICEOVER FULL SCENE.
178	29	THEATRE / CAMERA ROOM	HE, SHE	BOTH	MCU / XLS	EYE	FRONT	---	HE and SHE light candles. Walk a long distance towards the chairs.
179	29	THEATRE / CAMERA ROOM	HE, SHE	BOTH				HANDHELD	
180	29	THEATRE / CAMERA ROOM	HE, SHE	CHAIRS	MLS	EYE	3/4 FRONT	---	View of the chairs, and they both enter the shot. END OF MOVIE.
181	29	THEATRE / CAMERA ROOM	SHE	SHE, RADIO	CU	EYE	3/4 FRONT	---	FOCUS on Radio, same as very first scene. SHE turns it on, dials into the same music as we first heard.
182	29	THEATRE / CAMERA ROOM	HE, SHE	HE, SHE	MLS	EYE	FRONT	Camera tracks back.	THEY both walk into the shot, sit, adjust radio, etc. - through - END OF MOVIE.

Appendix L: Camera, Lighting, and Scenic Element Placement Draftings

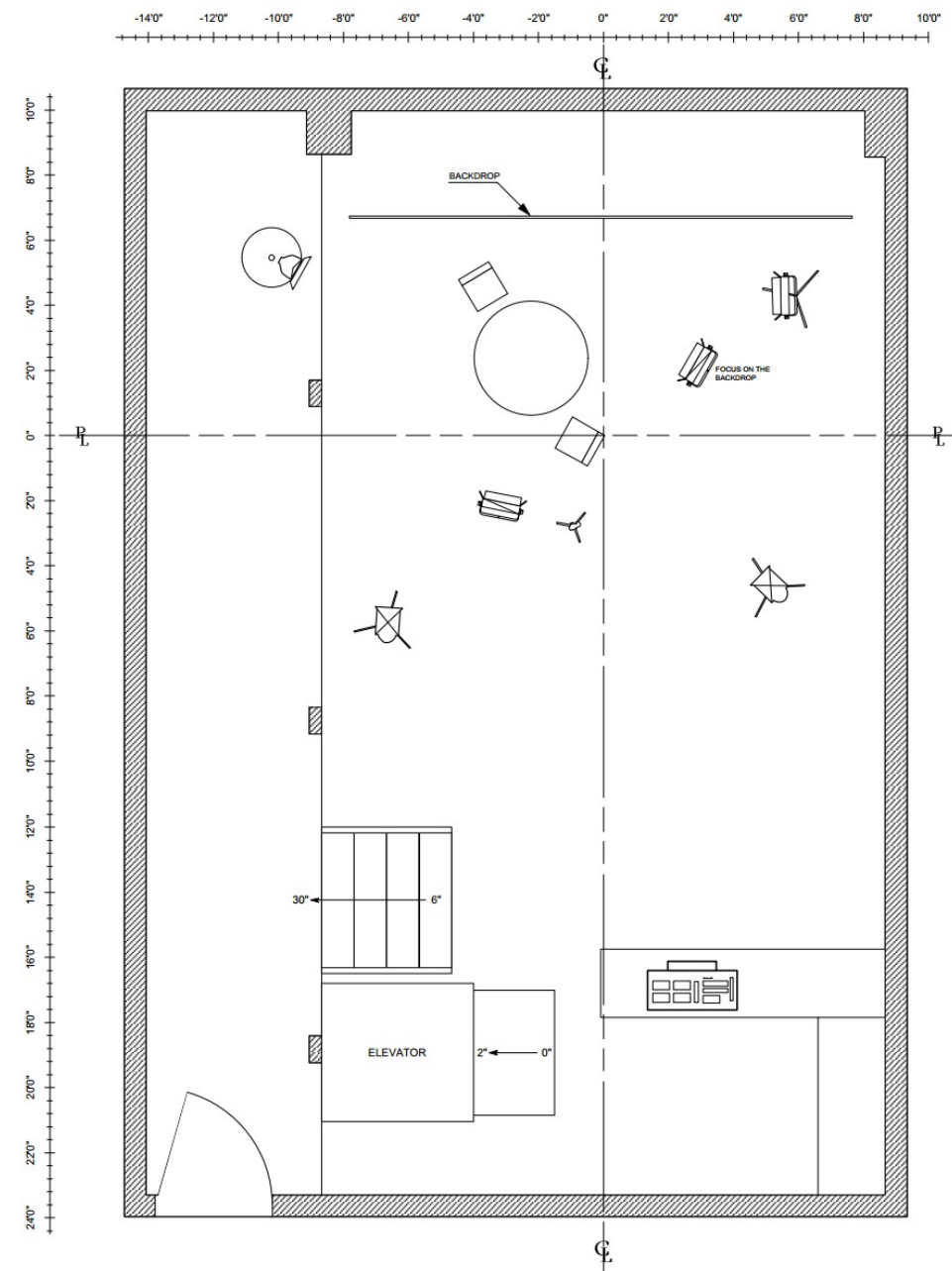
Note: Scale may no longer be accurate.



KEY:			
ETC S4 PAR 575W - WFL	ARRI 650W FRESNEL	RAYDEN FULL PANEL DAYLIGHT (5600K) LED STUDIO LIGHT	RAYDEN HALF PANEL DAYLIGHT (5600K) LED STUDIO LIGHT
CANON EOS 7D DSLR CAMERA AND TRIPOD	8" 4-LEAF BARNDOOR	22" DIAMETER BOOM BASE (50LBS)	LIGHTING STAND (EXTENDABLE 3'-2" TO 7'-6" HEIGHT)

CAMERA AND LIGHTING; DINING MASTER SHOT	
THE TOOTHBRUSH	
DIRECTOR / DP: MERCEDES TRINIDAD MCCLEARY	
SCALE: 3/16" = 1'-0"	DRAWN: 10.28.17

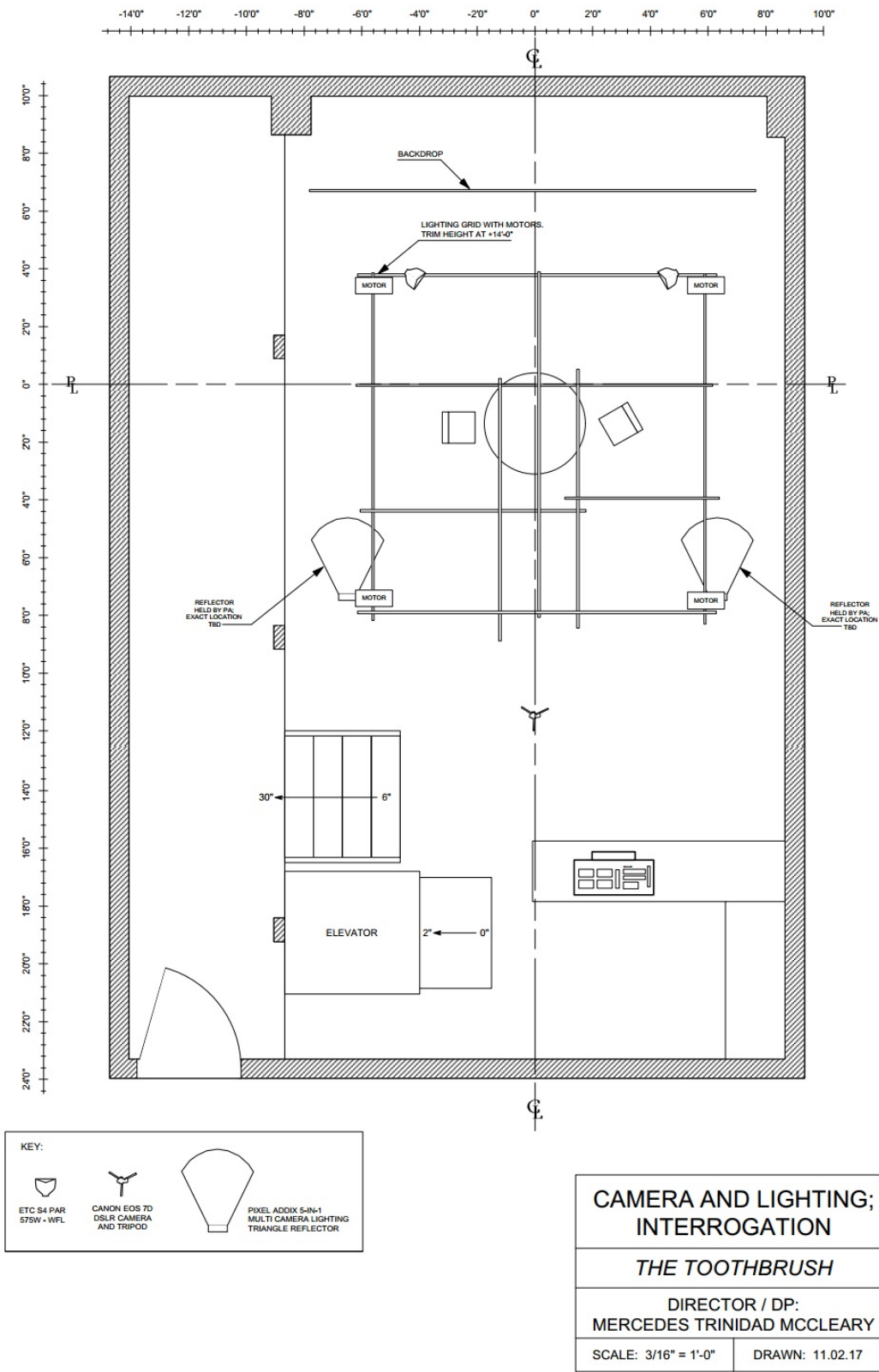
Note: Scale may no longer be accurate.



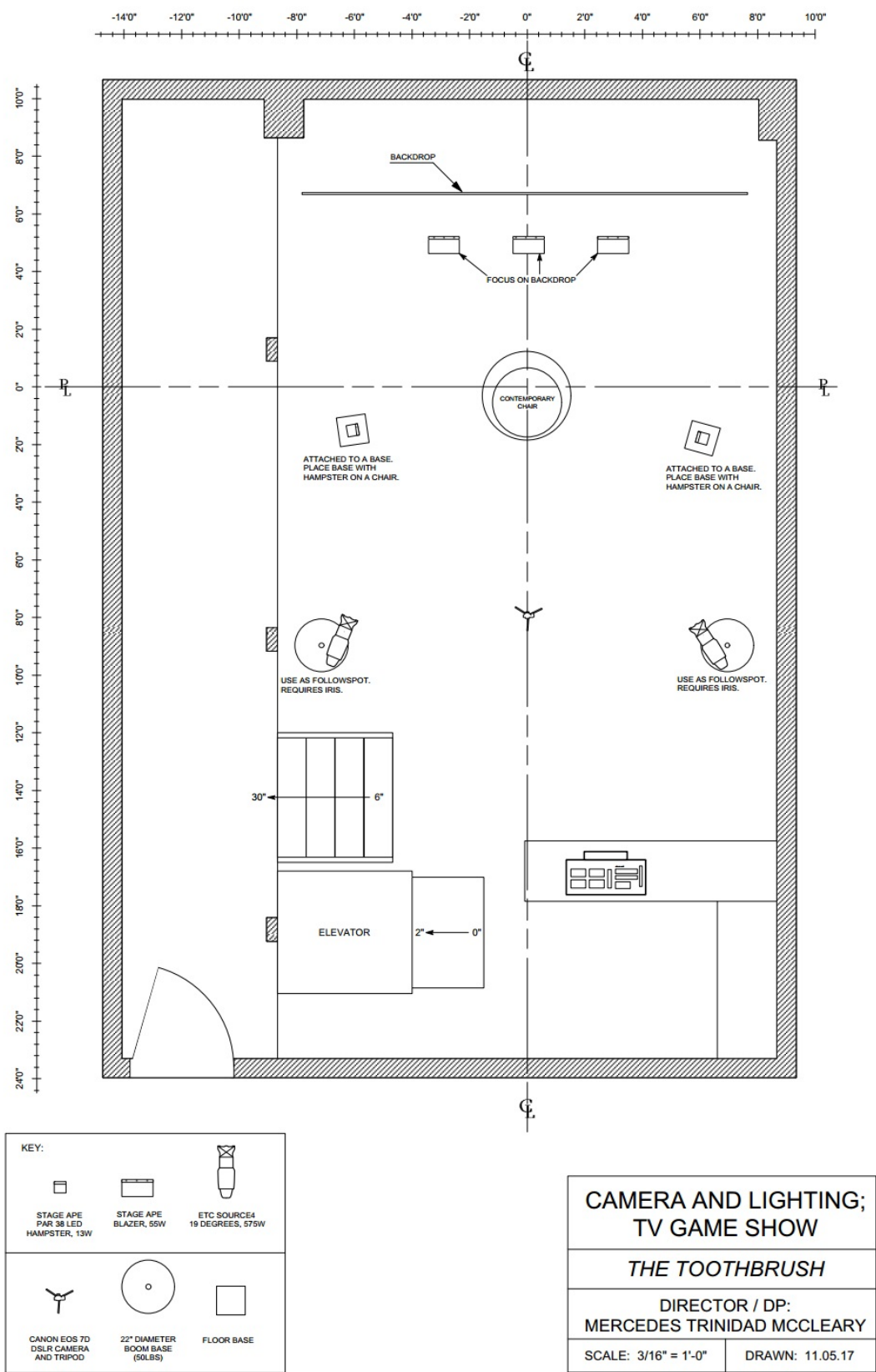
KEY:			
ETC S4 PAR 575W - WFL	ARRI 650W FRESNEL	RAYDEN FULL PANEL DAYLIGHT (5600K) LED STUDIO LIGHT	RAYDEN HALF PANEL DAYLIGHT (5600K) LED STUDIO LIGHT
CANON EOS 7D DSLR CAMERA AND TRIPOD	8' 4-LEAF BARNDOOR	22" DIAMETER BOOM BASE (56LBS)	LIGHTING STAND (EXTENDABLE 3'-2" TO 7'-6" HEIGHT)

CAMERA AND LIGHTING; OVER-THE-SHOULDER	
THE TOOTHBRUSH	
DIRECTOR / DP: MERCEDES TRINIDAD MCCLEARY	
SCALE: 3/16" = 1'-0"	DRAWN: 10.29.17

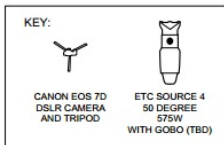
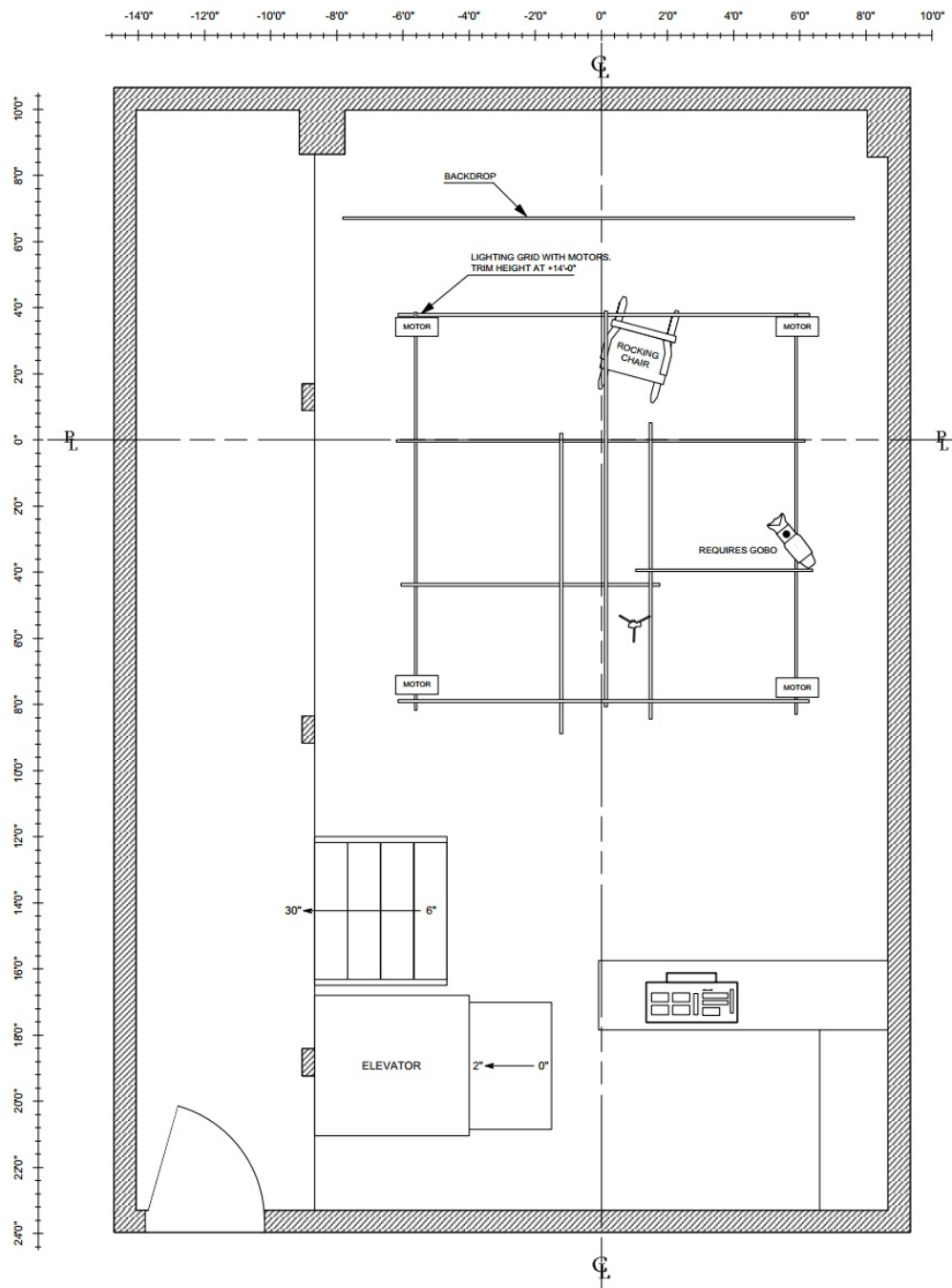
Note: Scale may no longer be accurate.



Note: Scale may no longer be accurate.

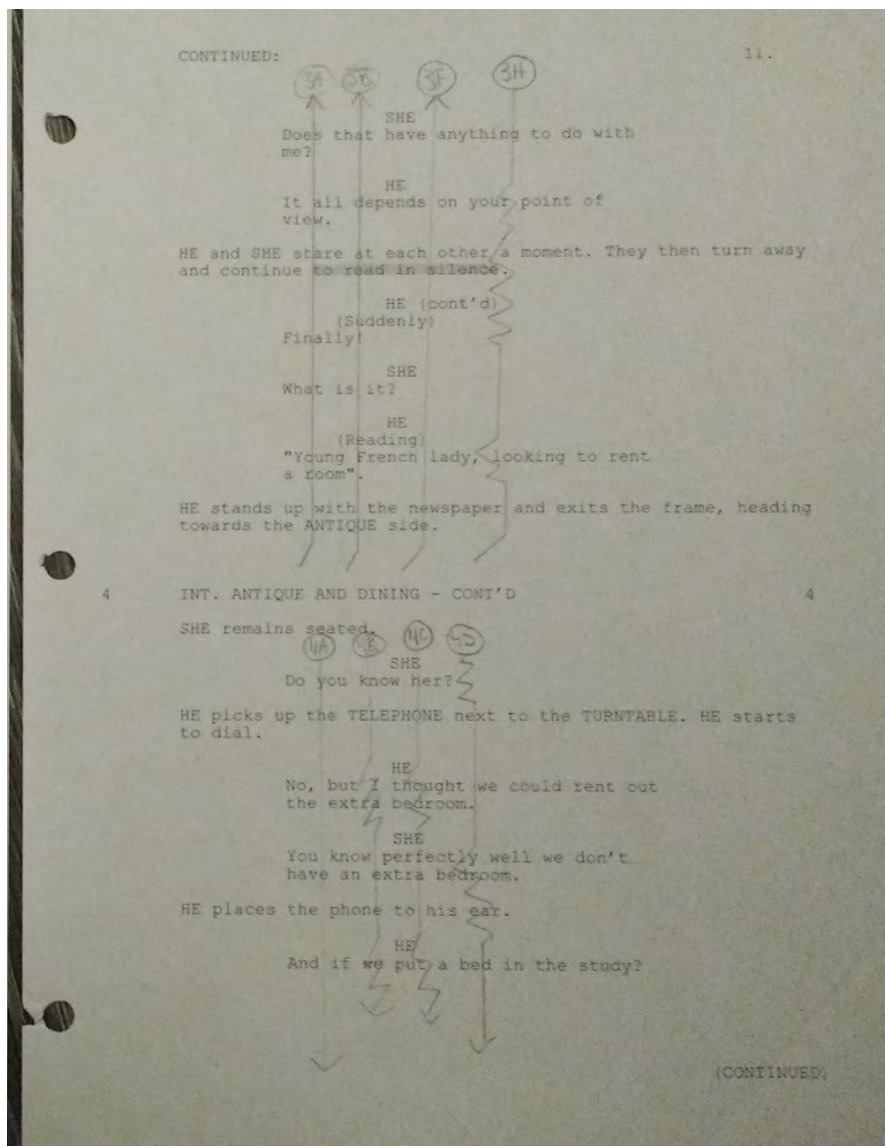


Note: Scale may no longer be accurate.



CAMERA AND LIGHTING; CONFESSIONAL	
THE TOOTHBRUSH	
DIRECTOR / DP: MERCEDES TRINIDAD MCCLEARY	
SCALE: 3/16" = 1'-0"	DRAWN: 11.05.17

Appendix M: Script Supervising Screenplay Page (Excerpt)



The screenplay page in the script supervisor's book shows a visual representation of each shot.

Key:

- Number and Letter within each circle: The number corresponds to the scene, and the letter to the shot. The circle is for visual clarity to quickly find it.
- Arrow below the scene and shot: Denotes that the shot and scene starts on an earlier page.
- Line through dialogue: The characters speaking those lines are visible in the frame.
- Zig-zag through dialogue: The character speaking is not visible in the frame.

Appendix N: Script Supervising Notes Page (Excerpt)

Date Scene Take Notes				Folder 2		Time
				VF	SF	
11/16	4A	1	sound - didn't follow exit	9607	room 0001	3:38
		2	sound - (followed) followed exit & handle noise	9608	room 0002	3:32
11/16	4B	1	—	9609	room 0003	—
		2	sound - higher quality/closer/above	9610	room 0005	0:41
11/19	4C	1	Alex handheld	9621	room 0001	— 1:58
		2	Aux handheld	9622	room 0002	3:25
		3	Alex handheld		room 0003	3:23
11/19	4D	1		9630	room 0008	0:48
		2		9631	room 0009	0:40
11/19	4E	1		9632	room 0010	0:40

Key:

- Date: Date the shot was filmed.
- Scene: The scene and shot (Example: 4A refers to scene four, shot A, the first shot recorded).
- Take: The documented version of each shot. Multiple takes exist to ensure the shot is recorded properly and to allow for additional options during editing.
- Notes: Notes that are given by the director to provide information on each take to editors.
- VF (Video file): The file of each take as recorded by the camera.
- SF (Sound file): The file of each take as recorded by the microphones.
- Time: Time of each take, as based on the video file recording.

Appendix O: *The Guide to Staged Intimacy* Text

THE GUIDE TO STAGED INTIMACY

Similar to Stage Combat, Stage Intimacy places actors in moments of intense human interaction. The potential for injury in Stage Combat is often more literal, but injuries (of many kinds) can still occur in Staged Intimacy.

With this guide, we hope to support you in crafting these moments within your plays and films with less risk of harm to those involved.

OVERALL PRINCIPLES:

For Actors:

engage in open, supportive, non-judgemental conversation with your collaborators about how to safely stage intimacy, without losing the fire of creativity.

For Directors:

as you may also experience discomfort or uneasiness as you approach physically-intimate scenes, be involved in as many steps of this process as are applicable.

For Stage Managers:

should an actor or director need to speak in confidence about difficulties that may arise, offer to provide private consult or act as an intermediary.

REHEARSAL:

1. Verbally identify points of intimacy (or potential points of intimacy) in the script.
2. State any personal boundaries you may have regarding physical touch or action.
3. Rehearse the scene with boundaries in place. The goal is to take care of your fellow collaborators.
4. After rehearsal, check in with one another. Did anything arise that was uncomfortable? Were the set boundaries successful?
5. Give space for people to express any potential discomfort, as this is often much more challenging than everyone simply saying, "Sure, that was all fine."
6. If guidelines aren't being honored, speak to your director, stage manager, or teacher if you're in a school setting.
7. Discuss and determine if incorporating an Intimacy Call alongside Fight Call before every show would be useful.
8. Some scenes are very affecting and can be hard to shake. "Wind down" after rehearsal or performance to help release and neutralize sexual energy that can arise in the work. Craft it like you would a good warm-up with vocal and physical work as you find useful.

Written by Anonymous, 2017.

Website: <https://www.guidetostageintimacy.com/the-guide-1>

Appendix P: Schedule Shift during Production

	MON.	TUES.	WED.	THUR.	FRI.	SAT.	SUN.
Date:	11/13	11/14	11/15	11/16	11/17	11/18	11/19
Scenes:	Table Work	Table Work	3	4, 5, 3	Dark / Troubleshot	Dark / Troubleshot	10 (fight), 4, 5, 6

Date:	11/20	11/21	11/22	11/23	11/24	11/25	11/26
Scenes:	6, 7 (Dining)	7, 9	Thanksgiving Break / Dark Days				9, 11

Date:	11/27	11/28	11/29	11/30	12/01	12/02	12/03
Scenes:	Table Work	12, 13 (dining)	13 (contem) 14 (antique)	12, 15	15, 16, 17	Dark Day	18, 19, 20, 17

Date:	12/04	12/05	12/06	12/07	12/08	12/09	12/10
Scenes:	Dark Day	17, 2, 8	21 (antique) 22 (dining)	22, 23	Cancelled! (Haze problem)	Dark Day	24, 25, 26, 27 + camera room monologues

Date:	12/11	12/12	12/13 *	12/14 *	12/15		
Scenes:	20 (cont); 8 (antique) 28 (sound only)	Dark Day (Dance)	1, 22 (No actors - establishing shots)	1, 2 (Dining)	Finished early! Free day!		

*Denotes Actor conflict

Note: This schedule illustrates how the shooting of scenes shifted throughout the production phase. Scenes are listed in the order of which they were shot. The original planning schedule can be viewed on Appendix K.

Appendix Q: Script Supervising Notes Re-organized for Editing

Key:

- HH: Hand Held shot. Shots that were filmed without a tripod.
- OTS: Over-the-shoulder. If person is specified, they are the focus (Ex: Antona, OTS: We are viewing Antona past He's shoulder).
- TB: Toothbrush
- Master / Master Shot: Widest shot of the entire scene. Usually shot first.

SHOT	DATE FILMED	SHOT TYPE	TAKES	NOTES
1A	December 13	Antique	1	
1B	December 13	Contemporary	1	
1C	December 13	Dining	1	
2A	December 10	She Camera Room 1	4	Take 3 bad
2B	December 10	She Camera Room 2	3	
2C	December 10	She Camera Room 3	1	Should be more shots
2D	December 14	She setting table	2	No sound - individual files
2E	December 14		1	No sound - individual files
2F	December 14		2	No sound - individual files
2G	December 14		2	No sound - individual files
2H	December 14		2	No sound - individual files
2I	December 14		1	No sound - individual files
2J	December 14		4	No sound - individual files
3A	November 15	Master Shot	5	
3B	November 15	HH	1	
3C	November 15	Action - Moving cup	3	
3D	November 15	HH (She?)	2	
3E	November 15	HH - Action	1	
3F	November 16	HH	3	Take 3 Bad
3G	November 16	HH	1	
3H	November 16	HH (She?)	2	
4A	November 16	Dining Master	2	Continues into Scene 5 and 6
4B	November 16	She	2	
4C	November 19	HH	3	Continues into Scene 5 and 6
4D	November 19	Antique (He)	2	
4E	November 19		1	
5A	November 16	HH	2	

5B	November 19	Cup Move	2	
6A	November 19	Master	4	
6B	November 19	HH (He)	3	Take 1 Bad
6C	November 19	HH (She)	4	Use 4
6D	November 19	HH (Closer?)	2	
6E	November 20	She?	5	Check Notes; different per take
7A	November 20	Master Dining	6	Takes 1 + 3 Bad. Use 4
7B	November 20	After Standing Up	5	
7C	November 21	Focus He	2	
7D	November 21	Letter Writing	2	Take 1 Bad
7E	November 21	" "	1	
7F	November 21	" "	1	
7G	November 21	Focus She	3	Take 1 Bad
7H	November 21		4	Take 3 Good, except for Boom dip
7I	December 10	She Camera Room	5	Take 5 has restart
7J	December 10	He Camera Room	3	Take 3 has new lighting (use that one)
8A	November 26	Master Dining	3	
8B	November 26		4	
8C	November 26	Focus She	2	
8D	November 26		1	
8E	December 11	He Focus (Antique)	3	Take 1 has a restart. Take 2 change in blocking.
8F	December 11	He Focus (Antique)	1	*Reshoot.
8G	December 11	End of scene (Antique)	1	*Reshoot.
8H	December 11	End of scene (Antique)	4	*Reshoot. Take 1 bad. 3 change in blocking.
9A	November 26	Master	3	Goes into Scene 10. Problem with each
9B	November 26	End - Transition to 10	2	
9C	November 26	HH Commercial	6	Take 4, laughing.
9D	November 26	Re-enter with water	5	Take 4 Cut early
9E	November 26	Brooks staring at TB	1	
9F	November 26	Insults	2	
9G	November 26	Under table	2	
9H	November 26	Focus She	3	Take 1 Cut early
9I	November 26	Focus She	1	
9J	November 26	Focus He	4	Take 3 Bad
9K	November 26		1	
9L	December 10	He Camera Room	2	
10A	November 19	HH Fight	3	Each take is different

10B	November 19	HH Headphones	1	
11A	November 26	Dining, He	6	1, 2, 4 Bad
11B	December 10	He Camera Room	6	
12A	November 28	Antona Contemp	4	Notes (pg. 37)
12B	November 28		5	Takes 3, 4 Bad
12C	November 28	Antona Focus	3	
12D	November 30	He Focus	1	
12E	November 30		6	Takes 1, 2, 3, 5 Bad
12F	November 30	Focus He	1	
12G	November 30	Focus He, then Ant	2	
12H	November 30		4	Takes 1, 2 Bad. Take 4 starts later.
12I	November 30	He, OTS	1	
12J	November 30	Ant, OTS	5	Take 1 Bad. Take 2 cut early. Take 5 starts later.
13A	November 28	Master	2	Take 1 Bad
13B	November 28 + 29		4	Best bet takes 3 and 4.
13C	November 28		3	Best bet take 3
13D	November 28		3	Take 1 Bad
13E	November 29		2	Take 1 Restarts. Take 2 Line Fumble
13F	November 29	Brooks Fall	3	
13G	November 29	Focus Storytime	2	Take 1 Meh
14A	November 29	HH	1	
14B	November 29		1	
14C	November 29	HH, Antona	2	
14D	November 29		3	Take 3 Bad (not for sound). 1 Bad
14E	November 29	HH	3	Take 1 Bad
15A	December 1	Master	1	
15B	December 1	Tear Newspaper	5	Takes 3, 4 Bad
15C	December 1	Master	4	Take 4 only full take. Into Scene 16
15D	December 1	Focus Ant	3	Goes into Scene 16
15E	December 1	Focus He	2	Goes into Scene 16
15F	December 1	Focus Ant	3	Take 3 only full take
15G	December 1	Focus He	2	
15H	December 1	He writing	1	
15I	December 1	HH, " "	1	
15J	December 1	HH, " "	1	
15K	December 11		2	Voice-over

17A	December 5	Master	4	Take 1 Bad. Take 3 makeup problem
17B	December 5	Zoomed in	1	
17C	December 5	Side angle He	2	
17D	December 5	Similar to 17C	2	Camera died during take 2
17E	December 5 (3?)	Side Antona	1	
17F	December 5 or 6?	HH, Ant Monologue	2	
17G	December 5 or 6?	He's Hands	2 + (4)?	Extra list of columns. Verify in book
17H	December 6	He's Hands	1	
18A	December 3	Master interrogation	3	
18B	December 3	Focus He	1	
18C	December 3	He, High angle	2	Take 1 cut early
18D	December 3	Antona, High Angle	2	
18E	December 3	Antona	1	
18F	December 3	Antona (He pacing)	5	Takes 1-3 cut early
19A	December 3	Focus He (game show)	6	Takes 4-6 ok
19B	December 3	Focus Antona	2	Use take 2
19C	December 3	Both	5	Takes 1-3 Bad. Take 4 Boom Shadow
19D	December 3	HH	4	Take 3 Bad
19E	December 3	HH	4	
19F	December 11		5	*Reshoot; Takes 1-4 meh
19G	December 11		2	*Reshoot
19H	December 11	HH	3	*Reshoot, take 1 bad
20A	December 3	Master (confessional)	7	Use takes 7 + 6. Takes 1-4 bad
20B	December 3	Low Angle	3	Take 3 starts later
20C	December 3	Focus Ant	2	
20D	December 3		1	
21A	December 5	Intimacy	5	Take 5 best
21B	December 5	HH Intimacy	2	
21C	December 6	Master	2	Last lines in Take 2 bad.
21D	December 6	Ant HH	1	
21E	December 6	He HH	1	
22A	December 6	Shot above	1	
22B	December 6	Master Shot	1	
22C	December 6 + 7	High Angle	5	Take 3, restart. Take 4; Dec. 7
22D	December 7	Close-up sitting on lap	5	
22E	December 7	HH	2	
22F	December 7	HH Follow He	2	

22G	December 7	Close-up He	1	
22H	December 7	HH	1	
22I	December 7	OTS She	3	
22J	December 7	OTS He	2	
22K	December 7	Close-up Stabbing	3	Overlap Shot letters
22L	December 7	Close up bloody fork	2	Overlap Shot letters
22M	December 7	Close up He dragged	3	Overlap Shot letters
22K	December 13	Antique Disaster	1	Overlap Shot letters
22L	December 13	Contemporary Disaster	1	Overlap Shot letters
22M	December 13	Dining Disaster	1	Overlap Shot letters
23A	December 7	Close up She	3	
23B	December 7	Master Shot	4	Take 2, Boom visible.
24A	December 10	Runs through Sc. 26	3	Actual take 1, Dec. 8
24B	December 10	Runs through Sc. 26	2	
27A	December 10	Master	4	
27B	December 10	Master, different	1	
27C	December 10	Close up - She	4	
27D	December 10	Close up - He	3	
27E	December 10	Center close-up	2	
28A	December 11	SOUND RECORDING	3	SOUND ONLY
29A	December 10	Center Master	8	Refer to notes (pg. 76). All good, just different.

Appendix R: Editing Notes

SCENE SEQUENCES	EDITING NOTES
1	Requires introduction music, and title overlay. Fade into scene 1; add music intro before the visual scene starts.
2	We see <i>She</i> in the camera room more than necessary. Find more footage of her setting up the table for breakfast.
3	Adjust the lighting/coloration. The exposure is too high in the master shot.
4, 5	Transitions into 6. Be sure to look at transition into scene 6 and choose which is best.
6	All good!
7	No problems.
8	Short and sweet.
9	ONE KEY MOMENTIS MISSING. ("I can't stand it...like before!"; pg. 33). We just watch the area with both actors off frame. This is why pickups exist.
10	Ending is odd. We don't have footage of She being dragged away. Fade to black after He stands?
11	Keep transition from 11 to 12 in mind. Is it clear that the monologue was spoken before he walked in to eat?
12	Syncing for scenes 12, 13, 14 overlapped in odd places. Had to go into the actual synced file. Found that they did overlap in different layers over completely unrelated sequences and scenes. Easy to pull the individual camera and synced audio files and move them to the end of the full synced file. So far, that does not seem to have affected the "cuts" that were then added to each scene sequence.
13	See above note. Transitions are roughed in, they do not flow well. Need to find solutions.
14	Sound comes in and out, good and bad. Sound files are either missing or not synced properly.
15, 16	Clear.
17	All good.
18	Replace the cut with one of the single shots. More interesting to watch He walk around Antona.
19	CUT THE FULL SCENE. The quality does not benefit the film. The narrative is not hurt by this cut.
20	Maybe cut? The scene is awkward and hardly relates to the whole of the story.

SCENE SEQUENCES	EDITING NOTES
21	Is there a way to create a more interesting scene? The kissing and intimacy is awkward. Add music to help.
22	Stabbing on final "Pure-ly-Pris-tine" was cut. Sequence: One stab, then He is dragged away.
23 - 26	Weird jump from falling to holding on to him. Missing footage? Really bright, and the next shot is suddenly dark. Exposure issues.
27, 28	Finess the ending. Scene 28, only a few lines spoken before the end of the film. Last line: "Shit!"
29	CUT. This ending as filmed does not support the narrative.

Appendix S: Time Comparison: Scene Length versus First Edit

SCENES	Scene Length (Min:Sec)	First Edit Time Log (Hours: Min)
1	1:22	1:00
2	3:52	1:30
3	8:18	4:00
4, 5	3:24	1:00
6	2:01	0:45
7	8:36	1:30
8	0:41	0:30
9	8:47	2:15
10	1:31	0:15
11	5:46	0:30
12	3:09	1:30
13	7:12	1:20
14	2:14	0:45
15, 16	5:51	1:45
17	2:36	0:30
18	1:07	1:00
19	CUT	CUT
20	1:20	0:45
21	1:19	0:30
22	6:18	3:30
23 - 26	2:24	1:30
27, 28	2:25	1:30
29	CUT	CUT
Total Time:	Full Film (hr:min:sec): 1:22:27	Editing Time (hr:min:sec): 27:50:00

Editing Time Total: This timeline denotes the time required for the first edit of the full film. Not included in the timeline are the laying out of sequences, sound editing, the addition of the soundtrack, transitions in and out of scenes, title, or credits.

Note: Scenes 19 and 29 were cut from the film.

Glossary

Aperture: The opening in a camera lens that allows light to pass through. Often referred to as the “pupil” of the camera. The bigger the aperture, the more light passes through. When that is the case, the depth of field becomes shallower.

Aspect Ratio: The proportional relationship of width versus height of a frame. Standards in film exists, such as 16:9. The relation can be based on any unit of measurement for length.

Cinematographer: (Also known as Director of Photography). The head of the lighting and camera department for film or television productions. They are responsible for the artistic and technical choices related to the production.

Clapper: A component of a slate. A device that assists in synchronizing the video and sound recorded on separate devices during the editing process. Other names include sticks, board, and sound maker.

Depth of Field (DoF): The zone within a frame that determines what parts of the image will be sharp, and which ones will be blurry, based on depth. There are two distinctions: shallow, and deep. Shallow means that more of the image will be blurry, due to more light passing through, while deep means that more of the image will be sharp, due to less light passing through. (Refer to “Aperture” for more information).

Director of Photography: (Also known as Cinematographer). The head of the lighting and camera department for film or television productions. They are responsible for the artistic and technical choices related to the production.

Drop: Also known as a backdrop. A flat background created with fabric that is hung upstage of the scenery and acting space. It is typically painted to match the design of the scenery. These can be rigged to fly in and out if desired.

Focal Length: The distance from the center of a lens to the sensor of the camera. Measured in millimeters.

Frame: One of the many still images that comprises a moving picture; the boundaries of what the camera sees.

F-stop: A camera setting also known as focal ratio. It is the measurement for the opening that allows light to enter the camera.

Gobo: In theatre; a small screen with a pattern cut out of it in that allows light to pass through in order to project the shapes. In film, it is referred to as a *Cookie*.

ISO: Stands for International Organisation for Standardisation. A standard measurement utilized by film and digital cameras that indicates the light sensitivity of the film or sensor. This is one aspect within cameras that allows control of exposure.

Macro Lens: Lenses designed to photograph or film small objects by magnifying the subject.

Pick-ups: Shoot days that are scheduled during the post-production phase of creating a film. These are scheduled on an as-need-basis to record video and/or sound of scenes that need to be re-shot. Possible reasons may include, but are not limited to; missing shots and takes, oversight during production, and to fix continuity errors.

Prime Lens: Lenses with only one focal length. Image quality is higher when images and videos are shot with prime lenses, at the expense of versatility and set-up speed.

Pre-production: The phase of creating a film or television show that focuses on planning. This includes, but is not limited to: research for the production, casting, designing all elements, planning for technical needs and equipment, budgeting and purchasing, location scouting, and generating of paperwork to serve the production.

Post-production: The phase of creating a film or television show that focuses on editing and marketing. This includes, but is not limited to: creating the various cuts of the film, addition of special effects, addition of a soundtrack and foley, and the creation of a trailer and marketing materials.

Production: The phase of creating a film or television show that focuses on shooting and recording the scenes for a show. Production may also refer to the performance itself, especially in theatre.

Standard Lens: Lenses that have a similar angle to the human eye. These create a natural look and feel to the image.

Shutter Speed: The amount of time the shutter is open to allow light in. It is measured in seconds, and is usually viewed as a fraction. Example: 1/30, or 1/600. The higher the denominator, the faster the shutter speed.

Slate: Also known as the clapboard. The board placed in front of cameras as it begins recording each take with information to sort it for post-production editing. Information included: production name, director, date, scene, shot, take, camera operator, and in the case of using film, roll is added. As part of the slate is the clapper that helps to sync sound during post-production.

Storyboard: This is a full illustration that shows the the sequences of the film in a similar format as a comic book. There are a variety of ways to lay out the images and information that is based on the groups aesthetics and needs. This is how a director, cinematographer, and maybe the production designer communicate ideas about shot size and positioning, camera movement, and the lighting.

Telephoto Lens: A lens with a longer focal length than a standard lens. These allow for the magnification of images that are at a far distance.

White Balance: A setting within cameras that allow the balancing of color. DSLR cameras have internal settings that allow for quick changes, such as “daylight” or “fluorescent”. White balance can be manually set relying on a Kelvin scale.

Wide-Angle Lens: A lens with a short focal length. They are characterized by having a field of view that is wider than the field of view of a person.

Zoom Lens: Lenses with a predetermined range of focal lengths. Image quality is lower when images and video is shot with zoom lenses. Provides versatility and faster work set-up than using prime lens.

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