New Testament Rock



Management Guide

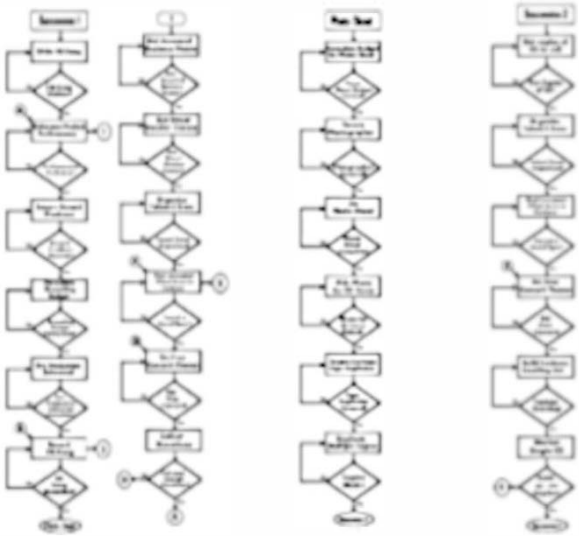


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Introduction

Welcome to the wonderful world of live theater. As fate would have it, the powers-that-be on Broadway and in Hollywood are so elite, that the chances of a brand-new musical written by a non-established writer, no matter how good, will never see the light of day on stage. Therefore, it is up to us to take matters into our own hands and produce our own shows.

Unfortunately, most people don't have an original show to produce. If you are among them, now you do! The show may not be yours by copyright standards, but you are welcome to produce this show and make money in the process. I thought a good motivation would be to allow ambitious and creative people to be able to their recoup investment, and then some.

In today's economy, we must find creative ways to make money. Instead of hording this venture to myself, I also thought it a good idea to share it while I can. So, if you want to direct, go for it! If you want to play original music, go for it! If you want to sing and dance in front of an audience, go for it! There is room for a myriad of talented people in different areas to pool their skills and produce a great show and be well compensated.

For the record, I was once a part of the rat-race in corporate America. After several years, I just had to get out. At the time, I had no other options but to stay miserable trying to earn that bi-weekly paycheck. That's when I started exploring my creative side. I got pretty good at writing songs. But I discovered, no matter how good I got, no one was going to do me any favors. So, I had to create my own opportunities.

As it turns out, the best way to create opportunities for myself, is to also create opportunities for others. Here's your opportunity. Don't blow it by being self-fish, stingy, greedy, and unreasonable. Allow others to benefit right alongside you and you will soon be going places. This idea guide will help point you in the right direction. But don't take it as gospel. Only use it as a *guide*. In other words, build on the ideas and let your creativity flow.

May the source be with you.

Pool Your Resources

One good way to come up with your initial investment to acquire the materials for the Act I Kit (or for both acts if you want to get down to the nitty-gritty) is to partner with one or more like-minded people. In an ideal situation, explain the musical endeavor to four friends. The best way to do this is to show them the Gospera Productions Partnership Program presentation video. Once everyone is up to speed, split the cost of the Act I kit, Act II kit, or the entire production kit. Then set your collective goals.

This strategy can work with as many partners as you think you can handle. However, in most cases it will work with just you as the sole investor. In this case, you will need to begin organizing by selecting talented individuals to be in-charge of certain areas. For instance, someone to organize auditions for actors/singers (preferably) within your community. Auditions will be an event by itself. Study the cast list to see how many actors your show will need. Finally, the minimum cast that can do your show.

Who Gets Paid?

In an ideal case, your cast and crew will consist of volunteers. This is easily done if you are a non-profit organization. However, in the event you are not a non-profit, your cast and crew may want to be financially compensated. If you don't have a big money bag up front, start scheduling performance dates. Hence, you can start selling tickets in-advance. Start rehearsals for a few weeks to see how things go. In other words, who among your cast is serious and who is not. Of course, as we all know, a paycheck would motivate mostly everyone's attention span.

Once you set performance dates, the cast will know you are serious. After a few weeks of rehearsals, distribute a certain number of tickets to the cast and crew. You should decide if they can keep all the revenue from the tickets they sell as their financial compensation or split the revenue with you, 50/50. Please note, these do not represent *all* the tickets you will sell for your event.

This is merely a simple way to begin financially compensating your cast and crew in the event you have no other means.

Street Performing

Speaking of rehearsals, why not fine-tune your performance before "live" audiences? This is easily achieved by looking into your city requirements to get street performance permits. If necessary, this is a case where cast members can be responsible for getting their own permits. Search the local government website of your area. Typically, they have information on the cost and limitations of a street performer permit. They will also list contact information.

Make sure there are no restrictions on your type of performance. At least none within reason. However, if you are applying as a musician, this could mean you have to audition. Some cities have made auditions mandatory so be prepared to demonstrate your skill, if required. Make sure any minors (under 18) are properly regulated. They are required to obtain a child performer permit. In most cities, there are *special conditions* associated with child performer permits. Authorities may require you to start a trust account and the student to maintain good grades.

After the cast receives their street performer permits, always keep them visible. Comply with all city regulations. This way, you can continue to perform, day after day. Make sure your performance does not block traffic or pedestrian walkways.

Street performing is another source of revenue for your cast. This way, you can kill at least four birds with one stone:

1) The cast can fine-tune their performance.
2) The cast can solicit revenue from onlookers.
3) You can promote your scheduled performances; and
4) start building a mailing list (if applicable)

However, make sure the street performance is not the actual live-stage performance. For example, the street performance can consist of a little narration of a particular scene followed by a semi-enactment of the scene while singing the song of said scene. You don't have to do a major performance of each scene. To say the least, the cast will get real comfortable performing before a bunch of strangers. In addition, you will get *real feedback* from the audience. They will show you how much they like the story, the songs, and the project. Some may even want to get involved. You may even discover new talent this way. Invite onlookers to join the cast and/or crew.

Showcase

Showcasing an act of an artist in the music business helps the manager book larger venues, build media exposure, expand the artist's fan base, and jump-start merchandise sales. However, this is also a tool that you can use for the same/similar purpose. *What exactly is a showcase?* A showcase to suit our purpose will consist of your cast performing indoors to a select audience. This audience is typically a small one that consists of influential people.

For example, let's say your community is the Lutheran church. Hence, your target audience will be (but not limited to) all the Lutheran churches in your community or district. In this sense, the showcase is a way to introduce the performance to the people who run these churches. It will consist of maybe a 30-minute performance of four to six songs. You can set the showcase up anyway you think appropriate. For instance, narrate before each song to put each scene in its proper perspective.

You will need to contact the pastor or the administrative assistant to the pastor to schedule and set up each showcase. The showcase will be for the heads of the church, not their congregations. Your goal will be to get them behind the show. They will be an enormous help when it comes to promoting your performance dates and getting their members excited.

The first thing that will help your showcase is to set a theme. In other words, what do you want your show to achieve? True. I encourage you to make money. But don't let this be your theme. It should be something noble, like raising money for scholar ships; paying school tuitions; helping the homeless; or maybe even hardship grants for struggling Lutherans. It will also be a good idea to find out the types of community service each Lutheran church provides and use one or several of them as your theme. Finally, set a certain percentage of the revenues you generate to go towards your theme.

The second thing that will help your showcase is to organize the flow of the songs. In other words, don't schedule back-to-back solos. Instead, do a solo followed by a group performance. Don't schedule back-to-back ballads. Do a ballad followed by an upbeat selection, followed by a moderate beat, etc. Hence, mix it up! It is not uncommon for a showcase to take on a life of its own. In other words, expect to be invited to do other showcases.

Auditions

In many cases, it's better to have a good idea of what you want to do and how you want to do it *before* you put together a cast. And knowing what you want to do upfront will make you appear *confident* to everyone who wants to join your cast and crew.

The first thing you want to do is secure a place to hold auditions. Technically, this can be any place you can set up a table and a few chairs with room enough for someone to stand in front of you and show their stuff. Auditions will last until your cast is complete. You might even consider auditioning for the specific scenes you want to begin performing first.

When a person auditions, you're looking for confidence.

- *Are they comfortable singing in front of strangers?*
- *Do they have potential?*
- *Do their schedules conflict with rehearsals or performances?*
- *Can they learn the material?*
- *Will they be ready to perform on the scheduled dates?*

You really don't want a person who must work a full-time job. You really don't want a person who must take care of a large family. If you can work it out, do so.

It might also be a good idea to find out how active they are on social media. Those who are *very* active will be able to promote your project (on social media), once *they* become a part of it. So, if you are torn between two people for the same part, pick the one with the biggest presence on social media. Hence, have everyone fill out a form before they audition. Among other things, the form will have them list the social media they take part in. Look at their profile pages. Especially, the number of followers they have.

Don't be afraid to do callbacks. In a callback, you will want to step things up a little. For instance, instead of singing, have them read a few lines of the script with another person or have them sing along with another singer. You want to see how well they play with others.

There are a lot of group songs and background vocals. Hence, another good reason for callbacks is to start pairing together voices. You want some high voices, middle-range voices, and a few deep voices. Reserve a space on the audition form for *Official Use Only* where you can take notes.

Audition Flyers

You can promote your auditions with flyers, posters, social media, and a little direct mail (not mass-mailings). It is up to you if you want to do a *cattle call* and have hordes of people show up at once or schedule appointments. It's ok not to audition for the entire cast all at once. Pick the scenes you want to begin working on first, and audition for the characters of those scenes.

In *A New Testament Gospera (A Sister Act Story),* the role of the Messiah is demanding. It requires a person who can sing and Rapp. It might be a good idea to have more than one person play the role; one who can singer and one who can Rapp. But if you're fortunate enough to find one person who can do both, go for it!

Make sure your flyer specifies if you are asking for volunteers to do a brand-new production, or if they will receive a salary, or if they will work for compensation (i.e., street performances, sell advance tickets and keep the proceeds, etc.). Then again, some of this can be explained at the actual audition, as well.

Audition Requirements

Before you start auditions, you want to create a form for auditioners to fill out. It doesn't have to be at all complicated. Include a first section for the private information: first name, last name, address, phone number(s); a landline if possible and a cell phone number for texting. Include a second section for playbill information; basically, what they would normally include on a resume. This could entail any professional acting experience, singing experience, current employment, education (past and/or current). A section for social media address(es); you'll want to visit their profile pages just to see how popular they are.

Do you want to go as far as to ask for a headshot and/or resume? On this level, you should simply include a space on the form for a wallet-sized headshot. Be sure to include language that says to bring a photo sized head shot to the audition that you can keep for your records. The form itself can serve the purpose or substitute for a resume. However, some people will automatically bring their resume if this is not their first rodeo.

Before you reached this point, you became very familiar with the characters in the show. Hence, you should have an idea of how you want the cast to look. Do you want the main cast of the Messiah, his disciples, Mary and Martha to be around the same age? What age range might that be? Get a good idea. Place audition flyers on college campuses, and perhaps, high schools.

Do you plan to use the instrumental tracks or train live musicians? You can set performance dates in the not-too-distant future if you use the music tracks. Live musicians will take longer to train and will require more rehearsals. But either one is entirely up to you. Feel free to do whatever works for you.

Doing Business As?

If you are the representative of any type of organization (i.e., church franchise, park district, school district, etc.), you can use the name of that organization. However, if you do not represent an organization of any kind, you'll have to create your own. The reason being you will be *making money* from which there is a very good chance you will have to pay federal income tax.

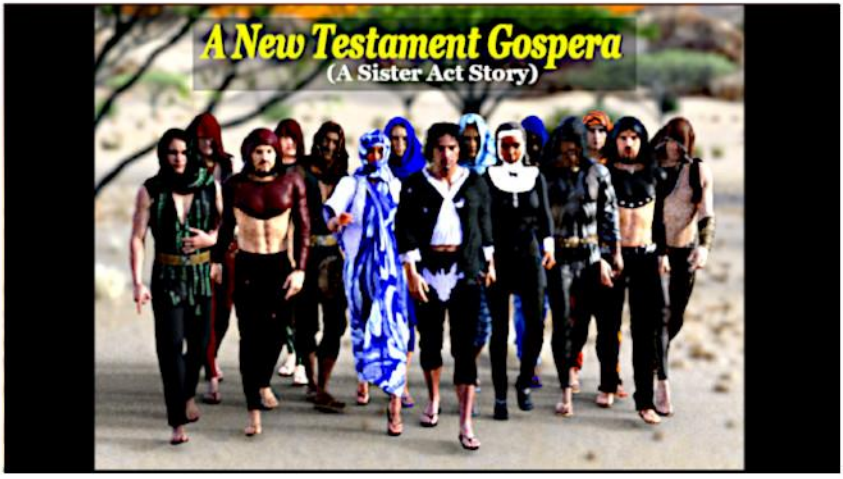
The only aspect of this that I will advise you one is your Doing Business As (DBA) name. The easiest approach is to simply use your own name as your company name. For example, *John Doe Productions*. Be sure to check with your local city government. By using your own name as your company name, you will not have to register it with the DBA-Assumed Name division.

Should you decide to use something other than your own name, you will have to register it with the DBA-Assumed Name division of your local city government. In doing so, expect to have to pay a fee. This can be as much as $60.00 depending on the city you live in. Surprisingly, some cities don't require a fee. Hopefully, you lucked out by residing in one of these cities.

Incorporating and/or forming an LLC are areas you might want to investigate at some point down the road. As the process for such status takes a lot of time, we will forego them for now.

Sample Flyer (Auditions)

(Your Production Company)
in association with
ADeeDowningWorks
presents...



Come One, Come All!

Energetic individuals who
can act, sing, and dance.

AUDITIONS

will be held on "THIS DATE"
at "THIS TIME"
at "THIS LOCATION"

REQUIREMENTS:

- Bring a wallet-size head shot that you can depart with
- Bring a pen that you can write with
- Bring your A-Game singing voice
- Bring a song that will show off your singing voice
- Be prepared to "work the stage (move around)" while singing.

Sample Audition Form

ANTG Audition Form

WALLET SIZE HEAD SHOT

Name: _____

Address: _____

_____

Telephone: _____ Cell: _____ Text? Yes__ No__

Email: _____

Performing Talent: _____

Performing Arts History (if applicable)

1) _____

2) _____

3) _____

4) _____

5) _____

Current Employment (if applicable)

_____

_____

Current Academics (if applicable)

_____

_____

Social Media Addresses

Facebook: _____ LinkedIn: _____

Instagram: _____ Google: _____

Twitter: _____ Tumblr: _____

Pinterest: _____ Snapchat: _____

Youtube: _____ Reddit: _____

FOR OFFICIAL USE ONLY

Playbill

A playbill advertises a live-stage musical/play and displays the cast in full-bio. Traditionally, they are handed out to the audience upon entering the auditorium. Start creating a playbill for your own production for the simple reason it can be used to solicit money from local businesses, etc. Once your playbill contains your cast, leave room for *advertising* and *sponsors*.

Ad space can consist of a full-page or different sized blocks of a page in your playbill (i.e., 1/8th, 1/4th, 1/2, and a full-page). The different size blocks will have different prices. Ad space is based on the size of your projected audience. Advanced ticket sales are a good way to start that projection. If by this time your cast has been selling tickets to family and friends, make sure you record their progress. Keep track of all ticket sales and revenue generated.

If you represent an organization (i.e., park district, school district, church franchise, private corporation), its size and reach will be an instant plus in reinforcing your asking price for ad space. If you do not represent an organization, try to partner with one or at least get their support. You will be able to do the same with each advertiser that purchases ad space in your playbill.

In addition to selling ad space to non- and for- profit organizations, you can also save a page or two for *individual sponsors*. You can approach individuals with an offer to donate (i.e., a nice even figure that's more than the admission price) and in return be listed in the *individual sponsors* section of your playbill. Either limit the donation to one amount or have various sections in your playbill for different amounts (i.e., $15, $20, $25... $50... $100).

Additionally, have a specific number of sponsor places available (i.e., thirty individual sponsors) for each donation amount. This way, you can tell the individual sponsors the space available for each amount. For example, *"I have two spaces left for the $15.00 donation, five spaces left for the $50.00 donation, and seven spaces left for the $100 donation."* This will motivate the individual sponsor(s) to hurry up and grab an available space. It may also be a good idea to promote this during your street performances.

In all the advertisements and promotions of your show, include *"Gospera Productions" or "ADeeDowningWorks"* with the name of your organization.

Sample Playbill 1
(Front Cover)

Your Production Company's

PLAYBILL

YOUR PERFORMANCE LOCATION

Your Production Company
and
Gospera Productions
Presents...



Sponsored by
AD SPACE

Website or Email

Sample Playbill 2
(Song List)

MUSICAL NUMBERS

ACT ONE

"The Greatest Story" ..... *Lisa Williams*
"Where Is He?" ..... *Ben Johnson, Steve Smith, Don Wilson, Chris Peterson*
"Faction" ..... *Ben Johnson, Ernie Lowe*
"The River Jordan" ..... *Frank Madson, Denise Ross, Becky Stewart, Irene Thompson*
"Beatitudes" ..... *Gregory O'Neil*
"I Will Follow U" ..... *Aaron Harris, Ken Fields, Clyde Ruffin*
..... *Ron Brown, Larry Scott, Pete Nelson*
"The Adulteress" ..... *Tim Hill, Lester Downey, Vince Iams, Maurice Hackett*
..... *Buster Schafer, Douglas Labelle, Isaiah Woods*
"Justify Why" ..... *Vanessa Felling, Denise Ross, Becky Stewart, Irene Thompson*
"The Mount" ..... *Gregory O'Neil*
"The Sabbath" ..... *Gregory O'Neil, Tim Hill, Lester Downey, Vince Iams, Maurice Hackett*
..... *Buster Schafer, Douglas Labelle, Isaiah Woods*
"I'm Your Servant" ..... *Gregory O'Neil, Jack Bateman, Moses Terrell, Pierce Constantine*
..... *Quincy DePalma, Roland Niece, Xander Bivens*
"I Give" ..... *Marilyn Keyes, Denise Ross, Becky Stewart, Irene Thompson*
"Come Un2 Me" ..... *Erika Lembeck, Child Ensemble*

ACT TWO

"The Prodigal Son" ..... *Gregory O'Neil*
"Thieves In The Temple" ..... *Jasmine Davis, Messiah Ensemble*
"What Do We?" ..... *Ernie Lowe, Tim Hill, Lester Downey, Vince Iams, Maurice Hackett*
..... *Buster Schafer, Douglas Labelle, Isaiah Woods*
"Son of Man" ..... *Gregory O'Neil, Denise Ross, Becky Stewart, Irene Thompson*
"The Hem of His Garment" ..... *Kim Greene, Denise Ross, Becky Stewart, Irene Thompson*
"A Touch of Love" ..... *Lisa Williams, Rhonda Mayes, Messiah Ensemble*
"Come Lay Your Head" ..... *Lisa Williams, Rhonda Mayes, Messiah Ensemble*
"Sweet Communion" ..... *Lisa Williams, Rhonda Mayes, Messiah Ensemble*
"Making Me A Disciple" ..... *Lisa Williams, Rhonda Mayes, Messiah Ensemble*
"Gethesemane" ..... *Gregory O'Neil*
"Mad" ..... *Ernie Lowe, Lisa Williams, Simon Lewis, Rodney Allen, Lawrence Kildare*
"Do U Know Him?" ..... *Aaron Harris, Ted Zagar, Presley Watkins, Justin Gilbert*
"Whether U know" ..... *Wynona Preston, Gregory O'Neil, Messiah Ensemble*
"Never b'The Same" ..... *Lisa Williams, Rhonda Mayes, Messiah Ensemble*
"The Greatest Story" ..... *Lisa Williams, Denise Ross, Becky Stewart, Irene Thompson*

FINALE

"His Name Is Jesus" ..... *Michelle Comey, Emily Kelly, Michael Barres. Ensemble*

Sponsored by
AD SPACE

Sample Playbill 3
(Biographies)

ANTG CAST



MICKEY LORD, (*Muddy* Shown), a native of Auburn, has ten years of professional summer stock experience under her belt. Audiences from the mountains of Vermont to the coast of Florida have enjoyed her portrayals of such leading ladies as Maria in *The Sound of Music*, Evie in *Stop the World, I Want to Get Off*, Ado Annie in *Oklahoma!* and Princess Winnifred in *Once Upon a Mattress*. Mickey has a B.A. in Theatre Arts from the University of West Florida and an A.A.S. in Police Science from Cayuga County Community College. Last Spring, she made her New York City acting debut to unanimous critical acclaim in a showcase production of Ron Melrose's new musical, *Odyssey*, presented at Playwrites Horizons. She and her husband currently reside in Shanesteles.



JON-ERIK HEXUM, (*"Leadville" Johnny* Shown), graduated from Michigan State University in 1980 with Degrees in Political Philosophy and Economics. Between studying and appearing in university productions as Charlemagne in *Pippin*, and Pres in *The Fajans Cane*, he found time to serve as strong safety for the Michigan State "Big Ten" Spartan football team. Jon-Erik has appeared in numerous television soap operas and can be seen in the upcoming films of *Deathtrap*, with Christopher Reeve and Michael Caine, and *A Little Sex*, starring Mary Tyler Moore. He says his acting career began in the third grade when he played Mr. Rabbit in *Farmhouse Parade*. He also understudied Mr. Turtle in the same production. He's waiting for his big break.



JOCELYN JUTRAS, (*Prince Delong*), is originally from Montreal, Quebec, where he appeared in productions of *Ciel de Lit*, *Zone*, and *Bouffle et les Lutins*. Next fall, he will continue his studies of Theatre Art at the American Musical and Dramatic Academy in New York City. This summer marks Jocelyn's debut with American musical comedy.

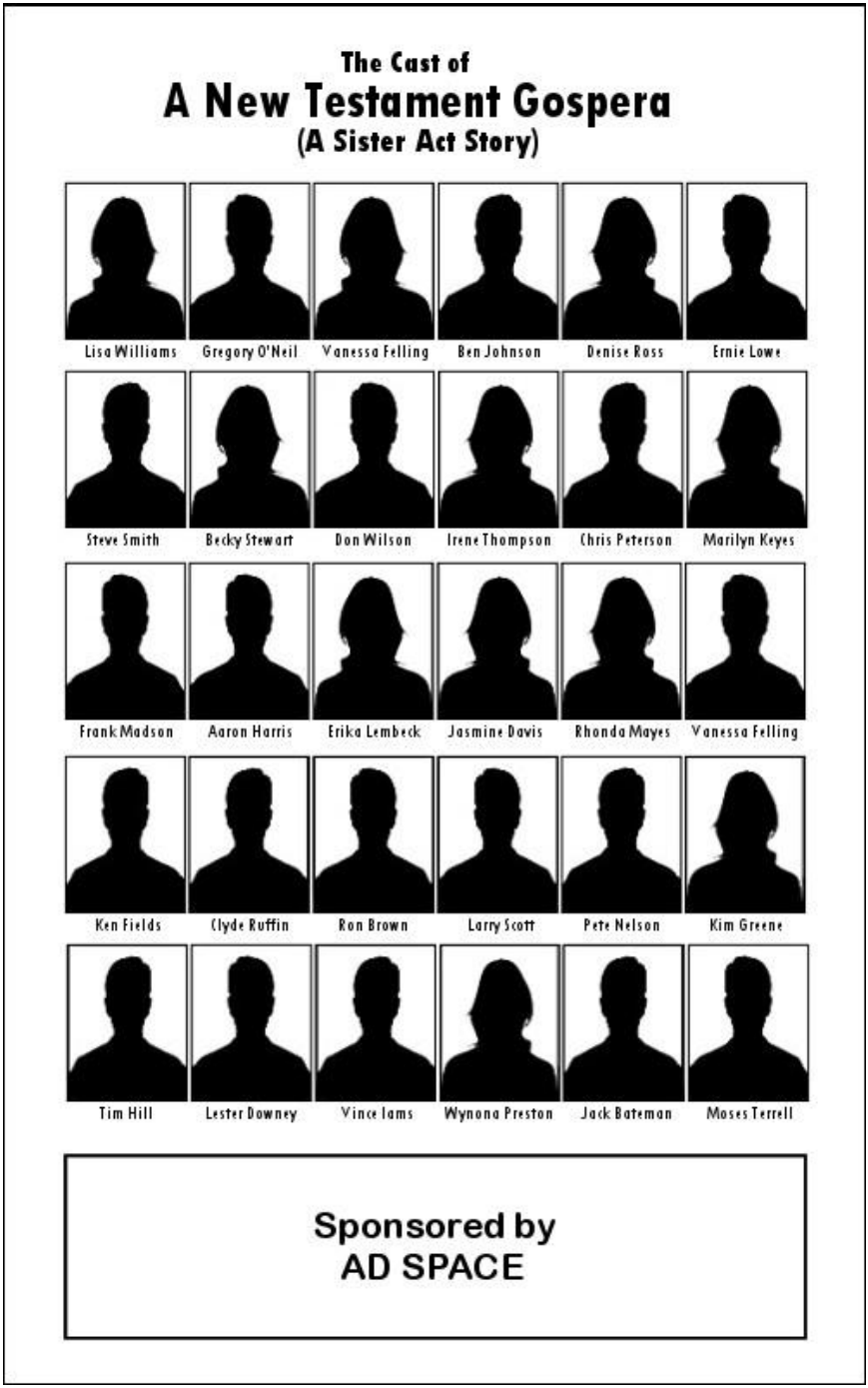


RONALD O'NEAL, (*"Leadville" Johnny* Shown), graduated from Michigan State University in 1980 with Degrees in Political Philosophy and Economics. Between studying and appearing in university productions as Charlemagne in *Pippin*, and Pres in *The Fajans Cane*, he found time to serve as strong safety for the Michigan State "Big Ten" Spartan football team. Jon-Erik has appeared in numerous television soap operas and can be seen in the upcoming films of *Deathtrap*, with Christopher Reeve and Michael Caine, and *A Little Sex*, starring Mary Tyler Moore. He says his acting career began in the third grade when he played Mr. Rabbit in *Farmhouse Parade*. He also understudied Mr. Turtle in the same production. He's waiting for his big break.

Sponsored by
AD SPACE

Sponsored by
AD SPACE

Sample Playbill 4
(Cast Page - Instead of Biographies)



Sample Playbill 5
(Individual Sponsors)

The Individual Sponsors of
A New Testament Gospera
(A Sister Act Story)

$15.00

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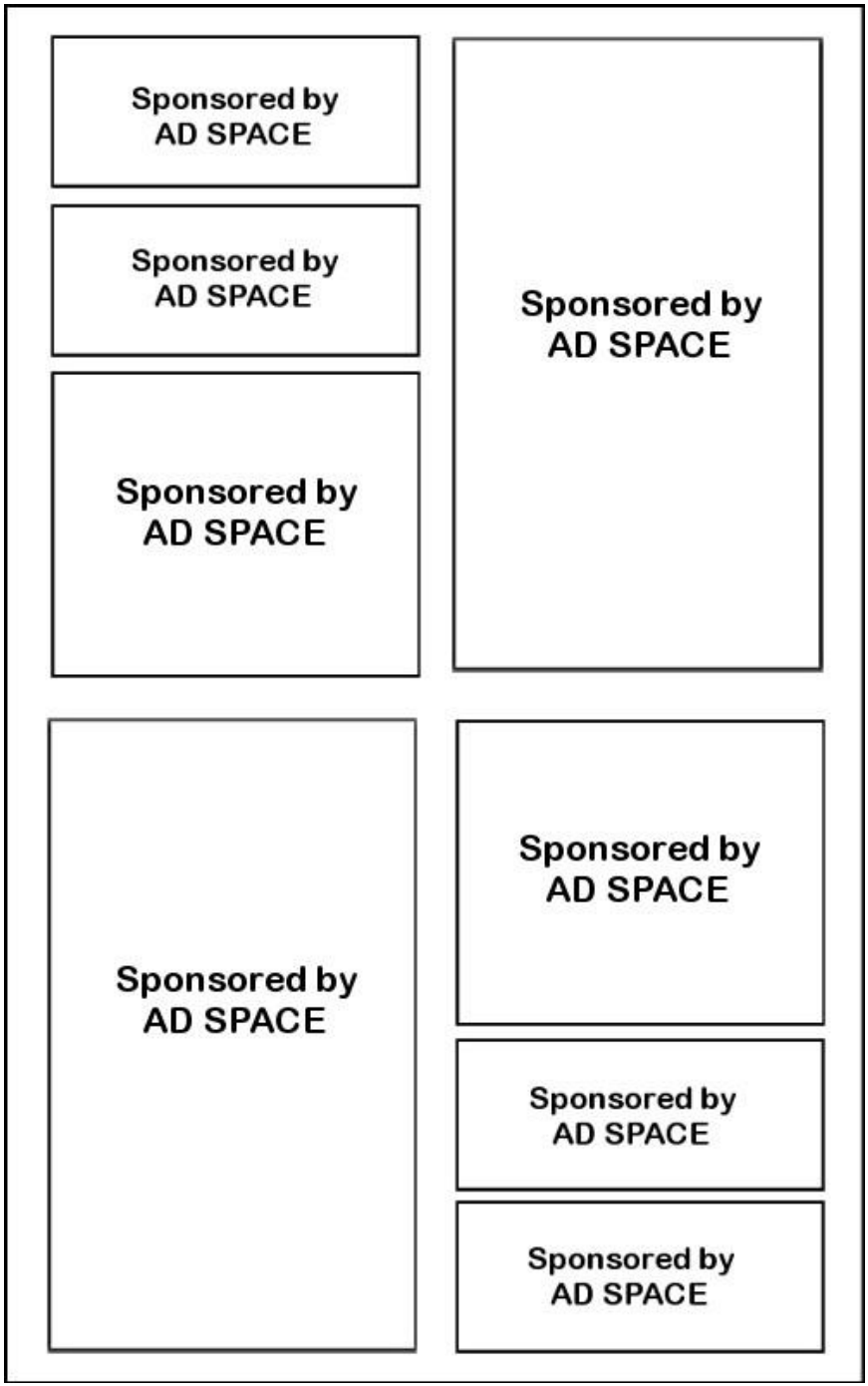
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Sample Playbill 6
(Ad Page)



Sample Playbill 7
(Back Cover)



Performance

There is more than one format you can use to produce your show. The first format is the easiest. It consists of playing the *studio quality soundtrack demos* over a PA system in-sync with the cast's performance. We will simply call this arrangement, the *Poor Man's* approach. Incidentally, this is also the quickest way to reach a performance date. With this approach, the cast need only be familiar with the story as they perform to recorded music.

In addition, if you have access to recording equipment, you can record your own demos. Hence, record the voices of your cast over the instrumental versions and then use them in this poor man's approach. These days, audio recording equipment is compact and very easy to transport. A simple four-track digital recorder will. However, eight-track digital recorders have very reasonable prices.

The second format consists of a narrator describing in detail what is happening in each scene followed by the musical performance of the song for said scene. This will be more like an in-concert format. We will call this format the *In-Concert* approach. The singers will be in-costume as they sing in-place at microphones.

Coincidentally, most of the work for the narration of each scene has already been done. Use the overview sheets of acts one and two. You are free to build on the descriptions.

The third format is a variation of the previous (In-Concert) format. It requires a narrator to introduce each scene during which the actor-singers enact each scene while they sing the appropriate score. We will call this format the *In-Concert Plus* approach.

The fourth format quite simply entails following the script from beginning to end. This format is the live-theater format used in the vast majority of Broadway and Off-Broadway productions. So, we will simply refer to it as the *Live-Theater* approach. If you think you can handle it, then, go for it! Put on a full-length production that will captivate your audience.

Of course, you might be inclined to adjust the price of admission according to the format you decide to use. Or you can use the different formats on different occasions. For instance, use the first format when you do showcases and/or street performances.

Rehearsals

To put on the best performance that you possibly can, the cast must practice lines and lyrics. Make sure you see progress in every rehearsal. The cast must reach a point where they no longer need the lyric sheets or script. The most challenging thing for a singer is learning what to do while they're singing. It's one thing to stand in one spot when singing. It's quite another to have to move around the stage while singing.

If you do not excel in choreography, find someone that can go over the script and choreograph each scene. The movements do not necessarily have to be dancing, as much as, just acting out the scene. Each singer must determine how they want to affect the person they are singing to. And sometimes that person may just be the audience. The singer's objective is subject to change the better they learn the part. *Blocking* is the art of learning where you are and where you must go during the scene.

If you are among those who are only presenting act one, then you will have to improvise your ending. As you well know, the story ends at the end of act two. That said, you will have to make up your own act one ending. This is not at all complicated. For instance, you can have Sister Mary suddenly wake up from a dream. Now, at what point did she start dreaming? Does she wake up in her room at the parish? Maybe everything was real up until the gun shot. The bullet was somehow intercepted (i.e., hit the cross she wore around her neck; hit the Bible in her inside breast pocket, etc.) and knocked her unconscious.

Perhaps, you will prefer to just leave everything as is and invite your patrons to come see act two on a later date. Bottom line, you are free to orchestrate the end of act one as you see fit. But there is a snag. You may not have the materials for act two. Unless you invest in the musical in its entirety, you're limited to act one. The option to order act two separately is currently still in the works. So, be sure to promote your production as "Act One" and its duration is about one hour.

Sample Performance Flyer (In-Concert)

(Your Production Company)
in association with
Gospera Productions
presents...



In a fun-filled musical fantasy, a modern-day missionary, an introvert who is insecure and unsure of herself, stumbles 2000 years into the past where she is expected to help a bumbling and incompetent Messiah overcome sadistic and well organized rulers. Complications arise when 1st century sexist attitudes conspire to keep our 21st century traveler tamed.

"It's 'Sister Act' meets 'Jesus Christ Superstart'... meets 'The Wizard of Oz'."
The Byline Press

"The music just keeps getting better and better. You think you like one song... until you hear the next!"
Stone Roll Magazine

IN-CONCERT PERFORMANCE

LISA WILLIAMS-AS-SISTER MARY GREGORY O'NEIL-AS-THE MESSIAH FRANK MADSON-AS-JOHN THE BAPTIST ERNIE LOWE -AS-THE DARK LORD STEVE SMITH, DON WILSON, CHRIS PETERSON-AS-THE WISEMEN VANESSA FELLING-AS-THE ADULTERESS DENISE ROSS, BECKY STEWART, IRENE THOMPSON-AS-TRIO MARILYN KEYES-AS-SAMARITAN WOMAN AND ERIKA LEMBECK

Based on the four gospels of the New Testament, A New Testament Gospera (A Sister Act Story) consists of 28 original scores with catchy tunes and memerable lyrics comprised of Hip-Hop, Pop, R&B, and Light Rock genres.
[A two-hour production]

at "THIS TIME"
on "THIS DATE"
at "THIS LOCATION"

Presentation Template 1

(Act 1a)



ACT I *(A Sister Act Story)*

SCENE 1

The Greatest Story

PRESENT DAY: Sister Mary, a timid, self-doubting nun who lacks self-confidence and hates crowds spends most of her time at the parish, locked in her room, binge watching the popular reality tv show, *Dancing With The Superstars*. In an attempt to break Sister Mary out of her apprehensive shell, the parish forces her to go out into the world and tell the passers-by about the gospel story. By midday, Mary reluctantly makes her way to a busy avenue where she sets up shop. She struggles nervously to find words that will get the attention of the self-indulged pedestrians storming past her. Surprisingly from her vantage point, Mary witnesses *a possible* child abduction in the crowd that everyone else seems to not notice. As Mary evaluates what she thinks she sees while trying not to give herself away, the perpetrator becomes suspicious. Pretending to be interested in Mary's message, he examines the body language that Mary tries to hide. By mid-message Mary's body language betrays her, the perpetrator whips out a gun, aims it at Mary, and pulls the trigger. The smoke from the gun barrel clouds the view, leaving Mary's fate unclear. *Is this the end?*

SCENE 2

Where Is He?

4 BC: Suddenly, it's night-time. Mary wakes up in the middle of a desert dressed in strange garments. She frantically checks her torso for a bullet hole. Surprisingly, she doesn't find one. Dazed and confused, she stumbles to her feet. As the gusting wind blows sand that partially obstructs her view, Mary spots two travelers in the distance. She pursues them to find some answers. Little does she realize three mysterious figures (female mystics of the Escenes) monitoring the two travelers have spotted her. Surprised, they fear Mary is about to ruin the cosmic plan. In a panic, they scurry to intersect Mary; prevent her from interrupting Joseph and Mary's journey to Bethlehem. In a parallel plight, wise men from the east in search of Joseph and Mary's child has followed a star that led them west to Bethlehem. They assume the presiding king can direct the rest of their journey. But the king fears the wise men have alerted him of a threat to the family throne. *What will happen when these two parallels collide?*

SCENE 3

Faction

King Herod discovers the wise men have forsaken their royal mission to find the star child. In essence, they have secretly departed Bethlehem without returning to the palace to report their progress. In a fit of rage, the king storms throughout the court ranting and raving of the conspiracies that threaten his throne. This includes his underlying intentions to murder the star child, once he is discovered. But what the king does not realize is that the evil entity known as *The Dark Lord* has been orchestrating his every move. He is currently influencing the king to destroy the star child by any means necessary. *How far is king Herod willing to go?*

SCENE 4

The River Jordan

30-YEARS LATER: Because of the Escenes' intervention, Mary wakes up in the back of a clothing tent located in the market place district of Jordan city. Suddenly, *Martha* (her sister), comes calling. Excitement is brewing up the road. The revered preacher from the wilderness, *John the Baptist*, has arrived to a nearby bank at the Jordan river. After Mary gathers her senses, Martha convinces her to come to the Jordan to see the Baptist; who may have the answers that Mary seeks. It is not long before Mary recognizes the female mystics (a.k.a. Trio) that accompany the Baptist are the same three she encounter in the desert. In her mind, this plot only thickens. As the people gather, the Baptist preaches the arrival of the soon to come Messiah. Mary knows this story well. She keeps a close eye-out for the Messiah but the man she expects to appear never shows up. *Now what?*

SCENE 5

Beatitudes

Mary's head is spinning after she realizes she is somehow 2000-years in the past. And to make matters worse, nothing is how she expected it to be. To begin with, she doesn't recognize the man the Baptist introduced as the Messiah. His demeanor is insecure, unsure, cowardly, and it's obvious he doesn't like crowds. In essence, he reminds Mary of herself. After the Baptist departs, the Messiah realizes he (the Baptist) had the opposite effect on the people. Instead of preparing the way of the Lord, the Baptist (howbeit unintentional) prepared the way for himself; the people are obviously still devoted to the Baptist. *Can the Messiah's first public message break the Baptist's spell?*

SCENE 6

I Will Follow U

As dusk approaches, the people begin to leave the banks of the Jordan. Astonished, Mary recognized every word of the Messiah's message. She realizes this shadow of a person must be the Messiah. Suddenly, Mary has an epiphany that transforms her from the *insecure introvert*, that her parish tried to fix, into a virtually fearless warrior. She takes it upon herself to fix the Messiah and help him become the brave and fearless version she expected to find. Phase one of her plan is to become his disciple; a sure way to stay close to the Messiah. But before she can put her plan into motion, six men (in pairs of two) step out from the crowd to pledge their loyalty to the Messiah. One after the other, they push Mary aside as she struggles to make her own pledge. After all, in their eyes she is a mere female. In addition, Martha (who knows her place in society) is thrown for a loop. *Will Mary be able to change their minds?*

Presentation Template 2

(Act 1b)



ACT I *(A Sister Act Story)*

SCENE 7

The Adulteress

Suddenly, the celebratory mood of the newly formed fellowship is interrupted by a local commotion storming down the street. Orchestrated by the Dark Lord, the prominent and feared Pharisee sect is harassing and bullying a young woman as they approach the Messiah and his entourage. The Pharisees are accusing the woman of having committed the heinous crime of adultery. But little does the Messiah know, there is more to this ordeal than meets the eye. *Will the Messiah fall prey to the Dark Lord's ploy?*

SCENE 8

Justify Why

The adulteress is astonished the Messiah came to her rescue but she does not understand why. Little does she know, Mary, while remaining inconspicuous, was mainly responsible for making it look as though the Messiah appeared to fearlessly challenge the Pharisee sect. Be that as it may, no man has ever helped her without demanding something in return. As the Messiah and company take their leave, the woman walks the street in solitude (and is eventually joined by Trio). She contemplates her would-be fate had there not been a Messiah. In her mind, the Messiah should want her in the same way that every other man has wanted her. *Will she reveal the Messiah's secret desires?*

SCENE 9

The Mount

The Messiah and his entourage have journeyed to Jerusalem where they encounter a gathering just outside the city. As it turns out, Mary has convinced Martha to follow the merry band with her... but from a short distance, like a couple of stray puppies. The two ladies immediately blend in with the crowd. The six disciples mingle, as well. The Messiah wanders further away and settles on a hill that towers above the crowd. When he speaks, everyone present begins to listen. *But what does he say to them that is so mesmerizing?*

SCENE 10

The Sabbath

Led by the Dark Lord, a group of the Pharisees arrive towards the end of the Messiah's sermon. They initially wonder why the market place is near empty. The moment the Pharisees realize the people are all under this new Messiah's spell, their fangs and claws come out for the attack. Having noticed the Messiah cannot stand his ground on his own, his six disciples rush to his defense. They verbally attack and counter-attack but the Pharisees are no easy prey. Mary cannot help herself. Her over-protective 21st century instincts kick in. She attempts to rush to the Messiah's defense against the Pharisees but Martha realizes how dangerous that is and struggles to stop her. The Messiah takes notice.

SCENE 11

I'm Your Servant

After witnessing the unbelievable triumph of the Messiah over the Pharisees... (At least that's how it appears from the outside looking in)... six more men from the crowd step forward to devote their lives to the Messiah. But the previous six feel threatened. They encourage the Messiah to turn these new strangers away. But Mary makes an indirect suggestion, just close enough for the Messiah to hear. As a result, the Messiah has other plans in mind that involve twelve disciples (instead of six). *What might they be?*

SCENE 12

I Give

After the company of twelve is complete, the Messiah mysteriously departs. None of the twelve noticed him leave and are concerned of his whereabouts. Fortunately, Mary did notice and took off behind him. Searching for solitude, the Messiah encounters a *woman from Samaria* at Jacob's well. There is a rift between the Jews and the Samaritans. The Samaritans believe their religion is the *true Israelite religion* that existed *before* the Babylonian exile. In contrast, the current Jewish religion *has been altered (to survive in Babylonian society)*, brought back by those who *returned* from Babylonian exile. Hence, the Jews typically have no dealings with the Samaritans. Regardless, this particular Samaritan woman (supported by Trio) has a secret message to deliver to the Messiah. *Can she break through the cultural barrier to deliver it?*

SCENE 13

Come Un2 Me

The Dark Lord leads the Pharisees to Jacob's well where they discover the Messiah. And his only protection is a defenseless woman, Mary. They slowly and cautiously approach the Messiah to move in for the kill. Mary stands her ground, giving the impression the Messiah is standing his. But suddenly, Mary has a change of heart. She leaves the Messiah standing alone. Not seeing Mary as any kind of threat, the Pharisees let her pass. With Mary gone, the Pharisees move closer to the now alone Messiah. But before they can get within striking distance, the Twelve (and Martha) arrive. In a standoff, the two groups stare each other down. Martha thinks there's going to be a rumble for sure and backs out of the way. Suddenly, before either side can make the next move, a large group of children led by Mary bursts onto the scene. They want to meet the Messiah. A little caught off-guard, the Twelve form a protective barrier around the Messiah, as the Pharisees back off and depart. But these kids are cunning. As they toy with the Twelve, they burst into song and dance.

Presentation Template 3

(Act 2a)



ACT II *(A Sister Act Story)*

SCENE 1

The Prodigal Son

The Messiah and the twelve encounter a crowd just outside the city of Bethsaida. Mary is still encouraging Martha to follow them, but still from a short distance. As the crowd gathers, the two ladies blend-in. The Messiah takes this opportunity to share the parable of the prodigal son, as the characters in the story are enacted.

SCENE 2

Thieves In The Temple

Suddenly, several Essenes crash the party. The leader, a secret Messiah informant, rushes to tell the Messiah about the illegal Pharisee activity that's going on inside the Bethsaida temple. Now over-confident and a bit out of control, the Messiah storms off towards the temple. The twelve follow trying to stop (and talk some sense into) him before he makes a terrible mistake. One that they all might have to suffer the consequences for. After all is said and done, the fellowship of twelve is on the virge of collapsing. Mary feels like a complete failure. But she must somehow find a way to bring it all back together. Trio reveals to Mary, they are responsible for her traveling back in time. Specifically, to help this candidate become the Messiah. Who better to help him than someone just like him?

SCENE 3

What Do We?

The Messiah's recent action inside the Besaida temple was the last straw! Orchestrated by the Dark Lord, the Pharisees rush to hold a secret meeting where they strategize their next and most decisive, move against the Messiah. They meticulously plan how they will kill the Messiah and justify why he has to die. Because of the discord among the Messiah's twelve, Judas turns to the darkside. *Will the Dark Lord's plan finally prevail?*

SCENE 4

Son of Man

In a moment of solitude near the sea of Galilee, the Messiah (with Mary and Martha closeby) is interrupted by the twelve. But before they can address their concerns, a multitude led by Trio, arrives on the shore. The crowd wants to hear the Messiah teach but Trio is there to confirm the Messiah. With a saved by the bell attitude, the Messiah leaps to his feet to accommodate the crowd. This crowd is fortunate enough to hear the parable of *The Sower*. But little does the Messiah know, an unexpected hardship awaits.

SCENE 5

The Hem of His Garment

Hiding behind the crowd is a woman with a blood disorder that she's had all her life. She recognizes this is the one opportunity she'll have to make herself whole. If she can only manage to approach the Messiah unnoticed and touch just the hem of his robe. Trio backs her up. *Will the Messiah be as forgiving as expected?*

SCENE 6

A Touch of Love

In the town of Magdala, Mary and Martha are busy preparing their home for the Passover feast and the arrival of the Messiah and the twelve. But to their surprise, they are visited by Trio for a mysterious reason. Six of the twelve arrive; they help with the preparations. The other six arrive but without the Messiah. No one knows exactly where he is. Could this finally be a reason to panic? To say the least, the Pharisees are out for blood!

SCENE 7

Come Lay Your Head

The Messiah finally arrives to the home of Mary and Martha looking exhausted. The wear and tear of life's daily struggles have finally caught up with him and is showing for the first time. Everyone present expresses their concern. As they try to convince the Messiah to take a rest, the Pharisee vultures are circling; homing-in on their prey.

SCENE 8

Sweet Communion

It's finally time for the last Passover supper the Messiah will have in the company of the twelve. As he lays out his final instructions, one of the twelve is in for a big surprise that forces Judas to leave the company. Howbeit, the Messiah does not see coming the unexpected surprise that awaits him; Mary presents her case to officially join his entourage.

SCENE 9

Thanks For Making Me A Disciple

After the Passover supper and ceremony is complete, the Messiah has a surprise for Mary. Because of her constant dedication and loyalty, he shocks everyone by making Mary his disciple. After all, Judas has left the building and there is an opening. Mary is so ecstatic, she begins to sing and dance. In her frenzy, she shows the Messiah and everyone present the 21st century tradition of ballroom dancing. Her favorite reality TV show, *"Dancing With the Superstars"*, that she binge watched while secluded in her room at the parish is finally paying off.

Presentation Template 4

(Act 2b)



ACT II *(A Sister Act Story)*

SCENE 10

Gethsemane

The Messiah leads his disciples out to the garden of Gethsemane. Unfortunately, he soon realizes it is his disciples who are now weary. They all find comfortable spots and soon fall asleep. The Messiah takes advantage of this opportunity to venture off to pray in solitude. But this prayer soon turns into a plea; a plea for his life. *Will this plea be granted or will the Messiah be sacrificed?*

SCENE 11

Mad

As the Messiah ends his prayer, he can sense trouble approaching. Stomping on the ground from a distance trembles the ground and wakes the disciples from their slumber. The now brave Messiah hurries back to confront the approaching danger. Orchestrated by the Dark Lord, the former-disciple, Judas, has led a garrison of temple guards to storm Gethsemane and arrest the Messiah. The now-eleven muster and form a protective barrier. This ends in what seems to be a duel-to-the-death between Simon and the head temple guard. Mary rushes to the scene to help. *Will the Messiah allow this ordeal to end in blood-shed other than his own?*

SCENE 12

Do U Know Him?

The Messiah is on trial before the Sanhedrin court. It is obvious he has been beaten and tortured. The disciple, Simon, is lurking outside the temple where the trial is being held, hoping there is something he can do to help. Unfortunately, a hostile mob is also impatiently waiting; they do not hesitate to ridicule the accused. Several people in the mob think they recognize Simon. They harass and intimidate him in attempts to get him to admit he is one of the twelve. Mean while, Judas challenges the Dark Lord/High Priest in an attempt to correct his betrayal of the Messiah. The Dark Lord leaves Judas no choice but to hang himself.

SCENE 13

Whether U Know

The Messiah is hanging on a cross between two thieves. At the foot of the cross, his mother accompanied by the disciple John, and Mary express their sorrow. The crowd watches from a distance as the other disciples cower from further afar. All seems lost at this point for the Messiah's cause. Although, Mary knows better, she feels that all her efforts ended in failure. She wishes she could have saved the Messiah from this crucifixion. Trio helps Mary to realize everything leading to this moment was necessary and her work here is done.

SCENE 14

Never b'The Same

Three days after the Messiah's crucifixion, Mary and Martha are headed to the Messiah's tomb to grant his body the gift of spices for the third day in a row. Although she realizes how important it is, Mary of Magdala has the hardest time getting over the Messiah's crucifixion. Along the way, they encounter Trio and the eleven who try to help her cope and move on. The two sisters finally arrive to the Messiah's tomb only to find it empty. *What will they do now?*

FINALÉ

The Greatest Story

Suddenly, Mary is back where she left off in the present. But this time around, there is a large crowd present standing in complete silence. Mary stares out as the crowd stares back. They have obviously been captivated by the story Mary was telling. She can also see the child abduction situation is being handled by the local police authorities. Now confident and secure, Mary continues the end of her story as the crowd responds to her words. As a special treat, she notices some very familiar faces in her surroundings.

END CREDITS

His Name Is Jesus

At dusk, Mary returns to her parish where she finds a welcoming party standing just outside the main entrance. They can tell Mary is a different person from the one they sent out earlier in the day. A fellow nun rushes up to Mary to greet her. They all greet her. The mother superior places both hands on Mary's shoulders staring into her eyes. After gesturing a sign of approval, she puts her arm around Mary's shoulder and asks for the full story of her day. As they walk slowly and enter the parish, followed by the welcoming party, the fade to black and the end credits debut.

Performance Dates

If you represent an already established organization (i.e., park district, school district, church franchise), you can use that already established network to secure a location to rehearse and perform in within said organization. For instance, a park district already has strategic locations in which a performance of this magnitude can be held. And even more, the performance can move around from one location to another within the park district.

However, if you do not represent an established organization, you can explore forming a partnership with one (or more). Ideally, start inside your own community. There should be a park (i.e., park district), school (i.e., school district), community center, or recreational center near you. Find out who's in-charge and form a relationship with them. Just introducing yourself and telling them about your project should be enough to excite them. Believe it or not, the previously mentioned establishments are looking for new and positive events to energize their communities.

Make sure you set performance dates you can realistically meet. A good way to determine this is to dissect the script, scene by scene. Identify all the characters and the scenes they appear in. Then schedule rehearsals based on the scenes that contain the same characters. The early rehearsals will focus on fine-tuning the songs. The later rehears will focus on what the characters do while they're singing the songs. And before you know it, your cast will be ready to perform.

In the case of an emergency, the main characters should have understudies. In other words, each cast member should be able to play more than one character. If a main cast member cannot show up for a performance, there should be someone who can instantly step in and do the part. As they say on Broadway, *"The show must go on!"* The show should not be dependent on one person. Be sure to have more than one cast member who can play the lead role(s). This approach will keep everyone in line.

Development

To help in your endeavor, you should first understand how the professional level works. In doing so, you can borrow bits and pieces of what the professionals do that works for you.

In the professional world, the *development stage* begins when the decision is made to do the production. Typically, this happens when a producer acquires a script that he/she wants to put on stage. Hence, *the producer* is the person who oversees the entire project and brings all the resources together.

The development stage consists of three sub-categories:

1) the script
2) the budget
3) the financing

If you're serious and want to become a real-life producer (for any project), you can fine-tune and master the three areas that comprise the development stage. This is all any producer does. Until these three happen, subsequent stages will never happen. These three sub-categories are typically intimidating until the mysteries of how to accomplish them are revealed. Not knowing you need these skills is the primary reason most new productions fail.

The Script

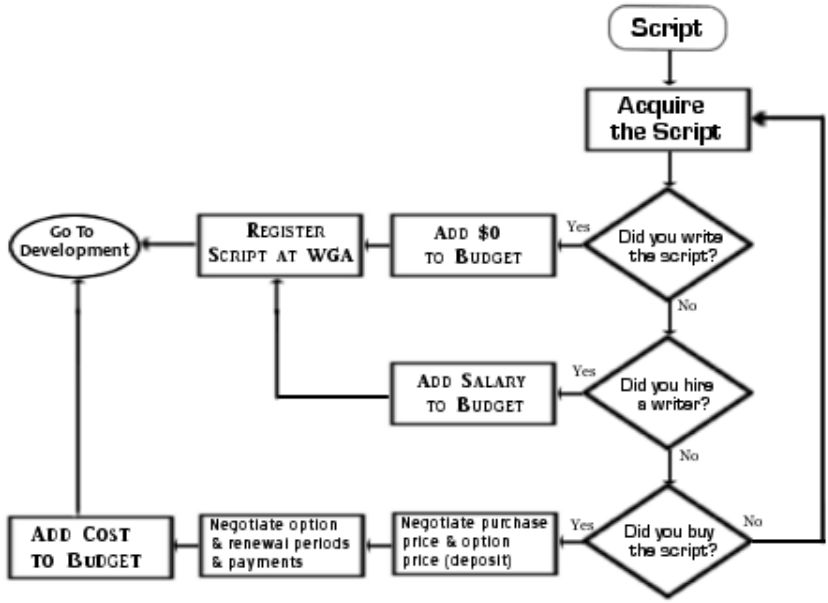
The script is the backbone to every theatrical project. For future projects, you must acquire the best script possible. As a producer, there are three ways to acquire a script:

1) *write the script yourself*
2) *hire a writer to write your script (writer-for-hire)*
3) *purchase (or lease) the script*

In the feature filmmaking business, there are 90-page scripts and 120-page scripts. One page of properly formatted script represents 1-minute of screen time. Hence, a 90-page script translates into a 1½-hour (90-minute) movie. Likewise, a 120-page script translates into a 2-hour (120-minute) movie. Your first feature film will be a 90-minute movie. Preferably shot in one location (but not more than two or three proximity locations).

For the stage, a one act play is between 30 to 60 pages. Of course, a two-act script is between 90 and 120 pages.

Script Flow Chart



The Budget

Many first-time producers get confused when it comes to *budgeting* and *financing* their project. *How much money will it take*? When you have no idea how much your project will cost, you have no idea how to budget. It's like a catch-22. But once you understand how to determine how much it will cost, the budgeting is a cinch.

In order to fully understand how to budget a project, you must first understand the roles various people play. In addition, you must also understand all the people you must compensate and every item in your budget report.

Independent Producer
Essentially, is self-employed and has the know-how to script, budget, and finance his/her own projects.

Hired Producer
An independent producer who is hired to budget and finance someone else's already scripted project for 10% of all monies he/she raises.

Executive Producer
In large projects, *Executive Producers* are typically involved with financing, project development, and distribution or selling the show (finding venues) during its development or upon its completion.

Associate Producer
Sometimes the person who introduces the executive producer to money sources (i.e., investors). They can often be motivated to do so by giving the *"Associate Producer"* credit on the project.

The title/credit *"Associate Producer"* can be offered to motivate anyone who has a special/unique contribution to make your project happen. For example, this could be a songwriter who has a song you want to use or a writer whose work you want to turn into a screenplay.

Co-Producer
This is any individual or organization who provides 20% of the budget you're trying to raise.

Director
The person who directs (guides, instructs, manages) the cast of the production, during the production.

Actors
The people who portray the fictional characters of your production.

Above The Line
The expenditures (i.e., development stage costs) of a budget consists of the compensation for all the creative people. Assuming they are separate individuals, the creative people include:

- *script writer*
- *producer(s)*
- *director*
- *actors*

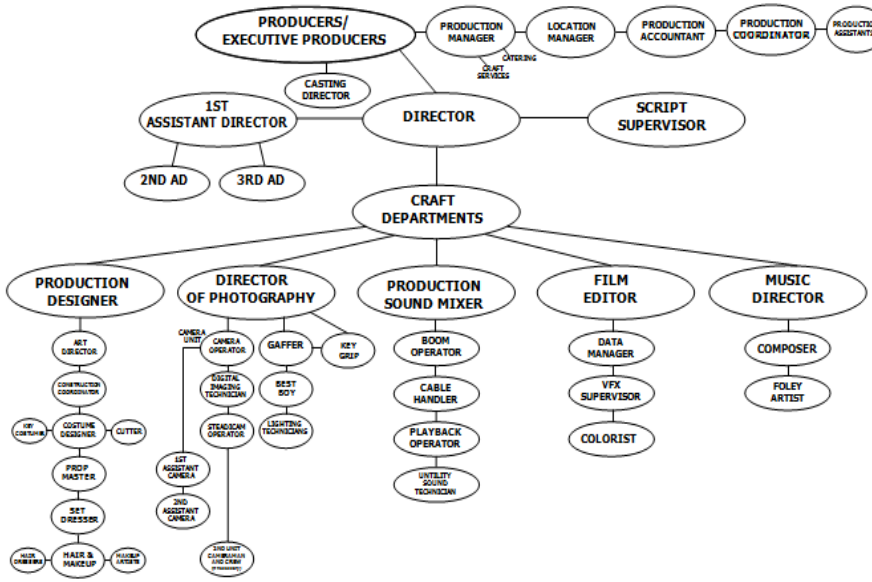
Below The Line
The money spent during the production stage of your project. Hence, the compensation for everyone and everything else. Depending on the size and type of your project, the bottom line may consist of the production designer, production manager, production coordinator, assistant director, script supervisor, art director, film editor, technical director, makeup artists, wardrobe, hair stylists, caterers, camera, film, lights, grips, etc. Hence, the production crew that handles the various aspects of physically bringing your production to life.

Production Company
Every step of physically creating a stage play or film is carefully designed and planned in a pre-production stage. In Hollywood, a production company is created after a production office is established.

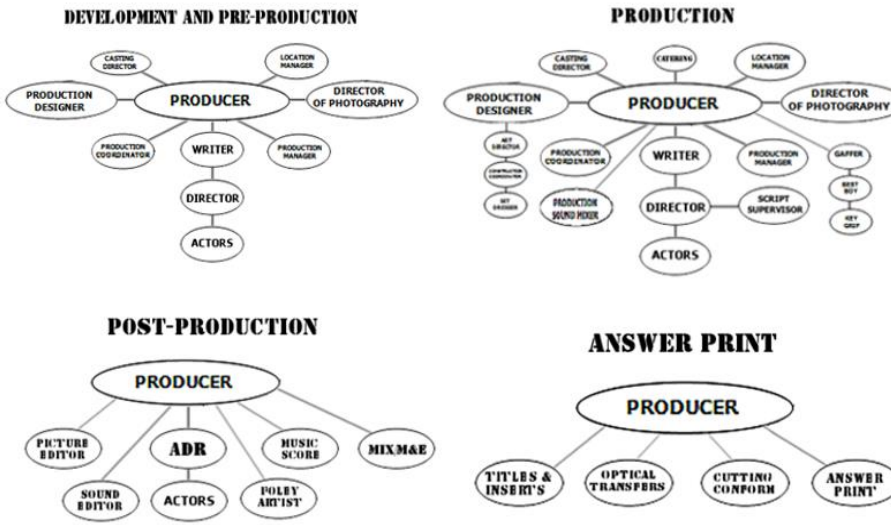
The director uses the script to create a *production board*. This is a tool that organizes the scenes by actors and locations. This will help the director plan/rehearse different scenes that contain the same actors, in the same locations, in the same day.

Production Company Flow Charts

The production crew of a typical Hollywood blockbuster feature film:



The production crew of a typical lower budget feature film:



A lower budget feature film project will change shape throughout the various stages of production. And as you can, the producer is present every step of the way. Hence, the is to understand each of the bubbles that stem from the producer during each stage of production. The answer print is the final version of your film that will be distributed.

Cinematographer
When shooting a film, this is the person charged with the responsibility of how the visual elements are framed. However, he/she is commonly known and credited as the *Director of Photography* (DP).

Line Producer
A key manager during the daily operations of a film or stage project. Line producers are responsible for human resources and handling any problems that arise during the production. He/she is the liaison (or lifeline) between the producer and the production manager.

Production Manager
Ideally, the production manager supervises the physical aspects of the production (i.e., personnel, technology, budget, and scheduling), makes sure rehearsals, development stays on schedule and within its budget, and helps manage the day-to-day operating costs (e.g., salaries, production costs, and everyday equipment rental costs).

Large Hollywood productions will have an *assistant production manager* that aids. In addition, large productions have a *unit manager* that performs the same role as the PM for secondary unit shooting.

Production Designer
The person responsible for the physical overall look of the project; they design the set.

Art Director
On a Hollywood set, the art director is responsible for the overall visual appearance of the film and how it communicates visually, stimulates moods, and psychologically appeals to the audience.

Wardrobe/Makeup/Hair
Hollywood movies have a wardrobe department, makeup, and hair stylists that make sure the actors look their parts while shooting scenes. However, for your lower budget stage production, you may want to just have some money set aside to cover any wardrobe, makeup, and hair issues that come up.

Permits/Insurance
Decide if your production will benefit from street rehearsals and/or performances before your scheduled productions. Budget for the appropriate city permits for each of your cast members. The cast may also want to organize street performances on their own and collect donations, fine-tune their performance, and promote the show.

The following are involved with filmmaking productions:

Synchronize/Code
This is money set aside to synchronize your dailies (scene shot in a day) and having edge code numbers put on them. After you use an

entire magazine, the film is sent to a lab to be developed. The developed film is called *dailies*. The dailies are what you watch the next day to see if you got satisfactory shots.

SFX/Stunts
Special effects and stunts were omitted from the budget because you won't have any in your lower budget feature film.

Locations
This is the money set aside for renting shooting locations for 3-weeks.

Offices
Rent a temporary office (700-800 cubic feet) for 4-months. This does not have to be the most expensive office space in the most attractive area of the city. However, if you can afford that, go for it. Install a telephone, desk, lights, and anything else that will make your headquarters a home. This is where you will store all your paperwork for the film project.

Publicity/Festivals
This is the money set aside for publicity during pre-production, production, and post-production.

Crafts Services
This is money set aside to provide breakfast and lunch for the cast and crew. If there was ever a number one rule for when making a feature film, it is to feed the cast and crew. Have a breakfast table set up and ready before people arrive. And have lunch catered for everyone.

In-The-Can
The production stage is over - all the footage has been shot.

Film Lab B
Currently, there are two methods of doing post-production: the old way and the new way. The old way is the film way. Hence, you shot your movie with 50,000 feet of 35mm film. The lab then splices the film with editing equipment.

The new way is the digital (electronic) way. In other words, instead of physically splicing film, the lab will digitize your rushes (i.e., copies/scans to a digital format that can then be edited on a computer).

Hire a Picture Editor
The picture editor's job is to create the *Edit Decision List* (EDL). In a nutshell, the picture editor will read the script and look at the film (rushes). From this information he will cut the film based on his opinion of what makes the story better. Hence, the picture editor has a huge creative responsibility on the final draft of your film. It might be a good idea to get a picture editor involved at the beginning of the project.

Hire a Sound Editor
Not to be confused with the sound engineer who works on *recording* the original sound, a *Sound Editor* is responsible for selecting and assembling the sound recordings (that the sound engineer recorded during the shoot) in preparation for the final sound mixing (mastering) of the movie.

ADR
The third step in post-production is called *Audio Dialogue Replacement* (ADR). The actors return to lip sync the dialogue. Hence, the final picture draft is projected on a screen in a large hollow room as the actors stand about 100-feet away re-recording the dialogue in-sync with the movie.

This is done because the audio recorded during the shoot is not adequate for a theatrical release; it's out-of-sync with the picture when shown in a movie theater. This is the same technique used when actors record the voices on animated films. However, if you don't plan to release your film in theaters, ever, you can skip this step.

Foley
The fourth step in post-production is called *Foley*. This is when Foley artists (a.k.a. walkers) add footsteps and other sound effects to enhance the sound in the film. We've been hearing enhanced sound effects in movies for so long that if they're not present, they will immediately be missed, and the movie will seem a little strange.

The Foley artist often works in an ADR room to make sure the sound effects are in-sync with the film.

Music
The fifth step in post-production involves adding music to your film. Never use music that you don't own the rights to or do not have permission to use. The best thing to do is hire a musician to compose original music that you will own the rights to.

The Mix and M&E
The sixth and final step in post-production is called, The Mix. By now, you should have 20-40 tracks of sound (i.e., dialogue, ADR, Foley, and music). Hire a mixer to layer the tracks and artificially create a feeling of sound with depth.

At some point, provided you didn't sign your feature film project to SAG, you will be selling the rights of your film to other countries. Hence, the foreign distributor will want a version of your film with no English dialogue so they can dub the dialogue in their own language. This version of your film is called the M&E (only music and effects, no dialogue).

Titles and Inserts
About three months after you finished production, the picture editor spent about two months putting the final version of your movie together; a sound editor spent several days enhancing the soundtrack; all the actors came in to redo the dialog on a special track, lip-syncing the movie; and Foley artists added enhanced sound effects.

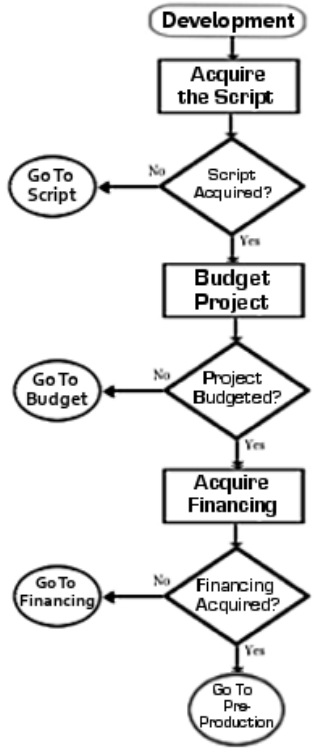
After a music composer adds original music at the beginning, throughout the story, and at the end of your movie, it's time to add the opening title credit, single title cards and the end credits.

Optical Transfers
Up to this point we've been working with a picture track and a separate magnetic audio track. These are way too cumbersome to expect to work in a movie projector or any other medium. The film lab will now transfer the magnetic audio track onto a thin optical strip adhered to the picture track between the sprocket holes and the picture frame. Thus, creating one track that contains both picture and audio.

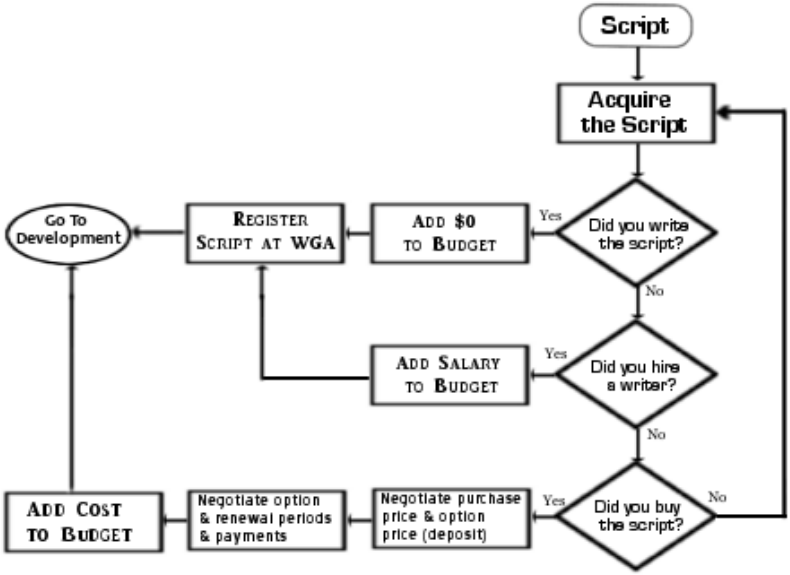
Cutting/Conforming
The original 50,000 feet of film you shot during production is at the lab. The sum of all the postproduction edits (i.e., picture edit, sound edit, ADR, Foley edits, and music composition) tallies up to the Edit Decision List (EDL). The lab can now use the EDL to cut through your original 50,000 feet of footage, dwindling it down to the 8,100 feet *Answer Print*.

Film Lab C (Answer Print)
Finally, the lab will color-correction to enhance the visuals in your film. They will add transitions (i.e., dissolves, fades, etc.), titles and credits, and the optical audio track to create the final version of your film, the *Answer Print*. Watch it once, take notes and add any final corrections.

Development Flow Chart

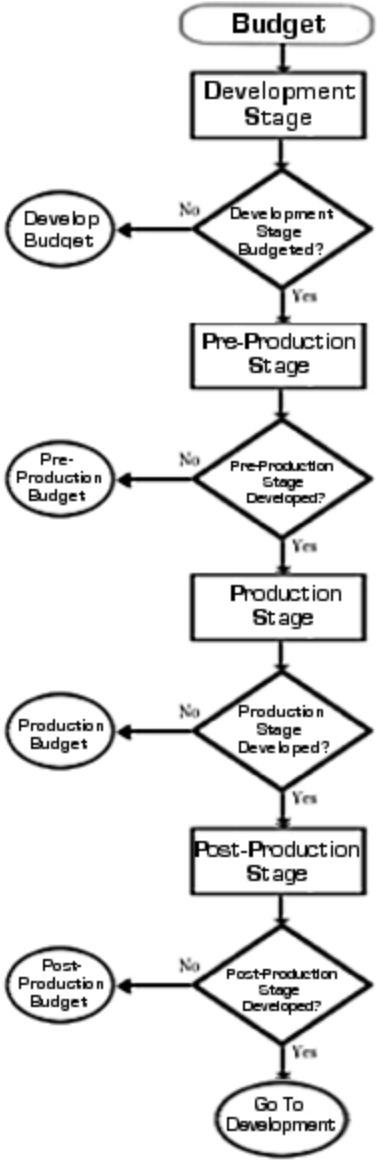


Script Flow Chart

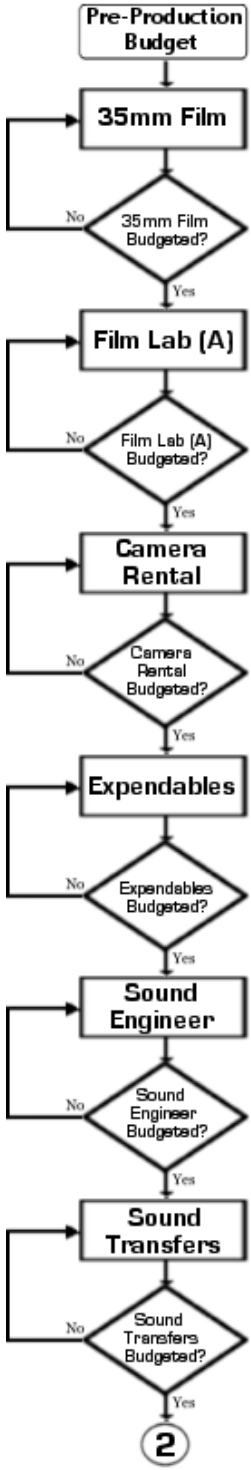


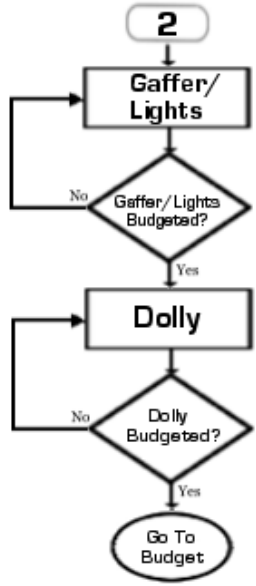
Budget Flow Charts

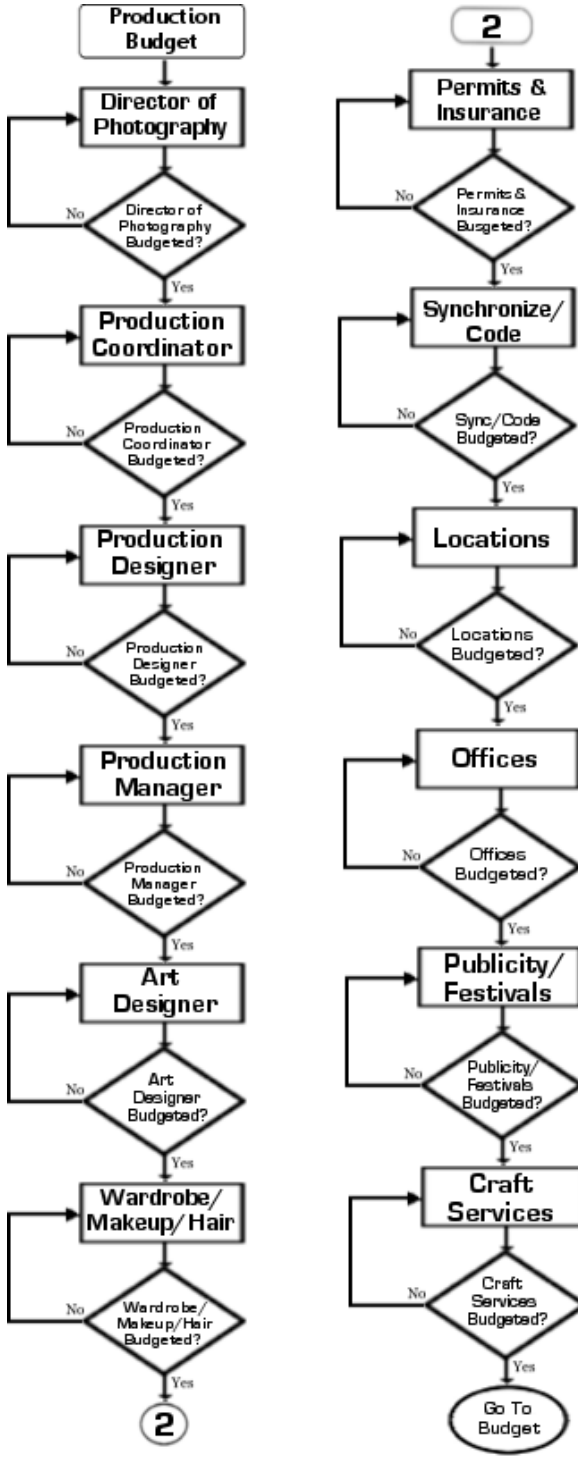
- **Development Budget**
- **Pre-Production Budget**
- **Production Budget**
- **Post-Production Budget**

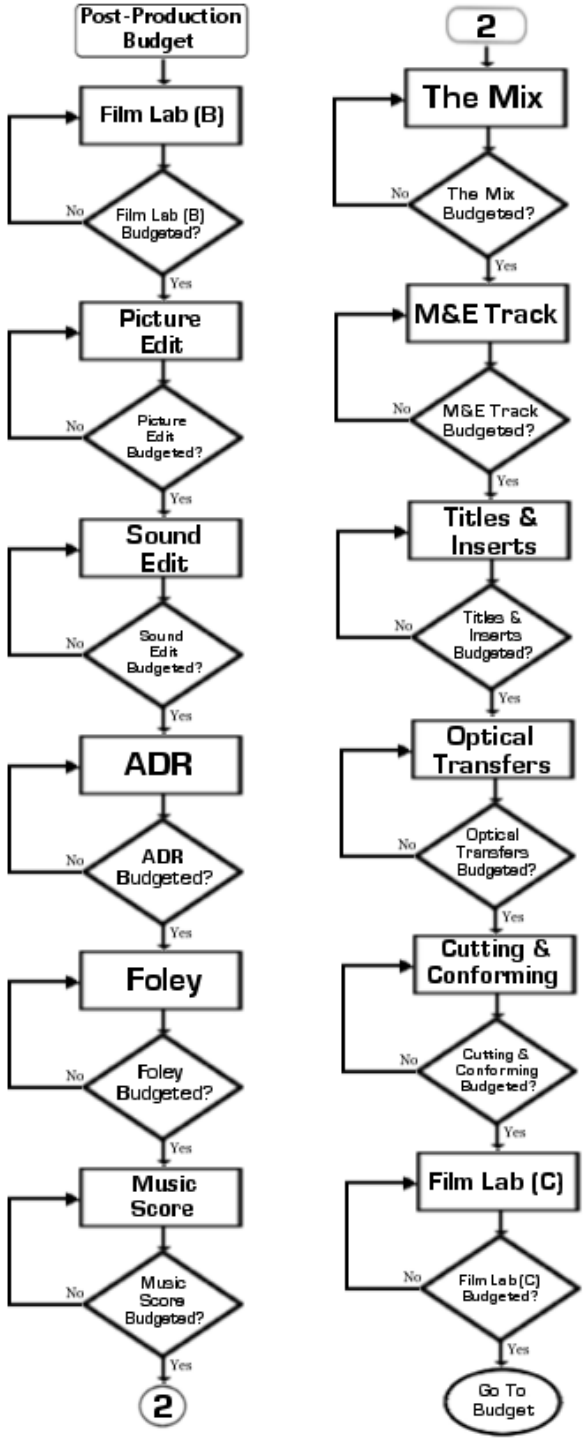





Pre-Production Budget
35mm Film
No
35mm Film Budgeted?
Yes
Film Lab (A)
No
Film Lab (A) Budgeted?
Yes
Camera Rental
No
Camera Rental Budgeted?
Yes
Expendables
No
Expendables Budgeted?
Yes
Sound Engineer
No
Sound Engineer Budgeted?
Yes
Sound Transfers
No
Sound Transfers Budgeted?
Yes
2


2
Gaffer/ Lights
No
Gaffer/Lights Budgeted?
Yes
Dolly
No
Dolly Budgeted?
Yes
Go To Budget


Production Budget
Director of Photography
No
Director of Photography Budgeted?
Yes
Production Coordinator
No
Production Coordinator Budgeted?
Yes
Production Designer
No
Production Designer Budgeted?
Yes
Production Manager
No
Production Manager Budgeted?
Yes
Art Designer
No
Art Designer Budgeted?
Yes
Wardrobe/ Makeup/ Hair
No
Wardrobe/ Makeup/Hair Budgeted?
Yes
2
2
Permits & Insurance
No
Permits & Insurance Budgeted?
Yes
Synchronize/ Code
No
Sync/Code Budgeted?
Yes
Locations
No
Locations Budgeted?
Yes
Offices
No
Offices Budgeted?
Yes
Publicity/ Festivals
No
Publicity/ Festivals Budgeted?
Yes
Craft Services
No
Craft Services Budgeted?
Yes
Go To Budget


Post-Production Budget
Film Lab (B)
Film Lab (B) Budgeted?
No
Yes
Picture Edit
Picture Edit Budgeted?
No
Yes
Sound Edit
Sound Edit Budgeted?
No
Yes
ADR
ADR Budgeted?
No
Yes
Foley
Foley Budgeted?
No
Yes
Music Score
Music Score Budgeted?
No
Yes
2
2
The Mix
The Mix Budgeted?
No
Yes
M&E Track
M&E Track Budgeted?
No
Yes
Titles & Inserts
Titles & Inserts Budgeted?
No
Yes
Optical Transfers
Optical Transfers Budgeted?
No
Yes
Cutting & Conforming
Cutting & Conforming Budgeted?
No
Yes
Film Lab (C)
Film Lab (C) Budgeted?
No
Yes
Go To Budget

The Financing

The financing of your project involves acquiring the money it will take to bring it to life. In the case of the first-time independent producer, in order to make any deals your project must be in production. Hence, you should be able to organize and bring investors to private showings of completed scenes. Once they are amazed by your cast, they will jump onboard and be glad to have their names associated with your production. When you have a few investors under your belt, you can start shopping for venues if you don't already have them.

Sole Proprietor
As an independent filmmaker, you are in essence a small business. So, the very first thing you must do as a small business as decide on a name for your small business. Your business name will be that of a production company. You can inquire online as to the details regarding registering a *Doing Business As* name where you live.

Corporation
Take extra steps to protect your investor's money and form either a corporation or an LLC. A corporation is a legal entity that separates you from your business. It is a legal entity that many consider a person. Short of bodily functions, a corporation can basically do everything a person can do, buy property, own property, lease property, open bank accounts, open credit card accounts, hire employees, solicit investors, sell stock to investors, and be involved in lawsuits.

When investors invest in a corporation, they become shareholders. The corporation is obligated to report to its shareholders, keeping them informed about the money they invested. In many cases, the corporation sends out periodic *dividend checks* to its stockholders who hold *dividend warrants* (a document ordering the payment of money). This relationship can go on for years until the corporation dissolves.

Limited Liability Company (LLC)
This type of structure is like forming a corporation without the corporate structure. Hence, you and/or a partner(s) form an LLC to separate your business endeavors from your personal endeavors. An LLC is also a better option if you don't have any assets to protect. It is also much easier to dissolve than a corporation.

When investors put their money into an LLC, they become temporary partners until you return their investment plus profits. For example, you want to raise $300,000 to finance your project. You can divide the $300,000 into as many units as you feel comfortable soliciting to your investors. A unit is a fixed amount of the investment. For example, one unit could equal $10,000. Hence, you ask investors to buy the units. Some will buy more than one unit. It will be safe to hire an attorney to draw up a simple contract for your LLC.

The Film Package

The film package is the documentation for investors. It includes:

- *the script*
- *director (commitment)*
- *key actors*
- *budget report*
- *shooting schedule*
- *key crew personnel (pics, backgrounds)*
- *offering memorandum (investment amount)*

Financing Flow Chart

