

A Filmmaker's Journey Into the Heart of God

by  
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**PART I:**  
**Production and Explanation of Story**

## Introduction

There are two questions that bring a certain haunting to some yet eternal hope to others: *Why are we here on this earth/What is our purpose?* And *is there a God/If so, what is He like?* In my original proposal for this project, I set out to answer these questions through the means of a narrative short film, *Joshua*, and a nonfictional documentary, *The Father's Heart*. However, over the course of producing these two projects, I encountered a roadblock in the process of editing *The Father's Heart*. Essentially, the story I had hoped to convey was not present in the footage, and would be too forced if I took the route of heavily narrating the film. The footage I had captured over the past two years was somewhat decent (the quality was definitely not as professional as I have grown into producing at this point in my life), but there were still some interesting, special, and even bizarre moments captured that I thought might all tie together in some way. However, as I edited, I realized that everything I had filmed was more or less a great multitude of individual stories with a few common themes, but with an overall lack in quality and cohesiveness. Once I started to realize that this project was not coming through as I expected, I believe that a specific word that I had felt the Holy Spirit speak to me back on April 2, 2014 started to come to fruition:

*You aren't Darren Wilson.*

*You do not have Darren Wilson's calling.*

*YOU are Trevor Ball.*

*You have Trevor Ball's calling.*

Wanderlust Productions (a film company founded by filmmaker, documentarian, and former English professor at Judson University in Illinois, Darren Wilson) is the

originator and innovator of the “God-umentary” film genre. A “God-umentary” is a type of documentary that is essentially produced by God: they pray and ask God where and who to film, then go wherever He leads and film whatever He does there. Through this unique method of filmmaking, Wanderlust (with the help of God) has created some truly remarkable films, including my personal favorites: *Father of Lights* (2012) and *Holy Ghost: Reborn* (2015).

During my sophomore year in one of the Honors Thesis Workshops, I first learned that we could make creative projects for our thesis. At that moment, I asked God what I should do for my creative project and felt Him tell me: “Make a movie about Me.” I was not entirely sure what this meant, but I assumed He meant something along the lines of what Wanderlust had been up to. So I set off more or less in that same direction in an attempt to make my own “God-umentary.” I filmed worship services, interviewed multiple people, went on retreat weekends, filmed at prayer gatherings, and shot power and love street evangelism outreaches. I would go through months of excitement and what I felt to be breakthrough and progress on the project, and then I would undergo even longer seasons of dryness, lack, and discouragement towards the project.

It was this past August 2015, after several late nights of editing together the footage I had gathered, trying to make a story out of what all I had, and feeling sick to my stomach as I repeatedly saw my immature camera operating, inconsistent production planning, and the overall lack of a cohesive story, when I realized that this documentary was not going how I had planned. There were definitely moments where I had filmed God doing something special in someone’s life, or captured someone sharing a powerful

word of insight or their personal testimony of encountering Him. But the whole time I was editing and shuffling through my footage, I began to wish that I had started this project a year or so later than I had and filmed these same moments now, having experienced tremendous growth in my skills and abilities as a filmmaker. Some of the footage was somewhat well-lit and composed nicely, while other footage looked more like a home video with horrible audio quality and people's heads being left out of the frame. It was in these moments when I started to recall that word from the Lord which I had written down in my journal back in April 2014: *You are not Darren Wilson... YOU are Trevor Ball.*

With that being said, the focus of my creative project shifted solely onto the short film, *Joshua*. In the pre-production process for *Joshua* as I wrote the script and prepared to shoot the film, I was able to delve into the nature of God, the story of redemption, and His present-day working here on earth. In the production process of actually shooting the film, I got to experience a small taste of the cinema's origins while learning older methods of film production through my decision to shoot the project entirely on 16mm film. With *Joshua*, I have created a visual and narrative response to the questions of *Is there a God/if so what is He like?* and *Why are we here/what is our ultimate purpose on earth?*, and in my writing that follows, I will describe the process undergone to write, produce, and direct the project and then present my explanation of the symbolism and meaning behind the film.

## **The Story and the Script**

The original idea that evolved into the story of *Joshua* was merely a concept thought up by my friend Luke Harvey (Director of Photography). His concept consisted of a teenage girl with a rough home life, a neglectfully abusive father, a mother who cannot help but remain in love with her abuser, and her own unhealthy relationship with a boy mirroring that of her parents. The girl eventually ends up running away from home and meets an unusually different boy with whom she falls in love. The moral of the story is that you do not have to travel down the same path of life as anyone else, in this case, the negative and destructive path that the girl's mother had travelled down. Luke also mentioned that in the end, it is revealed that the boy was actually the girl's conscience. I was intrigued with this story and with the characters that Luke had created, so I started to add to the story in my head and dream up different scenarios and possibilities for it. After some brainstorming and further development of the characters and plot line, I presented a more detailed story and analysis of characters to Luke since the original idea was his to begin with. Luke liked the route I had taken the story and was gracious enough to let me run with his concept and develop a complete storyline, which we worked on together, and in January 2015, I began to write the script.

Over the course of the next five months, I wrote a total of six drafts of the *Joshua* script (see pages ii.-xx.). My original idea for the storyline was a three act setup. Act One would consist of the exposition of the girl's home life, school troubles, and her relationship with her boyfriend, narrated by the girl as we hear her thoughts on her current life situations. Act Two would consist of a void-like, empty setting with the boy sitting alone, representing the emptiness within the girl. The boy would be a Spirit-like

figure who is representative of the girl's true, suppressed inner-self; her "spirit-man." We would also see the boy observing her from a distance, perhaps in passing or at school and would end this second act at the point of the girl and the boy meeting one another for the first time. This act would be narrated by the boy, and we would be presented with his perspective on the girl's situation and choices. Act Three would portray the girl and the boy running away together, not in a sexual or romantic kind of way, but in an innocent adventure into her discovery of her true self. This act would be narrated by an unidentified character who I referred to in my notes as "The Father," who would essentially be representing God but in a fictional, story-telling manner.

As I continued to write the script, I began to see that this story was much more about the girl, whom I had named Abigail, and about the influence of the world around her as well as the influence of a divine Higher Power as she journeys through hardships, depression, sinfulness, and suicide contemplation. I decided to drop the conceptual ideas contained within the second and third acts in my original idea, and I chose to stay with the perspective of Abigail for the entirety of the film. This proved to be a challenge, since I was now set to write an entire script from the perspective of a high school girl—not only from her perspective, but I was actually writing out her thoughts into these voiceover lines as she expresses her opinions, frustrations, and longings to the audience. Once I finished the script, I started to seek out other opinions and criticism on the believability and realism of what I had written. There were small changes I had to make, but after receiving the affirmation of the lead actress who would play Abigail, as well as multiple encouraging remarks from close friends who read through the script, I knew that we had a story worth telling.

## **Pre-production**

Any experienced filmmaker will heavily stress the importance of the pre-production process. Having learned, implemented (and suffered the consequences of neglecting) the steps of the pre-production process in my advisor Professor Edward Bowen's Single Camera Directing & Producing and Movie-Making classes, I started implementing the tools and steps that he had given us. Wanting to go ahead and have a week blocked out on mine and Luke's calendar for the production of *Joshua*, we decided on the third week of May (May 18-May 24) and decided to make that week our production week no matter what. This timeframe would allow plenty of time for the lab to develop and digitize the exposed film, for me to edit the film, for Luke to color grade the final cut, and for Scott Gregory (Music Composer) to score the music for the film. But before I could begin locking in dates for locations or thoroughly scheduling shoot dates, I needed to finalize the crew and the cast of the film.

### Crew Positions

Originally, I was set as the Writer and Producer for the project, Luke Harvey was set to Direct, and our friend T Sam Pierce was set as the Director of Photography. After I had finished one of the last drafts of the script, Luke and I started scouting out and contacting locations. During this time, we were eating at Doughnut Country (one of the locations we hoped to shoot at), and he told me that if I wanted to direct the film that I could, since the project had essentially become "my baby" over the past few months. Over the course of the past year I had produced for Luke's films *Meanwhile* and *A Curious Breed* and thoroughly enjoyed doing so. And with *Joshua*, I was willing to let

him direct again because I knew it would be best for the production. At the same time, though, I was honestly just lacking confidence in my ability to direct; I knew I could produce well, organize shoots, create schedules, and oversee production, and I knew that Luke is a very talented director and filmmaker. I wanted to do what was best for the film. However, I had actually been thinking and struggling through my desire to try directing the film and my fear of not being able to lead the project successfully. In that moment at Doughnut Country, without knowing I had been wrestling with these things, Luke essentially called out the fear I was having and said that I should not think that the production's success was solely dependent upon Luke directing it. I believe that in this moment, the Holy Spirit was speaking through Luke and calling forth a piece of me that I did not realize truly or fully existed: a director and a creator.

We then talked with T Sam about the project, and though he wanted to help out, he had become quite busy with some other work and had also not been able to practice shooting any still film photographs in preparation for the project. It actually came as a relief to him that we offered to let Luke work as the Director of Photography, and put a hold on the collaboration between the three of us which I seriously hope we are able to do in the near future. Once Luke and I had reassigned our roles on the film, we bought some 35mm still photography film rolls and went to work practicing metering light, exposing for different lighting environments, and shooting on film.

Other crew members who were to be a part of the production include: classmate and filmmaker Alex Briley (1st Assistant Camera), classmate and actress Rae Robeson (Art Director), VFX Artist and Steadicam Operator Jonathan Parris (Steadicam Operator and Texturing Advisor), musician and friend Scott Gregory (Boom Pole Operator and

Music Composer), and UTK production student and friend of Rae's Evan McDaniel (Production Assistant). In order for me and my crew to shoot the film on the third week of May though, I needed to get started casting the film.

### Casting

The lead character, Abigail Dawson, was the first role that I casted. Bethany Rowland is a Theatre student at Lipscomb University in Nashville, Tennessee and is in the same Social Club as my girlfriend, Mallory Trammell. After asking Mallory if she had any friends in the Theatre department who could potentially play the role of a high school girl, she immediately recommended Bethany whom she had only met a few months prior. I contacted Bethany about the role, sent her a rough first draft of the script, and she was on board with the project.

I encountered some difficulties casting the roles of Joshua, Rach, and Dad. The original people I had envisioned to play the parts were going to be busy during our production week on the third week of May. Not wanting to throw my production plans out the window, and with the third week of May slowly inching closer and closer, I set out to find a new Joshua, Rach, and Dad. I started by asking Bethany if she had any friends at Lipscomb who could possibly play the part of Joshua and if she knew any adult-aged actors who could play Dad or Rach. As she began to give me a couple of names and tried to find some other potentials, I reached out to an actress, whom I had worked on another film that a friend of mine directed (*In Sickness, In Health*), Lisa Wright to play Rach. Lisa loved the script and accepted the role, and one of Bethany's recommendations, recent Lipscomb Theatre graduate Austin Hunt, accepted the role of

Joshua. The only missing link to the trinity-puzzle, was Dad, which I found to be heavily ironic as a part of Abigail's journey in the film is discovering the love of Dad in the midst of her real father's neglect and abuse.

Not just anyone could play the role of Dad. It needed to be someone special, someone with a huge heart and an understanding nature, someone who could truly express the nature and love of God as best as we mere humans are capable, and someone who is filled with the Spirit of God and actually knows of and daily experiences His great love for us. One day as Luke and I were discussing the film and struggling to come up with people we know of to ask about the role of Dad, the idea came up for my dad, Randy Ball, to play the role. However, my dad had zero acting experience. He had sang at church before and can teach the Word of God like nobody's business, but he had never acted on stage or in film or in any capacity whatsoever. But the more I thought about this, the more I started to feel at peace about the decision. After asking him about it and getting a positive response, saying that he would do whatever he could to help me with the film and let God take care of the rest, I knew that this decision was most likely of God and was willing to see what He had in store for His role.

The rest of the cast consisted of Bennett Rodgers and Reen Vogel (both of whom we had worked with a month prior on Luke's short, *A Curious Breed*), a new face of Victor Hollingsworth (who was casted via a Facebook post Bennett shared for me on a Nashville acting page), and a handful of friends including actor Colin Weaver and classmate Alex Briley. By the week before our production week, I had the film completely casted. In order to stay organized and to prepare for further steps in pre-production, I created a Cast Contact List (see page xxi.). This list arranges the actors in a

specified order (on major motion pictures, the big-name actors and actresses are listed in the top slots and the rest of the cast fills in the rest of the script), and it also provides a singular place to store everyone's contact information (which is helpful in the case of an emergency or if a crew member needs to contact a specific performer for any reason). On my list, I ordered each of the actors based upon one or more of the following: screen time, character importance, and/or date added to cast. Simultaneously to crewing and casting *Joshua*, I was also working to organize and schedule the details for our production week.

### Script Breakdown, Locations, and Scheduling

The next step in pre-production was to complete script breakdown sheets (see pages xxii.-xliv.) for every single scene in the script. After sequentially numbering each scene in the script, I began to categorize every element in each scene including the location, the time of day, whether it takes place inside or outside, the characters (cast members) present, the amount of extras, props, and/or special effects needed, vehicles that need to be driven or visible, etc. These breakdowns helped tremendously with the organization and scheduling for the film. After completing all twenty-three script breakdown sheets (one for each scene), I began to lock in locations and schedule the week of production.

The pre-production process of *Joshua* was quite the juggling act when it came to locations and scheduling. I had my week of production (May 18-May 24) that I was sticking to no matter what. I had actors and crew members each who had personal lives and schedules of their own. I had locations where I wanted to shoot but could not contact

the property owners to schedule dates to shoot there until I had the actors' schedules, but at the same time, the locations' schedules had to match up with the actors' and crew members'. I had arranged with my summer job employer Brad Fleming (Right Way Auto Detail) to swap my car for his red 1991 Chevy S10 truck from Tuesday May 19th to Saturday morning May 23rd, so the car scenes with Joshua's truck had to be shot before Saturday. I also wanted to incorporate a Steadicam<sup>1</sup> during the scenes at Joshua's house, which span from morning



*Austin Hunt (Joshua) & Bethany Rowland (Abigail)  
in front of Brad Fleming's Chevy S10 truck*

until night, so a whole day would need to be dedicated to shooting at the location for Joshua's house, and my friend, Steadicam operator, and MTSU associate professor, Jonathan Parris had to be available for the entire day in order to make this day possible. In light of all this, I was incredibly thankful for having a relatively small cast and crew for the film and was able to use the information I knew about everyone's schedules and some of the locations' potential schedules to create a hypothetical schedule I could work with.

I then began to email, call, and travel to each location [Central Magnet School, Doughnut Country, Jr.'s Foodland, Mitchell Taylor's house (Abigail's family's house), and Tony and Linda Parson's house (Joshua's family's house)] in order to finalize the availability for each location, lock in the location shoot dates, and have each property owner sign a location release form (see pages xlv.-il.). This process was supernaturally smooth. I was granted permission to shoot at every location, *for free*, and on the days and

at the times I had hypothetically scheduled to shoot at each location. If I had not believed in God going into this project, this in and of itself would have seriously made me question my unbelief. There are almost always difficulties or obstacles that arise when it comes to shooting on location. Given, we did not have to shoot at any insane locations like Times Square or something, but still, this is unheard of especially for a no-budget film<sup>2</sup>.

With the way the script was written, there were seven main locations (the five listed above, the bridge on Thompson Lane, and my parents' house) and then there were also car interior and exterior scenes that take place throughout specified times of day. I decided to keep it as simple as possible and schedule five days of shooting. The scene at the grocery store (Jr.'s Foodland) and the scene at the restaurant (Doughnut Country) were shorter, and therefore, could both fit into one day. Also, the Thompson Lane bridge scenes only took place in the morning, so another location could be shot in the afternoon (my parents' house). In order to increase the probability of completing each day of shooting, I created scheduling strips (see page 1.) for each scene in the script and arranged them in the order that we would shoot them for every day. The strips are labelled according to the scene number, the page length of the scene (measured in eighths of an inch), the page number(s) of the scene, the title of the scene, and the actors present in each scene via the numbered system created in the Cast Contact List. Essentially, they are color-coded and simplified replicas of the script breakdown sheets (*white*: day exterior scenes, *blue*: night exterior scenes, *yellow*: day interior scenes, *green*: night interior scenes). Using the scheduling strips allowed me to visually and tangibly alter the shooting days so that each location and scene was accounted for and to ensure that each

day was as balanced as possible. On average, each day consisted of around three pages of the script (some days were longer due to the amount of action taking place at the particular location; in these cases, I planned to schedule longer timespans during the shoot day to ensure that we would complete all of our days).

After determining the schedule using the strips, the next step was to create Call Sheets (see Days 1-5 of Production pages 24, 27, 29, 34, & 37) for each day of production. These documents consist of the majority of the scheduling strip information, as well as the date of the shooting day, a complete and detailed shooting schedule (including rehearsals, scenes, meals, and traveling), the weather forecast, call times for crew and for actors, and location addresses. They were then sent out to the cast and the crew to ensure everyone was on the same page for the five days of our production week (which ended up being Wednesday May 20th through Sunday May 24th). Call Sheets also send a slight, nonverbal message of professionalism to those involved in the production; they show the cast and crew that you have put in a lot of time beforehand to make sure that their time is not wasted and that the film gets made. I have found this to be important especially as a young, student filmmaker, as a lot of people, especially experienced actors, tend to not take us as seriously as they would a professional director. As I mentioned before, this entire pre-production process is critical to the success and efficiency of a film's production period. I do not regret a single minute I spent in pre-production (and there were many, many, *many* minutes spent).

#### Additional Preparations

About one month before shooting began for *Joshua*, I met with actress Bethany

Rowland at Starbucks to do a read through of the script together since she would be the one delivering the majority of the lines heard in the film, as the story's narrator. We also set up a time to meet at my friend, audio tech, and fellow filmmaker, Zach Whittaker's apartment to record the voiceover narration for the film. Bethany was going to be out of town working at a summer camp for the duration of the summer (my post-production months) and would be leaving the week after we finished filming. Therefore, we needed to go ahead and record her delivering the voiceovers before production began. Hearing the character of Abigail come to life inside Zach's apartment audio recording studio was one of the most amazing experiences I have ever had. This character who I had spent months developing, giving a voice, and expressing her thoughts was now coming to life through Bethany's vocal acting, and I was all the more excited to begin shooting the film.

In the weeks that followed I also completed a series of storyboard frames (see page li.) to map out shot compositions, scene orders, and conduct a rough timing test with the voice overs we had just recorded matched together with visuals from the storyboard frames. I drew fifty-three frames of storyboarded images that had been in my mind as the vision for the film for months on end. I scanned these frames into digital files and then placed them into an Adobe Premiere Pro sequence, and was then able to edit an extremely rough cut of the film accompanied by Abigail's voiceovers. I then had a visual means to express my vision for the film to Luke who would be doing the majority of the shooting during production week as the Director of Photography. This allowed him to see what I had in mind and adapt both of our visions into what you can now see in the final cut of the film.

Much of the week before production was spent constructing the fake bridge ledge

that actress Bethany Rowland would stand on to simulate her character, Abigail, standing on the real ledge in the scene where she contemplates jumping and committing suicide. My dad was the main carpenter on the project, but I spent time before we began construction scouting out the real ledge, taking pictures and measurements, drawing diagrams and blue prints for the specifications on our ledge structure. After a few trips to Lowe's, several hours of construction, and even more time spent on the texturing, painting, and weathering with the help of Art Director and recent MTSU graduate, Rae Robeson, we had our set structure for the bridge ledge (see page liii.).

#### Budgeting (Pre-Production)

My original financial plans for *Joshua* fell through after my URECA proposal was rejected, so I resorted to self-funding the project. Filmmaking is an art, and when using real filmstock, it is quite an expensive art. A lot must be taken into consideration and accounted for: the filmstock, the camera and camera accessories, shipping costs, development and processing of the exposed film, and then normal production costs such as props, set design, food, gas, etc. Another consideration is the estimated runtime of the film and how much filmstock will be needed to capture all the footage necessary to create the film (taking into account the fact that actors and crew members are imperfect and will make mistakes that will require shooting multiple takes of scenes).

Estimating that *Joshua* would have a runtime of anywhere from ten to fifteen minutes, and taking into account that one 400 foot roll of 16mm film is about eleven minutes of footage, I decided to order five 400 foot rolls of film (one for each day of production, in theory). These five rolls would give us a total of fifty-five minutes of

footage we could capture. One roll of 400 feet costs \$176.88 from Kodak, and they also offer a thirty percent student discount on film orders for student projects. So for five rolls of film, it cost me \$619.08 plus sales tax and the cost of shipping the film to Murfreesboro.

The budget I proposed in my initial thesis proposal included borrowing a film camera (Arriflex 16 SR1) from professional cinematographer and former MTSU student Matt Satterfield. However, after conducting some research on different types of filmstock and deciding on a film speed of 500T ASA<sup>3</sup>, I determined that we would need additional camera gear.

In order to use the higher speed film I had ordered from Kodak in an outdoor setting during the day, we were going to need a matte box and neutral density filters<sup>4</sup> to filter and lessen the light coming into the camera and allow the film to expose properly. Also, filmstocks are created for either Tungsten light (indoor) or Daylight (outdoor). The “T” in 500T (the type of stock I ordered) stands for Tungsten. In order to use the 500T film outside during the daylight, additional 85 filters<sup>5</sup> were needed. Matt suggested that we look into renting an Arriflex 16 SR3 camera package (which is a newer model than his SR1 and is also a Super 16mm format camera<sup>6</sup>) from PC&E in Atlanta, Georgia. This is the direction I decided to take simply due to the ease of having all the gear we would need for production and that it would all be coming from the same place. But this was not a cheap decision.

The Arriflex 16 SR3 package was listed at \$600 a day, and my immediate reaction was to forget all about it and try our best with Matt’s Arriflex 16 SR1. PC&E offered me a weeklong discount on the SR3 package (the price of a three-day rental to rent for an

entire week) and also gave me an additional student discount (about \$800 off of the three-day week price). So this \$600 a day package was only going to cost me a total of \$1,180 to rent for a week. Not to mention that we would also be getting a set of five cine prime lenses (lenses with fixed focal lengths; they cannot zoom), two different sized tripods (or “sticks” as they are called in the professional production world), a rail system (which allows for camera accessories to be mounted to the camera), a follow focus (a gear-operated dial which is mounted to the lens in order to control the focus point more easily), a matte box (which houses the filters mentioned above and also allows for flag elements to be mounted to prevent light from directly hitting the glass of the lens creating imperfections in the film such as lens flares or light leaks; we like these imperfection looks so we did not use flags), neutral density filters, and 85 filters. Since I do not own a credit card, the only downside to renting from PC&E was having to also pay an additional \$1,000 as a security deposit, which would be refunded within the next month after I returned the gear. Had I owned a credit card, I would have been required to at least have that amount in my account to cover any additional damages to the gear during the time it was in my possession. So, in total, it temporarily cost me \$2,180 to rent the camera package.

Additional costs in pre-production included the materials used in the construction of the bridge ledge structure. Certain wardrobe items mentioned in the script had to be purchased, as well as a few props and additional production gear such as a light meter (used to take measurements of the light in order to properly expose the camera to the lighting environment), walkie talkies for the bridge shoot day, and mark tape for the actors’ blocking during scenes (color coded tape placed on the ground, marking the

actor's movements). Matt Satterfield had also advised that we purchase additional film cans (metal cans that film is stored within) and cores (the round, plastic core that a roll of film is wrapped around) in order to store the left over, unexposed film we would have after production. The total cost of pre-production, including the camera rental was roughly \$3,600 (\$1,000 of which would be refunded after I returned the camera gear to PC&E), which is certainly quite a number for a college student, but as far as motion picture budgets are concerned, \$3,600 is pocket change, especially for shooting on film!

## **Production of Joshua**

After nearly half a year of script writing and pre-production, the week of production for *Joshua* finally arrived. If I did not believe in God before going into this project, and if I still did not believe in God after the insanely smooth processes of locking in locations and getting amazing deals on film and film gear, then the week of production would have made me call my unbelief into even further reconsideration. Once I locked in the rental deal with PC&E, I started researching the operation details for the Arriflex 16 SR3, downloaded informational pamphlets and the official user manual and trained myself on the operation and the film loading process via online videos. The rental period was scheduled to extend from Monday May 18th through the following Monday May 25th. At five o'clock on morning of the 18th, I woke up and drove to PC&E in Atlanta,



*Arriflex 16 SR3 rental package*

Georgia to pick up the camera gear. Having the gear two days before our production began on Wednesday May 20th would allow Luke and I to have at least twenty-four hours to train

ourselves on the SR3 and load our first two rolls of film into the camera magazines (round, dual-sided housing element on camera that contains the feed/unexposed film on one side and the take-up/exposed film on the other).

On Tuesday the 19th, Luke and I trained on the camera and conducted further online research together in order to ensure that we were properly and thoroughly prepared for our first day of shooting. MTSU Film Photography Professor Jonathan Trundle was gracious enough to allow us access to the Photography building's dark room (a light-sealed closet room where unexposed film can be loaded into cameras and magazines) which would give us a safe place to load and unload our film. After the first day of production, he also provided us with his personal changing bag (a small, transportable, light-proof bag) which would allow us to load and unload film on location and eliminate the need for us to use the Photography building dark room. This bag saved us a lot of time during production and also proved to be a day-saver later in the production week.

A critical decision I made before we started production was to schedule time on each day of production to rehearse every scene and every shot, multiple times if needed, in order to ensure that both the actors and the camera operator was confident in their lines, performances, and blocking. *Joshua* was the first film I had worked on where we did not have the option to digitally shoot an unlimited amount of takes during production; we were only going to have a total of fifty-five minutes of footage. Scheduling intentional time into each shooting schedule for rehearsals gave us the opportunity to practice the scenes and the camera movements and limit the amount of takes for each scene. As a result, we nailed almost every shot on the very first take which saved us a lot of film and a lot of money.

## Day One

<b>“Joshua”</b>  <b>DAY 1 of 5</b>  <b>CREW CALL</b> <b>7:30 AM</b> <b>Wednesday</b> <b>May 20, 2015</b>  <b>Weather: Mostly Sunny (High: 86 / Low: 57)</b>		DATE:	Wednesday May 20, 2015
		CALL:	7:30 AM
		1 <sup>ST</sup>	8:30 AM
		FIRST IN:	Crew / Cast
		DAY:	1
		OUT OF:	5
		SUNRISE:	5:38 AM
		SUNSET:	7:48 PM
		Trevor's Cell:	(615) 556-9601
		Luke's Cell:	(615) 653-9001
IE	SET	CAST	Locations
EXT.	SCENE #3 Top of the Bridge	Bethany	#1: New Vision Church/ Thompson Lane Bridge 1750 N Thompson Ln, Murfreesboro, TN 37129
EXT.	SCENE #9 Top of the Bridge	Bethany, Austin	
EXT.	SCENE #20 Top of the Bridge	Bethany	
EXT.	SCENE #10 Road Below Bridge	Joshua's Truck	#2: Trevor's House 1896 Irby Lane Murfreesboro, TN 37127
INT.	SCENE #11 Joshua's Car	Bethany, Austin	#3: Manchester Highway
INT.	SCENE #14 Joshua's Car	Bethany, Austin	
Time	LOCATION	NOTES	
7:30am	Crew/Cast Arrives at Location #1		
7:40am	BREAKFAST		
8:10am	Rehearsal		
8:30am	SCENE #3 Top of the Bridge (Walking to School)	ON SIDEWALK ON THE BRIDGE	
9:00am	SCENE #9 Top of the Bridge (Contemplating Suicide)	(ABIGAIL)	
9:30am	SCENE #20 Top of the Bridge (The Dream)		
10:30am	WIDE SHOTS FROM THE GROUND	BELOW BRIDGE FROM THE GOUND	
11:00am	SCENE #10 Road Below the Bridge		
11:30am	SCENE #11 Joshua's Car	INSIDE JOSHUA'S TRUCK (LOCATION #1)	
12:45pm	LUNCH	(ABIGAIL & JOSHUA)	
1:40pm	Depart for Location #2		
2:00pm	Rehearsal and Set Up	TREVOR'S HOUSE (LOCATION #2)	
3:00pm	SCENE #9 & #20 Close Ups and Jumping	FAKE LEDGE	
4:30pm	Depart for Location #3	(ABIGAIL & JOSHUA)	
5:30pm	SCENE #13 Joshua's Car (Sleeping: Head Against His Hand)	INSIDE JOSHUA'S TRUCK (LOCATION #3)	
7:30pm	DINNER	(ABIGAIL & JOSHUA)	
8:30pm	WRAP Cast & Crew		
9:00pm	Reload Film at MTSU		

*“Joshua” Day 1 Call Sheet*

The first day of a production usually sets the tone for the rest of the film. Day One on *Joshua* was one of the most successful first days I have ever been a part of so far. I intentionally scheduled more than enough time for each scene in case we needed extra time to rehearse or something went wrong or caused us a delay in shooting. We started the day off at the New Vision

Baptist Church pavilion area to eat breakfast and to build and prepare the camera and audio equipment. Our first shot was the scene of Abigail walking on the sidewalk on top of the Thompson Lane bridge and then looking out over the ledge. We walked through it a couple of times, Luke metered the sunlight and the shade and exposed the camera accordingly, I called roll camera, heard the film start whizzing through the gate at twenty-four frames per second, then called “Action!”

The scenes at the bridge rolled by smoothly and quickly, and before I knew it, we were already two hours ahead of schedule, which was fantastic, but also meant that we would have to wait out the day in order to hit the appropriate lighting conditions for the scenes to come. After some waiting and eating lunch at my parents house, we got in the Chevy S10 (Joshua's Truck) and filmed the interior truck scenes on Manchester Highway. The Arriflex 16 SR3 was much bulkier than previous cameras Luke and I had shot with, so filming inside that small, single cab truck, especially from the driver's side proved to be difficult yet possible (one of the times in my life where I was thankful that God had made me a little smaller than most folks since I was able to squeeze beside Luke and drive the truck as he leaned behind me and filmed the side shots of Abigail). These sequences were not scheduled to be shot until the following day, so not only were we ahead of schedule for the day, but we moved ahead in schedule for the entire production.

The scene where Abigail climbs up onto the bridge ledge was to be shot at my parents house out on their back patio with the bridge ledge set my dad and I had built. In order for Bethany (Abigail) to have room to jump from the ledge, we had to raise it up on top of my dad's truck bed railing, placing the ledge at around eight feet in the air. In the shot, Bethany was actually jumping from the top step of a ladder since the ledge was not stable enough to stand on as it was sitting on top of the truck bed. We filmed the jumping shot first, increasing the camera's frame rate to its maximum of seventy-five frames per second (which when digitally transferred at the standard frame rate of twenty-four frames per second would create a slow-motion effect playing back at thirty-two percent speed). Since this scene takes place in the morning, we took advantage of the juxtaposed angle of the sunlight (morning: rising from the East, afternoon: setting in the West; when facing

the sun we could recreate the direction of the morning light for the sake of continuity). However, a problem presented itself: it got cloudy. Therefore, we lost the majority of our sunlight which would have been a near perfect match to the sunlight from that morning. Clouds diffuse the sunlight and flatten the contrast of captured images compared to the higher contrast of bright sunlight. We shot the scenes anyways, and Luke and I were able to fix the contrast issue in post-production.

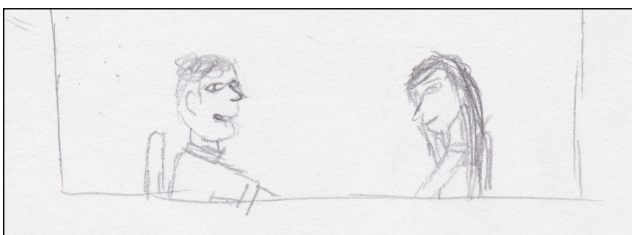


*Low contrast, cloud-diffused, ungraded footage.*



*Higher contrast, color-corrected final cut.*

Since we were still ahead of schedule after the ledge set shoot, I decided to call Doughnut Country, which we had scheduled to shoot the following day, and ask if we could possibly shoot a day early. They agreed to let us come shoot which worked very much to our advantage and in my opinion, was another sign that the favor of God was on this project. The clouds which remained in the sky during the Doughnut Country shoot, provided the same diffused light as earlier, but this time they enabled us to shoot much more easily through the glass windows from the outside of the restaurant. I had scheduled to shoot this scene the following morning, but, had we waited, the sunlight would have been too bright and harshly reflected off of the windows. Instead, God opened up a time slot for us to shoot it a day early, and we captured a beautiful sequence from outside of the restaurant just like I had storyboarded. Not to mention He held off the rain for us too.



*Restaurant Scene in Original Storyboard Frame*



*Restaurant Scene in Final Cut*

We ended Day One by shooting the gas station scene which in the script did not actually take place at a gas station but in the truck as they were driving. For the sake of simplicity and to better place the camera for the angles I was wanting, we drove to a gas station on Lascassas Highway, I went inside, paid for gas, and asked if we could shoot a quick scene outside for an MTSU student film project. After being granted permission (which was another favorable moment from the Lord, as a lot of businesses will not allow people to shoot on their property on such short notice) we shot what would become one of my favorite scenes in the whole film and wrapped up the day with a homemade taco dinner (courtesy of my mom, Lisa Ball) and with two entire scenes shot ahead of schedule.



### Day Two

<b>“Joshua”</b>  DAY 2 of 5  CREW CALL <b>4:00 PM</b> <b>Thursday</b> <b>May 21, 2015</b>  Weather: Cloudy/Rainy (High: 86 / Low: 57)		DATE:	Thursday May 21, 2015
		CALL:	4:00 PM
		1 <sup>ST</sup>	5:45 PM
		FIRST IN:	Crew / Cast
		DAY:	2
		OUT OF:	5
		SUNRISE:	5:37AM
		SUNSET:	7:49PM
		Trevor's Cell:	(615) 556-9601
		Luke's Cell:	(615) 653-9001
IE	SET	CAST	Locations
EXT.	SCENE #7 Grocery Store	Bethany	#1: Trevor's House 1896 Irby Lane Murfreesboro, TN 37127
INT.	SCENE #8 Grocery Store	Bethany, Austin	#2: Jr.'s Foodland 323 E Main St. Murfreesboro, TN 37130
Time	LOCATION	NOTES	
4:00pm	Cast/Crew Arrives at Location #1 (Trevor's House)		
4:05pm	DINNER		
4:45pm	Depart for Location #3		
5:15pm	Rehearsal and Set Up	INT. GROCERY STORE (LOCATION #3)	
5:45pm	SCENE #7 Grocery Store (To buy or not to buy)	(ABIGAIL)	
6:30pm	Rehearsal & Blocking for Scene #8	EXT. GROCERY STORE	
7:15pm	SCENE #8 Grocery Store (Encounters Joshua)	(ABIGAIL & JOSHUA)	
8:30pm	WRAP Cast & Crew		

We were all thankful for the shortened second day of production, especially Luke, who had lugged around a twenty-seven pound camera, primarily on his shoulder, for the majority of the day before. Getting ahead of schedule on the first day

“Joshua” Day 2 Updated Call Sheet

gave us all time to recuperate and rest before we got back together for Day Two, ate an early dinner, and departed for our next location at Jr.'s Foodland. I had obtained written permission from the owner of Jr.'s towards the beginning of the month to shoot inside and outside of the store on this particular afternoon. What I failed to take into account when scheduling this shoot, however, was the primetime grocery shopping hours of five to seven o'clock PM, right smack in the middle of our shooting schedule. I am thankful that we were not pressed for time (nor were we fighting sunlight since it was cloudy again that day), because we had to pause several times for customers coming and going in and out of the store. This was part of our verbal agreement with the store owner though, that we would stay out of their customers' ways and work around them. The crowded store did give us some excellent background and ambient noise that boom pole operator (and music composer) Scott Gregory was able to capture as we began filming the interior scenes.

Originally, I had imagined this scene taking place at golden hour (the hour after the sun has set and the sky is lit up with beautiful golden, orange, and purple colors). As I mentioned though, it was cloudy again this afternoon of shooting, which changed the look of the scene, but after the fact, I realized it was for the better. Abigail has a very



awkward and hopeless first encounter with Joshua during this scene.

Despite the fact that he will eventually be the one to help bring

her up out of her darkness, this is still a darker scene as it is setting up the parameters for the regrettable decision she is about to make in the night hours to come with her

boyfriend, Chad. God had a different vision for this scene than I had originally planned, and He used the cloudy sky to work in our advantage by creating a darker and more hopeless atmosphere for the scene to take place in.

### Day Three

<p><b>“Joshua”</b></p> <p><b>DAY 3 of 5</b></p> <p><b>CREW CALL 7:30 AM Friday May 22, 2015</b></p> <p>Weather: Partly Cloudy (High: 88 / Low: 59)</p>		<p>DATE: <b>Friday May 22, 2015</b></p> <p>CALL: <b>7:30 AM</b></p> <p>1<sup>ST</sup>: <b>9:15 AM</b></p> <p>FIRST IN: <b>Crew</b></p> <p>DAY: <b>3</b></p> <p>OUT OF: <b>5</b></p> <p>SUNRISE: <b>5:36AM</b></p> <p>SUNSET: <b>7:50PM</b></p> <p>Trevor's Cell: <b>(615) 556-9601</b></p> <p>Luke's Cell: <b>(615) 653-9001</b></p>	
/E	SET	CAST	Locations
INT.	<b>SCENE #21 Joshua's House</b>	Bethany	#1: 12400 Lascassas Pike Milton, TN 37118
INT.	<b>SCENE #22 Joshua's House</b>	Bethany, Austin, Lisa, Randy	
INT.	<b>SCENE #15 Joshua's Car</b>	Bethany, Austin, Randy	
EXT.	<b>SCENE #16 Joshua's House</b>	Bethany, Austin, Randy	
INT.	<b>SCENE #17 Joshua's House</b>	Bethany, Austin, Lisa, Randy	
INT.	<b>SCENE #18 Joshua's House</b>	Bethany, Austin, Lisa, Randy	
INT.	<b>SCENE #19 Joshua's House</b>	Bethany, Austin, Lisa, Randy	
Time	LOCATION	NOTES	
7:30am	Crew Arrives at Location #1		
8:00am	BREAKFAST		
8:45am	Rehearsal & Set Up for Scene #21	INT. BEDROOM WAKING UP (ABIGAIL)	
9:15am	<b>SCENE #21 Joshua's House (Bedroom)</b>		
10:15am	Rehearsal, Blocking & Set Up for Scene #22	INT. LIVING ROOM <u>CONVERSATION</u> (ABIGAIL & RACH)	
11:00am	<b>SCENE #22 Joshua's House (Living Room)</b>		
12:30am	LUNCH		
1:30pm	Rehearsal, Blocking, & Set Up for Mirror Shot	<u>MIRROR DOLLY SHOT</u> (ALL CAST)	
2:00pm	<b>SCENE #22 Joshua's House (Kitchen &amp; B-Roll)</b>		
3:30pm	<b>Joshua's House Exterior B-Roll</b>		
4:15pm	BREAK / SNACK / SET UP FOR NIGHT INTERIORS		
5:00pm	Rehearsal, Blocking, & Set Up for Scene #15	JOSHUA'S TRUCK DRIVEWAY SEQUENCE (ABIGAIL, JOSHUA, DAD)	
5:45pm	<b>SCENE #15 Joshua's Car (in His Driveway)</b>		
6:45pm	Rehearsal, Blocking, & Set Up for Scene #16	EXT. DRIVEWAY WITH DAD (ABIGAIL, JOSHUA, DAD)	
7:15pm	<b>SCENE #16 Joshua's House (Driveway with Dad)</b>		
7:45pm	Rehearsal, Blocking, & Set Up for Scene #17	INT. FRONT DOOR & LIVING ROOM (ALL CAST)	
8:15pm	<b>SCENE #17 Joshua's House</b>		
9:15pm	DINNER / Rehearsal & Set Up for Scene #18 & Scene #19	INT. KITCHEN & LIVING ROOM (ALL CAST)	
9:45pm	<b>SCENE #18 Joshua's House (Kitchen)</b>		
10:15pm	<b>SCENE #19 Joshua's House (Living Room)</b>		
11:00pm	WRAP		

*“Joshua” Day 3 Call Sheet*

The night before our biggest and longest shooting day, I stayed up until about two o'clock in the morning with Steadicam Operator Jonathan Parris as we attempted to figure out exactly how to mount and run power to the Arriflex 16 SR3 to his Steadicam rig. Jonathan's rig is designed for cameras weighing under twenty pounds, and the SR3, completely stripped from external accessories and the

battery, weighed in right at twenty pounds, which would be pushing the limits for the rig and for Jonathan's operating stamina throughout the day. The Steadicam's design includes camera powering batteries located in the lower portion of the mount arm of the

rig, and these batteries act as counterweights for the camera, balancing out the upper and lower portions of the arm. Therefore, the battery-less twenty pound Arriflex, could still be powered from the rig itself, and the total load would weigh in right at the maximum capacity.

The main reason we were up so late though was due to a power cable dilemma. Most cinema cameras use similar versions of power cables and the SR3's power connection was similar to that of an XLR audio cable, except it consisted of two pins rather than three. The problem that Jonathan and I were faced with was that the camera's external power input design was different from that of the Steadicam rig's camera battery supply system. After an hour or so of cable and convertor cable tinkering (both with some of Jonathan's cables as well as the ones that came with the SR3 package), we wound up driving across Murfreesboro to the apartment of Titans and freelance Steadicam operator Tony Reyes and picked up yet another convertor cable that would still require tinkering with but would ultimately allow us to power the SR3 from Jonathan's Steadicam for following day's shoot (but by this point it already was the following day since it was well past midnight).

After a very late night, I was up and on the road to Milton, Tennessee where we would be shooting on location at Dragonfly Farm to film the scenes at Joshua's parents' house. The entire day of production was dedicated to this location since the script called for scenes from morning all the way through night that occur at or outside the house. As a result, there was a lot of

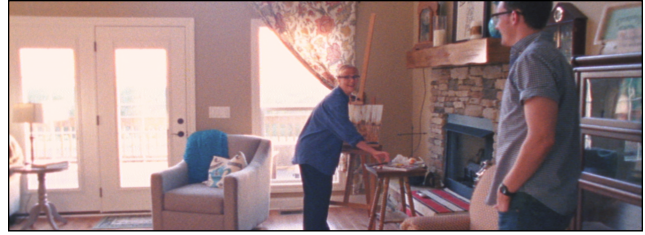


*Lisa Wright (left) and Bethany Rowland (right)  
resting and waiting on the sunset*

sitting around and waiting during the day, because we had to correlate the scenes to the time of day that the script called for in order to have editable and continuity-conscious sequences for the film. The morning scenes when Abigail wakes up from her nightmare then goes to the kitchen where Rach speaks truth and encouragement over her were both shot before noon as most of the lighting then can pass for the morning time, especially since we were filming inside. After lunch, we shot some of the film's opening (and closing) shots with Rach and then with Joshua and Dad, which were not originally in the script or storyboard, but I had thought of and discussed with Luke prior to production week.

The race against the setting sun began later in the afternoon, and that is when things began to get more complicated. Once we began shooting, we only had about two hours to shoot the truck shots, the driveway scene with Dad, and the interior scene with Rach when they all enter into the house. Another factor in the equation was that the remaining shots in the day starting with the house reveal shot were all going to be Steadicam sequences, and Jonathan would need an occasional breather and break from carrying the weight load of the SR3 and the Steadicam rig. These sequences were ultimately shot out of order, which is normal on a motion picture shoot, but in our case, with the time of day being determined by the literal time of day and not by heavy duty lighting equipment, this was a slight risk we had to take in regards to continuity. After shooting the handheld scenes from the bed of the truck as Joshua and Abigail drove down the driveway and the interior shot of Abigail waking up and seeing the house, Jonathan and I began to block out his Steadicam movement for the house reveal shot. We rehearsed the movement a couple of times and right before we ran the camera, Luke ran outside and

yelled for us to run up and film the house interior scene because the lighting was perfect. So we did, and it ended up being a gorgeous sequence. Had we shot it any



later, the sunlight would have not been bright enough to appropriately light the scene (praise God for such a talented and insightful Director of Photography).

When we headed back outside to shoot the Steadicam scene where we are introduced to Joshua's dad, I was faced with the most frustrating director's dilemma I would face the whole week. We rehearsed the scene multiple times as I split my attention between the Steadicam movements with Jonathan and the line delivery and performance of the actors. My dad, who played the character of Dad in the film, as I mentioned earlier, had no acting experience up to this point. We had filmed the carpentry shots of him and Austin earlier in the day, but this scene was on a much larger scale, and he had lines to deliver. The more we rehearsed this scene, the less comfortable I was with the performances and the fact that we had all been there for nearly ten hours was starting to take a toll on us as well. Not to mention that we were losing sunlight by the minute. After about the fourth rehearsal, Jonathan was ready and confident in the Steadicam blocking, but I was the furthest thing from comfortable with the performances that I was seeing. Against my better judgement, we rolled the camera and went through the entire scene.



*"The take you see in the final cut of the film is the only take we recorded of the scene."*

It was brilliant. I was absolutely in awe of how Bethany, Austin, and Dad pulled that performance seemingly out of thin air. The take

you see in the final cut of the film is the only take we recorded of the scene. Once again, the Holy Spirit of God (maybe we could call Him, Rach...) was clearly still at work on this project. My dad even made the comment after we rolled that one take that he knew immediately the Spirit was at work in him and enabling him to perform in the way he did. It was truly amazing.

The rest of the day went according to schedule, and though it was long, we made the day (meaning we got all the shots we needed and had scheduled to get). From a Director's standpoint, I made a decision during the dinner scene to have them run the scene without any scripted dialogue. I made a conscious choice not to write any dialogue for this scene. I wanted it to seem like a normal family dinner, and I did not want the actors trying to force the reality of it. Though there was some direction as far as telling who to speak at certain moments or instructing Abigail on her reactions to the family during the scene, the majority of the sequence was Lisa, Austin, my dad, and Bethany actually eating dinner together and actually enjoying one another's company. The sitting around and waiting throughout the day had actually provided the actors with time to become more acquainted and develop real relationships with one another. The shot with all four characters laughing around the dinner table was legitimately all four of the



actors genuinely laughing with one another. They did not know we were actually rolling the camera at that point, but it was a beautiful moment,

a moment I think accurately displays the breakthrough Abigail is experiencing in the process of learning to truly love herself for who she is.

Day Four

<b>“Joshua”</b>  DAY 4 of 5  CREW CALL <b>9:00 AM</b> <b>Saturday</b> <b>May 23, 2015</b>  Weather: Sunny (High: 92 / Low: 63)		DATE:	Saturday May 23, 2015
		CALL:	9:00 AM
		1 <sup>ST</sup> :	10:45 AM
		FIRST IN:	Crew
		DAY:	4
		OUT OF:	5
		SUNRISE:	5:36AM
		SUNSET:	7:50PM
		Trevor's Cell:	(615) 556-9601
		Luke's Cell:	(615) 663-9004 <small>NOT AVAILABLE</small>
I/E	SET	CAST	Locations
INT.	SCENE #1 Abigail's House	Reen, Bennett	#1: 320 N Maney Ave Murfreesboro, TN 37130
INT.	SCENE #2 Abigail's House	Bethany, Reen, Bennett	
INT.	SCENE #23 Abigail's House	Bethany, Austin	
Time	LOCATION	NOTES	
8:15am	Reload Film at MTSU		
9:00am	Crew Arrives at Location #1		
9:30am	BREAKFAST / Set Up for Scene #1	INT. KITCHEN & LIVING ROOM	
10:00am	Rehearsal	(ABIGAIL'S MOM & ABIGAIL'S DAD)	
10:45am	SCENE #1 Abigail's House (Living Room & Kitchen)		
11:45am	LUNCH		
12:30pm	Rehearsal, Blocking, & Set Up for Scene #2	INT. BATHROOM	
1:15pm	SCENE #2 Abigail's House (Bathroom)	(ABIGAIL, ABI'S MOM & ABI'S DAD)	
2:15pm	Rehearsal, Blocking, & Set Up for Scene #23	<u>MIRROR DOLLY</u>	
3:00pm	SCENE #23 Abigail's House (Bathroom)	(ABIGAIL & JOSHUA)	
4:30pm	WRAP		
5:15pm	Reload Film at MTSU		

*“Joshua” Day 4 Call Sheet*

There were two major scheduling difficulties on the fourth day of production: Bethany was attending a graduation ceremony that would be unavailable until one o'clock PM, and Luke was booked to photograph a wedding with his wife that entire day as well. Bethany

coming later was easily worked around, as I simply scheduled her scenes to take place later in the day. The time of day for these scenes was simply labelled in the script as “Day” and since they were all interior scenes, we were able to film them throughout the day in whatever order we needed to. Luke being unavailable was a little more challenging, but exciting at the same time as I would be the one running the camera on this day. The past three days Luke and I had been operating under a very smooth dynamic of me directing and him metering, lighting, and shooting. Luke is someone I can trust to capture the vision for a project while adding his own artistic input into each shot as well.

Having him to operate the camera gave me the freedom to direct the actors and focus more on the performance while he took care of the lighting, composition, and camera movement. On Day Four of production though, I had a lot more on my plate.

In order to be better prepared for Luke's absence on Day Four, and in order to maintain the overall vision for the way *Joshua* was to be shot, Luke and I met up at the Day Four location (his friend Mitchell Taylor's home) during one of the weeks prior to production week for us to walk through the different angles and shots we both had in mind for these scenes. This was not only helpful for me since I would be shooting by myself on Day Four but ended up being beneficial for the production as a whole. Luke and I grew to be even more so on the same page for both the Day Four scenes as well as the rest of the production.

For the past three days of production we had at least one other crew member and sometimes up to three. Today, however, we just so happened to be even more so short-crewed. Alex Briley was the only crew member available to help shoot on Day Four, so he served as the 1st Assistant Camera (in charge of focusing the camera and maintaining the focus on a moving subject), the Key Grip (oversees camera rigs such as sticks/tripods and dollies as well as lighting fixtures), and the Boom Pole Operator. Without Alex, this day would have been a disaster (again, God coming through and providing exactly what I needed on yet another day of shooting). However, it was definitely a treat to get to



*Alex (right), Bennett (middle),  
Me (left) shooting on the SR3*

operate the SR3 on this day, despite the fact that the overall workload was heavier than all the other days.

Another issue that arose on this day was a film jam that occurred inside the camera. We had not experienced a jam up to this point, and I was unaware of the camera's response to such an event. As I mentioned previously, Professor Jonathan Trundle from the Photography department at MTSU had lended Luke and I his film changing bag for the week, so I was able to reload the film into the magazine and resolve the jam, but the camera body seemed to have additional issues of its own. It had completely shut down, or so I had thought. Whenever I looked through the viewfinder eyepiece, there was no image, it was pitch black. The lens cap was removed (sometimes a boneheaded mistake I have certainly made in the past), and even with the actual lens removed, instead of seeing bright light coming directly through the gate up through the viewfinder, it was still pitch black. With the help of a Google search we were able to learn that in the case of a film jam, the camera automatically locks the shutter down in the closed position so the film inside the magazine is not ruined by the light that would have been leaking through the shutter gate. It was a simple fix, and I just had to run the film one frame at a time to get the shutter back open and continue filming. But, since it was just Alex and I on the crew on this day, I was freaking out and worrying about wasting the actors' time.

We were nearly delayed an hour due to the jam and trying to fix it, in which we also broke for lunch and blocked out the scene we were about to shoot which was the scene with Abigail's father, Chris Dawson (played by Bennett Rodgers) and mother, Angela Dawson (played by Reen Vogel), in their living room as Chris explodes on her for

coming into the room while he is watching a baseball game. Originally, Luke had suggested we shoot this scene with the camera locked down on a tripod and get the wide angle shot of this scene. On the other hand, I was thinking to initiate the handheld camera at this point, since the tension between Abigail's parents is building up and we start to see the reality of her home life. But I was willing to go with Luke's gut on this one. However, after fixing the film jam in the camera (which had been locked into the tripod to shoot the living room scene), I changed my mind and put the camera up on my shoulder to shoot the scene handheld. The next day I told Luke about my decision to go ahead and shoot it handheld, and he told me he was glad that I did because he was not sure why he had suggested to shoot it otherwise. So, the scene had an extra layer of tension through the shaky camera, and this would not have happened had the film not jammed and I not had an extra hour to mull over the scene while trying to fix the camera. Some may call it a fortunate coincidence, but I think there was more Divinity at work in this moment.

### Day Five

<b>"Joshua"</b>  <b>DAY 5 of 5</b>  <b>CREW CALL</b> <b>9:00 AM</b> <b>Sunday</b> <b>May 24, 2015</b>  <b>Weather: Cloudy/Stormy (High: 93 / Low: 68)</b>		DATE:	Sunday May 24, 2015
		CALL:	9:00 AM
		1 <sup>ST</sup> :	10:45 AM
		FIRST IN:	Crew
		DAY:	5
		OUT OF:	5
		SUNRISE:	5:35AM
		SUNSET:	7:51PM
		Trevor's Cell:	(615) 556-9601
		Luke's Cell:	(615) 653-9001
IE	SET	CAST	Locations
INT.	SCENE #5 Classroom	Bethany, Victor, Colin	#1: Central Magnet School 701 E Main St. Murfreesboro, TN 37130
INT.	SCENE #4 School Offices	Bethany, Austin	
INT.	SCENE #6 Hallway w/ Lockers	Bethany, Alex	
Time	LOCATION	NOTES	
9:00am	Crew Arrives at Location #1		
9:30am	BREAKFAST		
10:00am	Rehearsal, Blocking, Set Up for Scene #5	INT. CLASSROOM	
10:45am	SCENE #5 Classroom	(ABIGAIL, TEACHER, BOY, EXTRAS)	
11:45am	Rehearsal, Blocking, Set Up for Scene #4	INT. OFFICE (JOSHUA SWAP SHOT)	
12:30pm	SCENE #4 Outside of School Offices	(ABIGAIL, JOSHUA, 2 WALKING KIDS, EXTRAS)	
1:30pm	LUNCH		
2:15pm	Rehearsal, Blocking, & Set Up for Scene #6	INT. LOCKER SCENE	
3:00pm	SCENE #6 School Hallway With Lockers	(ABIGAIL & CHAD)	
4:30pm	WRAP		
5:15pm	Reload Film at MTSU		

Before I knew it, it was already our last day of production, and we were going to have at least one entire four hundred foot roll of film left over. We had also filmed everything either on or ahead of schedule. And today, I was

"Joshua" Day 5 Call Sheet

going to get to work with two actors whom I had never gotten to work with before: one of my friends, Colin Weaver, and another actor out of Nashville named Victor Hollingsworth. As I mentioned earlier, Victor was casted by selection from multiple responses to Bennett's Facebook post. I had also seen Victor's 54 Hour Film Festival winning short film submission from earlier in the spring, and was intrigued by his calm acting style. I thought I may be able to tap into an ugly side of his character as the high school teacher and get a gritty performance for this scene. Instead, I got something a whole lot more powerful (in my opinion, anyways). Victor was able to pull off a professional strictness and sternness that I had not imagined for his character, but it worked so beautifully during the scene. This is one of the exciting elements about film, the collaboration between cast and crew and getting to use the gifts and talents that others bring to the table in order to tell a captivating story while making a quality film.

Colin was great to work with as well. Being a younger actor and looking for as much experience as possible for his acting reel (also just having known him for awhile as him as a friend), I knew he could sometimes be silly and often enjoys to goof around (as we all like to do from time to time), but I was not entirely sure how working with him on Day Five would be. However, Colin turned on the professionalism as soon as he stepped onto the location at Central Magnet School. We still had a great time, and he delivered an outstanding performance that some may view as a smaller role, but to me, the boy in the classroom who is sexually harassing Abigail is a critical character in the film that speaks to the mindsets of teenage males and addresses the issue of lack of respect and purity in their interaction with young girls that runs rampant across the country (whether mentally thinking lustful or inappropriate thoughts about a girl or physically acting out on these

thoughts as is seen in the film). We also see this type of behavior, as well as the issue of premarital sex and unhealthy teenage relationships, in the character of Chad (played by Alex Briley) in his and Abigail's relationship.

These scenes were tough to direct. I did not want to play the scenes in any way that could make people laugh when they see them. This



was a fear I had in regards to these scenes. They are serious scenes and these issues are serious yet unaddressed issues in our society. I wanted to address and speak out against them in the film. The actors all did an excellent job portraying these characters and playing out these moments in a believable fashion (another evidence of the Holy Spirit at work during production, at least in my book).

The main challenge I faced on Day Five was getting enough extras to be there for shooting. We only had three show up (my girlfriend, Mallory Trammell; Luke's wife, Sam Harvey; and my good friend from high school, Paul Montgomery), so we had to stage the classroom and hallway scenes the best we could to make it appear as if they were more full than they actually were. In the classroom, by only using the three rows of desks closest to the windows and placing the extras strategically around the action of the



scene, we were able to produce some "movie magic" and stage the action within our parameters of desks and extras to draw the audience's eye

away from those filling in the classroom and more onto what was happening with

Abigail, the boy behind her, and the teacher. During the hallway scene when the students

and teachers are walking to and from class past Abigail who is sitting on the bench outside of the school offices, we used similar methods and had our extras changing jackets or shirts or coats and carrying different bags each time they walked across the screen. Thanks to the framing and composition of the shot though, Abigail is always the main focus and the extras are just a part of the school's atmosphere.

After successfully wrapping Day Five of *Joshua* I was excited, yet I was also sad. I had just spent five days of my life with this cast and crew. Even though it was only five days long, we had all grown close to one another. We had become like a family. It was sad for it to end, but there were more excitements still in store as the Post-Production process was soon to begin.

#### Budgeting (Production)

The main expense during the Production of *Joshua* was food. I made it a point to feed the cast and crew anytime we would be together and working during a meal time. With a total of eleven meals the total cost for food was approximately \$450, which is actually not that bad of a number given that we were feeding anywhere from five to nine people at any given meal. This places the budget at an estimated \$4,050 (with \$1,000 that was going to be refunded from PC&E since no damage was done to their gear).

#### **Post-Production**

The following day upon completion of production was another trip to Atlanta and back to return the camera gear to PC&E. I encountered some scheduling predicaments though, as Monday was Memorial Day. Once I arrived to PC&E's facilities, I realized

they were closed for the holiday, but on my order form, they had listed that I was to return the gear on this day, Monday May 25th. So I waited, and tried to call, but no one was answering since they were closed. Right when I was about to leave, I saw an employee drive through the gate back into loading dock, so I followed him in and explained the situation, and he was able to help me get the gear loaded back into their warehouse. Once again, God brought the right person across my path, at the right time, and saved me an extra day I would have spent in Atlanta had no one showed up at the rental house.

Once I got back from Atlanta, I had to ship the film to Cinelab, the development lab located in Massachusetts, who Luke and I had used on our previous 8mm film project, *The Persistence of Memory*. Cinelab offers excellent student discounts to develop and digitally transfer the exposed film footage to editable, digital hi-definition (1080p) ProRes files through a process called telecine transfer (where they project the film onto a digital sensor which then creates the digital video file). They also returned the film rather quickly. It arrived back within ten days of sending it off. Opening that package from Cinelab and pulling up the footage on my Macbook felt like Christmas day. The only shots from the film I had seen up to that point were the ones I shot myself on Day Four when Luke was not able to be there as well as one or two other shots I had filmed throughout the week on a couple of other days. This was the first time I was able to see the visual elements of the movie I had written, produced, and directed, and it was such a joy. Luke's work was cinematic, the film grain and dynamic range (difference between the highlight/brightest areas and the shadows/darkest areas; film has a higher dynamic range than digital video) were refreshing to see in their purest forms, and the colors from

the Tungsten film (with the 85 correction filters) and the lab's color correction work during the transfer to digital process were absolutely beautiful. All of the shots were properly exposed, and none of the footage had received and major light pollution or scratch damage.

### Editing

The same day the footage came in the mail, I started editing the first cut of the film using Adobe Premiere Pro editing software. Film editing is a lot different than normal video or documentary editing. In those types of edits, the story is normally created and constructed as the edit progresses. There are countless hours of footage that go unused. However, in film, everything is done with purpose. The story is created in the script before production even begins. Every shot that is captured during production is planned out and storyboarded during pre-production. After the film is shot, the post-production editing process begins, and the story is ready to be told. Everything is simply constructed to conform to the directors vision from the audio and film footage that was captured during production. Essentially, the story falls right into place as it was prepared beforehand. That is how directors are able to still convey their vision in their movies through the editing of another individual, namely a film editor<sup>7</sup>. In my case, I got to edit my own film, which I enjoy doing, and within the day of the film returning from Cinelab, I was able to complete an entire first rough cut of the film.

I screened this cut for some of my family, and for Luke and Zach who were all able to offer helpful criticism and suggestions while also conveying much encouragement towards the project and the bright future it contained. During my next cut or two of the

film, I began to notice that the voiceovers from Abigail sometimes seemed to be redundant in contrast to what was being seen on the screen. Professor Eddie Bowen calls it “showing and telling.” Usually it is best to do one or the other when telling a story through film. And I started to realize that Abigail was telling us too much. We could clearly see what was happening in several of the scenes, and I wanted music composer Scott Gregory to have the creative freedom to tell parts of the story through his scoring of the film as well. So I cut a lot of the voiceovers, and I created the montage sequence at Joshua’s house (which is not the original way it was written in the script), cutting back and forth from the house interior where we are introduced to Rach to the dinner scene where we see Abigail start to warm up to the family.

### Color Grading

After I completed a few more cuts of the film, I started tinkering with the look of the footage through the process of color grading (the manipulation of the exposure and the color information contained in the images in order to create the look and feel desired for different scenes). Once I was comfortable with the locked and final edit of the film, I then passed the project off to Luke to try his hand at color grading the film. From there I was able to create a final look of the film by using much of Luke’s grading, combined with some of my grade choices and some final master effects I placed over each shot for a total sense of cohesiveness.



*Ungraded lab footage: yellow/red tint.*



*Graded final cut: corrected to a more natural-warm look.*

In the example above of Abigail, Joshua, and Dad at the dinner table, the ungraded footage from the lab was a little too warm, containing a red tint that was not quite the look I wanted for the scene. In mine and Luke's combined color correction in the final cut of the film, I maintained the warm feeling of the scene, but tried to naturalize the skin tones of the characters.

Color grading provides an additional layer and a visual means of telling the story. By creating slight, yet powerful looks and styles through the manipulation of the colors, the general mood of a scene can be completely altered. For example, take the two images of the outside of Joshua's house below. The image on the left is the ungraded footage



*Ungraded lab footage: blueish/cooler tint.*



*Graded final cut: corrected to warmer tint of film.*

from the lab and consists of an overall blue tint. Cooler colors such as blues and deep purples can sometimes convey a coldness or lifeless atmosphere in a scene. Compared to the image on the right, which I manipulated to consist of warmer golds and oranges, while still maintaining the blue paint of the house, but conveying an inviting sunset scene as Joshua and Abigail approach the house.



*Ungraded lab footage: yellow/red tint.*



*Graded final cut: corrected to darker/cooler look.*

An example of using cooler colors to enhance a scene is shown in this third

example of Abigail observing her parents in the middle of their shouting match. When I shot this scene, I took advantage of the different color temperatures natural to different types of light bulbs (tungsten bulbs are warmer; fluorescent and daylight balanced bulbs are cooler). The lights in the bathroom are tungsten bulbs, and I hung a daylight balanced bulb to create a colder feeling in the hallway. The footage from the lab contained warmer colors similar to the scene at the dinner table. So, in order to darken the mood of this scene, I enhanced the blues in the hallway and darkened the shadows, then desaturated the warmer colors in the bathroom and changed the overall hue from a yellowish/red to a softer, less saturated yellowish/white, creating a lifeless and hopeless feel within the scene.

### Music and Audio

The music of *Joshua* is one of my favorite elements of the film. While the 16mm film footage visually creates the atmosphere of the world these characters live in and supports the telling of the story, composer Scott Gregory's music score creates the emotion of the story and clarifies each stage that Abigail moves through as the film progresses. Scott and I are close friends, and he has been one of my mentors throughout college. I had shared with him the idea of the film and later on the first draft of the script well before production began. He was on board with the project from the beginning, and being a cinema fan himself, was even more on board when I told him that we would be shooting on film. He even helped record sound and operate the boom pole microphone on the first two days of production.

About a week after we wrapped production, Scott sent me a two-minute sketch

music track he had composed as his initial response to the story and from what he had seen during production. I actually ended up using this sketch track in the film's Teaser Trailer<sup>8</sup>. However, he could not begin the actual composition of the film's score until I gave him a final cut of the film, which was not until the end of July. After working on it for about a month, he sent me the first draft of the score, and I was sold on it. We made a few minor adjustments and additions and then he finished the final mix. I spent a few days mixing all of the audio together in order for it all to sound complete and cohesive, and I had a completed film on my hands.

### DVD Authoring

The final step for the film was to compress the film into a MPEG-2 DVD file and begin building the menus that would be included in the final DVD. This was my second time building a DVD menu, but my first time building a heavily navigable DVD menu. I decided to include three menus: the main menu, a scene selection menu, and a bonus features menu. The most difficult of these was the main menu in which I used a visual



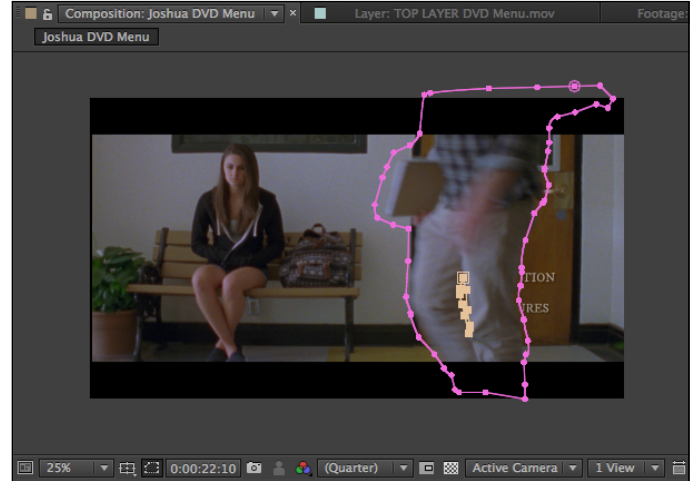
*Main Menu rotoscoping effect*

effect method called rotoscoping in order to create the illusion of characters walking in front of the text within the DVD menu. This is accomplished by using Adobe After

Effects. Essentially, there are two video tracks that are used: a base video track which has the text on top of the entire video (and therefore the text is on top of the characters on

screen as well) and the top layer track which does not include the text. Once the tracks are lined up in synchronization, a

frame by frame mask is created around each subject on the top layer as they walk in front of the text. The mask creates a separation between the tracks so that during each frame, everything seen in the shot is from the base track that includes the menu text, except for



*Masks created around the top, textless layer  
(Adobe After Effects)*

the masked portion of the top layer which only consists of the subject in front of the text.

Besides the long process of rotoscoping for the main menu, the only other challenge I faced was figuring out how to include the film strip icon that is used as the scroll cursor on each menu, indicating which option is currently selected. Jonathan Parris is the only other person in town I know of that is familiar with DVD Studio Pro, the DVD authoring software I used for this project, so I was in constant communication with him as I built each menu and created the operations of the DVD. The software requires certain steps to be taken when it comes to adding in cursor icons, like the film strip icon I was wanting to add. First, in Adobe Photoshop, icon overlays for each menu must be made containing an icon for every single selectable option in the menu (i.e., “Play,” “Scene Selection,” “Bonus Features”). Then, each icon must be changed to either red, blue, or black in order for the DVD software to be able to show the selected item and hide the others. In the DVD software, the red, blue, or black can be switched to any color of the DVD author’s choosing and the settings adjusted to hide every icon except for the one

that is currently selected as the menu is navigated. I followed every step perfectly, but for some reason my film strip icon was not showing up, and I was out of setting options to tinker with and try to fix it. Once again, a trip to Jonathan's house resulted in another resolved technical issue. The DVD menus I had created were designed and programmed to reset and loop at a specific loop point, but what I was not aware of was that the icons will only appear once the menu video hits that loop point time. Since my loop points had been created for fifteen to thirty seconds into each menu video, I was not seeing the icons because the menus had not reached their loop points yet. After Jonathan pointed this out to me, I was easily able to reset my loop points for an earlier time and have my icons appear once the selections appear on the screen, and my DVD set up was complete.

#### Budgeting (Post-Production and Total)

The costliest element during Post-Production was definitely the cost of film development and digital transfer. By taking advantage of Cinelab's student prices, the total cost to ship, develop, and digitize our 1,300+ feet of exposed film we had shot during production was \$502.82, which is truly an amazing total for shooting the project on film. This puts the total budget of the film at just over \$4,550, and with PC&E returning the \$1,000 insurance amount that was withdrawn due to me not owning a credit card, the grand total budget for the entire production process of *Joshua* was right around \$3,550.

## ***Joshua Explained***

Yeshua is a Hebrew name that when translated into English, is “Joshua.” Another way to translate it is “Jesus.” When asked what the most important commandment is, Jesus responded that the most important is to “Love the Lord your God with all your heart and with all your soul and with all your mind and with all your strength” (*The Holy Bible NIV*, Mark 12:30). He also mentions a second that is very much like the first: “Love your neighbor as yourself” (*NIV*, Mark 12:31). And this is where my cinematic journey into the Father’s heart began. I once heard it explained that Jesus said to “love your neighbor as yourself,” but in order to do that, you must catch the latter portion of the statement: “as yourself.” In order to love another person, one must first come to a place of accepting and loving oneself. And before one can come to a place of accepting and loving oneself, one must know what love is or should I say *Who* love is. “...God is love. This is how God showed his love among us: He sent His one and only Son into the world that we might live through Him” (*NIV*, 1 John 4:8-9). It was my intention in my film, *Joshua*, to portray a journey of venturing through this process of dealing with the tough elements of life, addressing our sin-nature as human beings, God sending His Son to meet us where we are at, discovering true life and forgiveness through the Son, falling in love with God, and learning to love ourselves as God loves us. And Abigail Dawson undergoes this very journey in a symbolic and yet relatable manner throughout the course of the film.

*Joshua* is my creative attempt to portray the essence of God, the reality of His existence, and His involvement in our lives. The character of Joshua is intended to represent the resurrected Christ (Yeshua Messiah), who does not always wait for us to come to Him but often times will meet us right in the middle of our brokenness [“I will

not leave you as orphans; I will come to you” (*NIV*, John 14:18)]. Joshua shows up during Abigail's most desperate hour; he meets her, in the midst of her sinfulness, in the midst of her brokenness. It is important to note that Abigail, though heavily influenced by the negativity of the world she lives in, was in fact struggling in her own sinfulness as well as that of the other people in her life. This is where we all are coming from in one way or another [“All have sinned and have fallen short of the glory of God” (*NIV*, Romans 3:23)].

Many people find “sin” to be an offensive topic. We do not like to admit that we are imperfect or that we have messed up or disobeyed our Creator, but we all have, and we all will. We are all born into it: we are not sinners because we sin, but we sin because we are sinners. And our sinfulness has consequences. It affects those around us, and it affects us too. Abigail is negatively affected by the sin of her parents, especially the sin of her father. She is also affected by her own sin, when she decides to sleep with Chad. It has repercussions, both physical and emotional. However, this is not merely a gloom and doom discussion of how bad we are. But in order for us to understand the goodness of Yeshua, we must first acknowledge that we are in need of Him, and we are all indeed in desperate need of Him, whether we want to admit it or not. And this, in and of itself, is such a beautiful reality.

Since Jesus is the image of the invisible God, I wanted Joshua to be a representation of his father, whom I simply named Dad. Throughout the gospel accounts of Matthew, Mark, Luke, and John, Jesus constantly refers to God as Father. To symbolically display the all-knowingness and vast understanding of God, I made the decision to make the Christ figure, Joshua, come to Abigail as a teenager and as a son

character. Dad, in the fullness of his understanding sent Joshua to meet Abigail right where she was at, in order for Abigail to relate with him in a fresh and healthy way compared to other male figures in her life. With Abigail not having experienced a wholesome father figure in her life until meeting Joshua and his family, the way God symbolically encounters her in the film is tailored uniquely for her situation. He cares for His children, even those who do not reckon Him as Father for the time being. He knows who will say “Yes” to Him and who will reject Him, yet He still “wants all men to be saved and to come to a knowledge of the truth. For there is one God and one mediator between God and men, the man Christ Jesus” (*NIV*, 1 Timothy 2:4-5). In the same way, Joshua is Abigail’s mediator between her and Dad.

Because of her home life, Abigail is rather uncomfortable with the concept of a father. Her dad, Chris Dawson, is an alcoholic and a washed up, high school athlete, who impregnated his high school girlfriend, Angela, back when they were young, ruining his athletic aspirations. His coping mechanisms include drinking, verbal and physical abuse of Angela, and total neglect and hatred of Abigail. Many people in the world today have experienced similar family structures or have had a negative, abusive, or absent father figure growing up, whether it be as extreme as the film’s example (or unfortunately sometimes even worse) or in other, seemingly smaller ways (which can often be just as harmful as the extreme cases). I want people who see the film to be able to relate to Abigail’s situation, whether her home life, fatherlessness, unhealthy relationships, etc. Many people have a difficult time reckoning God as their Heavenly Father due to the numerous cases of absent or neglectful fathers. This inner struggle is expressed in the film whenever Abigail first meets Joshua's dad out in the driveway as she shrivels back

and weakly shakes his hand. But as the sequence progresses, we see that Joshua and his parents operate in a way that is most personal and appropriate to Abigail as she warms up to them and begins to learn what true love looks like on a practical level.

I chose to create a family dynamic in the Godhead Trinity-characters to symbolize the love, intimacy, and familiarity of God in all three of His existing persons. The Trinity is a difficult concept to understand and even more difficult to attempt to explain to someone. However, by using the truths of Jesus being One with the Father (*NIV*, John 10:30) and the Holy Spirit being referred to as the Spirit of Christ (*NIV*, Romans 8:9), I decided to place the Trinitarian characters of Joshua, Dad, and Rach within the realm of a family of three in order to symbolize the oneness of God in a practical and relatable way, to Abigail, as well as to the viewers of the film [“Everyone has a story. Where they come from, their friends, their family...” (*Joshua*, 1)]. The communication between the three is not always heard on screen, but from what is audibly presented in the film as well as what is visually included in the family’s dynamics, my hope was to convey a sense of the three knowing one another more intimately than a normal family and acting out in the purest form of love I could possibly and realistically display within the characters.

In his letter to the first-century Christians in Rome, the apostle Paul writes that by the Spirit of Jesus (the Holy Spirit) we are able to call God our “Abba,” which is the Hebrew word for Dad or Father (*NIV*, Romans 8:15). Joshua's mother, Rach, is the third persona of the Godhead Trinity in my film. I derived her name from the Hebrew word "Ruach" which means “Spirit.” Rach is the heart-encounterer in Abigail's story. While Joshua meets her where she is at and brings her to Dad, his father [“I am the Way and the Truth and the Life no one comes to the Father except through me” (*NIV*, John 14:6)], they

both know that she has had an abusive father and a rough home life, so Dad then brings Abigail to Rach, the Comforter. By Rach, Abigail is able to slowly reckon Dad as her Abba, through her acceptance of their love and community and through her ability at the end of the film to love herself for who her Abba created her to be.

As we venture down Abigail's journey throughout the film, her moments with Rach are where we see the most breakthrough happening as Abigail slowly enters into a place of freedom and love. This was important for me to express in the film, as God's Spirit is the One who is actively working and moving in our lives today [“But when He, the Spirit of Truth, comes, He will guide you into all truth” (*NIV*, John 16:13)]. I was also attempting to portray the unity of God, three in one through the concept of a family. In the scenes where all three members of Joshua's family are present, there is a sense of familiarity and intimacy; they are all on the same page. The unity of God was important to include in the film, because many may find the Trinity to be confusing or to be contradicting. There are three yet they are One. The Father sits enthroned in Heaven, the Son came to earth to show us exactly what the Father is like and to prove the extent of His love for us, the Spirit is the fullness of God actively working on earth and living inside of anyone who says "Yes" to the love of God, enabling us to call Him, “Abba.”

The aspect of familiarity was especially important for me to show in the film as well. Abigail comments on this right before we enter into her nightmare of the bridge scene: “I just love listening to them speak to one another. There is such a *familiarity* and intimacy among them...” (*Joshua*, 16). I believe that if we are all made in the image of God, then essentially, our roots and origins all link back to our True Father, Yahweh. If God is creator of all, and if all things were made by Him and for Him (*NIV*, Colossians

1:16), then we were also made by Him and we were made for Him as well. The sense of familiarity which Abigail is referring to is that of her inner-spirit recognizing the origins of her existence and her being; that this communion of Three, God the Father, God the Son, God the Holy Spirit, has known her since the beginning of time. They designed her and crafted plans for her good and for fullness of life for her to live in. Scott Gregory's music during these scenes of Abigail with Joshua's family, as well as at the conclusion of the film, contain a sense of familiarity as well. Though it is an original music score composed for the film, it ever so slightly has a sense of having heard something like it before. It is not a strong sense, nor is it an obvious sense, but when played through, the scenes all contain the least bit of familiarity. Similarly, we all share a sense of familiarity when it comes to God. Even in the midst of someone's total rejection of His existence.

When He speaks to our hearts, when we have a gut feeling that something is not right, when we feel guilty for something wrong we did and want to do better or make amends, when we see someone in need on the side of the road and long to help them, when we are in nature and feel that light, gentle breeze on our face, when we have a close call while driving on a busy road and sigh with relief or mutter "thank you" under our breath seemingly to "no one," the Spirit of Jesus is continually reminding us of His presence and of how much our Abba, our Father in heaven, loves us and desires for us to "hear His voice and [open] the door, [so that] He can come in and feast with [us]" (*NIV*, Revelation 3:20).

So the question of whether or not God exists is not one to be proved or argued here. Regardless of what I or anyone else believes, you are the one who can accept Him or reject Him. From what I have gathered by reading the scriptures and from my own

personal experiences throughout my life and even through the making of this film, I personally must conclude that He is real, He is good, He is Love, He wants the best for us, and He is my Abba. In the light of His goodness and His nature as our creator, the reason we exist on this earth is for Him and for His glory [all things were created *by Him* and *for Him* (NIV, Colossians 1:16)]. Our purpose on this earth is much like what Rach speaks to Abigail at the conclusion of the film: “You are loved, and you don’t have to believe anything that says otherwise. Receive and be loved” (*Joshua*, 18). Through the act of receiving Jesus, and being loved by Jesus, we then in turn are changed by the Spirit to become more like Jesus and are liberated from our state of need and emptiness due to our enslavement to the sin-nature [“and through Him to reconcile to Himself all things, whether things on earth or things in heaven, by making peace through His blood shed on the cross” (NIV, Colossians 1:20)].

“The Father Himself loves you because you have loved Me and have believed that I came from God... If anyone loves Me, he will keep My word; My Father will love him, *and We will come to him and make Our home with him*” (NIV, John 14:23).

~ Yeshua (*Joshua*)

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## Notes

<sup>1</sup>A Steadicam is a camera stabilization rig consisting of a vest worn by the operator and a series of arms, springs, and counterweights, all working to stabilize the camera and create fluid movements as seen in films such as *Rocky* and *The Shining*.

<sup>2</sup>No-budget films are a films that are produced for less than \$50,000; *Joshua* is considered a no-budget film.

<sup>3</sup>Film speed (notated by the ASA number) is the measurement of the stock's sensitivity to light; the higher the ASA measurement, the faster film, or more light-sensitive it is.

<sup>4</sup>Neutral Density Filters are shaded filters placed in front of the camera lens in order to lessen the amount of light that enters into the camera.

<sup>5</sup>85 filters are orange/bronze tinted neutral density filters that allow the Tungsten film to expose as the proper colors when used in daylight

<sup>6</sup>Super 16mm vs 16mm; Super 16mm uses a larger amount of the film strip than 16mm, resulting in a larger, wider image.



<sup>7</sup>Professional motion pictures are usually edited by a film editor, not the director. The director may supervise, but usually, an editor can cut together the movie the director envisioned thanks to all of the work done in pre-production.

<sup>8</sup>A teaser trailers is typically a film's first released trailer and does not reveal much, if anything, about the actual storyline.

**PART II:**  
**Production Documents**

**P1: Joshua Script**

"JOSHUA"

by

Trevor Ball

(story by Luke Harvey & Trevor Ball)

Pour Productions  
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6th Draft  
5/13/15

2.

BLACK.  
OPENING CREDITS.

ABIGAIL (V.O.)  
(softly)

Everyone has a story. Where they come from, their friends and family, their interests and passions. Some people think they know exactly who they are, some are continually searching, some just don't even seem to care. Some say life is beautiful. Some say love is beautiful. And some never really get to experience much of either.

INT. ABIGAIL'S HOUSE (LIVING ROOM & KITCHEN) - DAY

(ONER/LONG TAKE) CHRIS DAWSON on couch wearing white wife beater and high school football shorts, bare feet propped up, beer in hand, TV on. Bottles of alcohol and liquor are seen all throughout the living room.

ABIGAIL (V.O.)

Sometimes we try find ourselves in our past. Constantly growing further and further apart from it.

ANGELA "ANG" DAWSON in kitchen (more alcohol around the kitchen), wearing black low-cut t-shirt, dark gray, long cardigan with sleeves rolled up, and dark pajama pants, washing a huge load of dirty dishes which are piled up in the sink.

She wipes hands with towel, wipes sweat from her forehead with the back of her hand, leaves dishes unfinished, and walks into the living room where she sits on the arm of ABIGAIL'S DAD'S chair.

ABIGAIL (V.O.)

Or in another person... Like a boyfriend.

He ignores her as she tries to show him affection.

INT. LIVING ROOM - DAY

CHRIS is sitting on the couch watching the game. ANGELA enters and sits on the arm of the couch.

CHRIS ignores her; focused on the television screen.

Opposing team makes a play.

CHRIS  
 (under his breath)  
 Shit...  
 (to ANGELA)  
 I thought I told you, never come in here  
 while the game's on!

ANGELA  
 (softly, longingly)  
 I was just coming to sit with you for a  
 second...

He ignores her, refocuses his attention on the game. Opposing  
 team makes another good play.

CHRIS  
 (pissed)  
 Get the hell out Ang!

She gets up off the arm of the couch. He gets up following right  
 behind her and gives her a slight but hard push.

ANGELA  
 (softly, afraid)  
 I'm going, I'm going!

ABIGAIL (V.O.)  
 Sometimes you gotta wonder why? (beat) And  
 how...?

INT. ABIGAIL'S HOUSE (BATHROOM) - DAY

ABIGAIL is wearing "morning after" apparel: gray or neutral  
 colored sweat pants, white cami with a strap hanging off of her  
 right shoulder, her makeup is smeared from tears and her hair is  
 very rough.

She is standing frame left facing a mirror. She is breathing  
 heavy, sniffing, trembling. Looking down at the counter, then  
 slowly raises her head and looks at herself in the mirror with  
 shame and disgust.

ABIGAIL (V.O.)

...how could someone ever come to this point...

She looks at herself in mirror with self-hatred.

CHRIS and ANG are heard off screen continuing their argument.

ANGELA

(hurt and becoming angry/upset)  
I was just taking a break to come sit with you.

CHRIS

If I wanted to sit with you, I wouldn't be watching the damn game! I told you never to come in while it's on!

ABIGAIL (V.O.)

But when I look around at my life...

She turns and sees her parents, through the opened bathroom door, fighting with one another. Turns and looks at her face again in the mirror.

ANGELA

Chris... I...

CHRIS

(cutting her off)  
Why the hell do I even stay with you?! If you hadn't of had HER, then we wouldn't even have to be here!

They begin to walk out of frame into kitchen.

ANGELA

(getting heated)  
Don't you dare bring her into this! You know she's just as much your fault as mine!

Voices trail off.

ABIGAIL (V.O.)

There's nothing beautiful about it...

EXT. TOP OF THE BRIDGE - DAY

ABIGAIL is standing on the sidewalk leaning against the ledge of the bridge with her hands gently on the rail, embracing where she feels like her life is headed, looking down at the ground below her. She is wearing blue jean shorts, a tank top and a thin black or dark gray zip up jacket. She then tilts her head up and looks out into the distance.

INT. OUTSIDE OF SCHOOL OFFICES - DAY

ABIGAIL is sitting outside of principal's office (door to office is frame left). She is sitting center frame, hunched over holding the sides of her face in her hands, elbows resting on her knees. She is wearing same clothes from the bridge scene before.

ABIGAIL (V.O.)

School isn't much better than home...

INT. CLASSROOM - DAY

ABIGAIL is sitting in a desk, frame right facing screen right, taking notes. CLOSE UP of her notes and notebook on her desk with her name "ABIGAIL DAWSON" written on the paper and notebook. Boy, sitting frame left diagonally behind her, slowly reaches towards her and pokes her butt ever so slightly.

ABIGAIL (V.O.)

Of course all guys are the same.

She turns her head back at him a little and shifts up in her seat uncomfortably, trying to put distance between her and him. She shakes her head like she is getting upset and fed up as if this is not the first time something like this has happened to her.

ABIGAIL (V.O.)

All they ever seem to want is your body.

He reaches out and puts even more of his hand on her butt this time and she quickly turns to her left, swats at his him with her left hand, then turns around more fully to her right and throws her ballpoint pen at him.

TEACHER notices and approaches ABIGAIL'S desk.

ABIGAIL (V.O.)

And teachers never seem to understand you.

TEACHER and ABIGAIL begin to argue about what happened, She tries to plead her case, but the TEACHER is not having any of it. He is quick to send ABIGAIL out of the classroom, to the principal's office. ABIGAIL shoves her notebook and textbook off of her desk

CLOSE UP of the notebook with her name on it in the foreground as she exits the room in the background.

She leaves her bag and belongings in the classroom and exits the room.

INT. OUTSIDE OF SCHOOL OFFICES - DAY

Same shot as before.

ABIGAIL (V.O.)

I've found that it's best to just overreact in those situations in case Chad somehow hears about it.

INT. SCHOOL HALLWAY WITH LOCKERS - DAY

CHAD is standing at his locker fiddling with stuff inside of it. He is wearing a baseball batting practice pullover, blue jeans, and athletic shoes. ABIGAIL is standing to his left with her shoulder leaned up against the locker next to his. She touches his upper arm and he shrugs it off, still fiddling with the contents of his locker.

ABIGAIL (V.O.)

It's like he always knows...

ABIGAIL tries to put her arms around CHAD, who responds by throwing her arms off from around him and slamming his locker shut.

ABIGAIL (V.O.)

I know I said all guys are the same, but I think there could be more to Chad. He just gets a little jealous sometimes.

ABIGAIL calms CHAD down and puts her head on his chest.

ABIGAIL (V.O.)

Maybe that's why I promised him more for  
last night...

ABIGAIL, smiling, whispers something into CHAD'S ear, his  
eyebrows raise, the anger starts to subside. He smiles back at  
her, but his smile is filled with lust and selfishness.

ABIGAIL (V.O.)

To put his mind at ease...

He reaches behind her and pats her on the butt before walking  
away out of frame.

ABIGAIL (V.O.)

Because true love requires sacrifice...

She leans back against the lockers, smile is gone, she looks up  
into the ceiling.

INT. OUTSIDE OF SCHOOL OFFICES - DAY

Same shot as before. WALKING KID 1 & WALKING KID 2 walk from  
right to left very closely past the camera, during ABIGAIL'S  
next lines.

ABIGAIL (V.O.)

At least, that's what everyone says. You  
gotta give something up in order to get  
love. So, just give it up... for Chad, and  
surely there could be real, true love. I  
mean, that's what everyone wants, right?

In between them, for less than a second, JOSHUA is seen sitting  
in the chair that ABIGAIL was sitting in, wearing the same kind  
and color of clothes. As the TWO WALKING KIDS pass by, ABIGAIL  
is still sitting in the chair on the other side of them.

INT. GROCERY STORE - LATE AFTERNOON

ABIGAIL is looking at a shelf in the Health section.

ABIGAIL (V.O.)

Lucky for me, Chad had practice after school... So I got the... "privilege" of making "the purchase."

ABIGAIL picks up a small box from the shelf and looks at it for a moment.

ABIGAIL (V.O.)

(regretfully)

How the heck do people even buy stuff like this? I really didn't want to take it up to Mrs. Granny Clerk and let her judge me..

She starts to put the box back on the shelf, looking embarrassed.

ABIGAIL (V.O.)

Much less actually go through with what I had promised to Chad for tonight.

She forcefully puts the box back on shelf.

EXT. GROCERY STORE (FRONT DOOR) - SUNSET

ABIGAIL hurriedly exits the grocery store, with her hands in front of her at her waistline inside of the front pockets of her unzipped jacket.

She trips on the exterior doormat outside the front door of the store and falls to the ground. Out of the inside of her jacket comes the box from the shelf in the store. It slides across the pavement and comes to a stop close to the brown colored shoes of JOSHUA. He is wearing skinny khakis and a soft-blue v-neck shirt.

JOSHUA bends down and picks up the box as ABIGAIL gets herself up off of the ground trying to avoid eye contact with JOSHUA. He looks at the box, and his brow drops and he frowns as if he is hurt. He gently extends the box out to her.

ABIGAIL (V.O.)

Definitely was not going to make eye contact with this guy... I already looked enough like a slut.

ABIGAIL quickly snatches the box, eyes locked down on the ground, and storms away, utterly humiliated.

ABIGAIL (V.O.)  
And I still thought this would be worth  
it...

JOSHUA turns and watches her walk away, eyes full of pity.

FADE TO BLACK

INT. ABIGAIL'S HOUSE (BATHROOM) - EARLY MORNING

Same shot as before. ABIGAIL is looking out the bathroom door as her parents continue to fight and argue. She turns to look at herself as before, then back out the door to see her parents take their fighting into the kitchen, moving out of the frame. She then looks down on the sink counter at the opened and half-empty box that is lying on its side. A wrapper is on the edge of the counter next to the box.

ABIGAIL (V.O.)  
True love requires sacrifice... Yet he  
didn't even say he loved me...

She picks up the box with her right hand and the wrapper with her left, looks at them with disgust, then violently throws them both into the trashcan which is to the right of the bathroom counter.

ABIGAIL (V.O.)  
(starting to cry)  
Such bull...

EXT. TOP OF THE BRIDGE - MORNING

ABIGAIL is looking out into the distance as before. But now she is wearing her sweat pants, cami, zip up jacket, and flip flops.

ABIGAIL (V.O.)  
I guess that's how people come to this  
point...

She looks to the right and to the left then climbs up onto the ledge. She begins to breathe heavy as the atmospheric traffic noises begin to fade away.

ABIGAIL (V.O.)

They say your life flashes before your  
eyes right before you die...

ABIGAIL slowly and barely moves her right foot out over the ledge, toes angled down at the ground. Her flip flop slowly slides off of her foot.

ABIGAIL (V.O.)

But I'm really hoping I'm not forced to  
remember any of it.

JOSHUA'S FEET enter into the frame of the CLOSE UP of ABIGAIL'S feet on fake ledge. He is wearing an unbuttoned, green short sleeved plaid shirt, sleeves rolled up once or twice to his upper arm, with a white v-neck underneath, skinny jeans, and same brown shoes as before.

ABIGAIL does not notice him. Her breathing starts to get heavier as she is about to jump. JOSHUA looks up at her. ABIGAIL'S heartbeat becomes audible, beating faster, faster, and faster. SHE extends her foot out further to jump. Noise of car driving fades in.

EXT. ROAD BELOW THE BRIDGE - MORNING

CUT TO WIDE SHOT OF ROAD AND BRIDGE. JOSHUA'S car drives by and approaches the same side of the bridge ABIGAIL was standing on top of.

INT. JOSHUA'S CAR - MORNING

The camera is looking out through the passenger's window as the car is approaching the bridge. Camera tilts up as if anticipating ABIGAIL to be falling to her death off the side of the bridge, but the spot she was standing at is now empty.

JOSHUA is seen in the driver's seat looking out at the road.

CUT TO OPPOSITE ANGLE to show ABIGAIL in the passenger's seat. Neither one says a word to the other. They drive for a while.

ABIGAIL (V.O.)

Sometimes the stories in our life make no  
sense whatsoever... Has he been following me

or something? Oh, what the hell... Surely this couldn't be any worse... And he without a doubt must think I'm a total slut now... Just hopping in the car with him after finding me about to jump off a bridge... Well, maybe a slut's who I'll have to be. Guess it runs in the family.

CUT to ABIGAIL'S MOM sitting on the chair arm of ABIGAIL'S DAD.

EXT. DINER - LATE MORNING

Through the window, ABIGAIL and JOSHUA are sitting at a table eating.

ABIGAIL (V.O.)

He says his name is Joshua. He actually seems pretty nice... Actually seems to care about me... But then again, Chad seemed to care about me too... They probably think just alike though... Like all other guys... I swear to God...

They both try to sneak a look at each other right after she says "God"; ABIGAIL quickly looks away first. JOSHUA continues looking at her, trying to hold back a smile.

INT. JOSHUA'S CAR - MIDDAY

ABIGAIL looks over at JOSHUA.

ABIGAIL (V.O.)

He mentioned his family, and that we're going over to see them... God knows why. Didn't even ask about mine though... But he seems a little shy. Most guys don't care much about you or your family, really. If he's anything like Chad, then I think I know what he really wants...

ABIGAIL reaches over to touch JOSHUA'S leg. JOSHUA catches her hand, looks at her like he is hurt/saddened by such a suggestion, gently shakes his head "no", and softly places her hand back over in her lap.

ABIGAIL (V.O.)

Or..... Not?

She shrinks back into the passenger's seat ever so slightly, a little embarrassed but mostly confused. Staring at JOSHUA, long beat.

ABIGAIL (V.O.)  
I kinda think... well...

Beat.

ABIGAIL (V.O.)  
...at least...  
(longingly)  
I hope he might actually care...

INT. JOSHUA'S CAR - AFTERNOON

JOSHUA looks over and sees that ABIGAIL has fallen asleep. He gently brushes her hair over, out of her eyes and she rolls her head over in her sleep, her cheek now resting on his hand up against the seat. JOSHUA smiles at her gently and lovingly.

ABIGAIL (V.O.)  
(hopeful)  
I think he genuinely does...

JOSHUA turns his gaze back towards the road. ABIGAIL smiles when he is no longer looking at her.

ABIGAIL (V.O.)  
(whispering)  
...and I think I'm genuinely okay with that.

INT. JOSHUA'S CAR (IN HIS DRIVEWAY) - SUNSET

They arrive at a driveway and as they are driving down the long drive, through a welcoming tunnel, ABIGAIL awakens and sees a beautiful blue house as it is revealed once they drive past a wooded area of trees to the left.

ABIGAIL (V.O.)  
(awestruck)  
So beautiful...

The two of them look out through the window at the house, then they look at one another as they both smile at with awe and excitement.

ABIGAIL (V.O.)

(puzzled)

But why exactly did he bring me here...?

DAD is seen outside in a workspace area, sawing a piece of wood. He is wearing safety glasses, gloves, sawdust covered blue jeans, tennis shoes, and red plaid flannel button up shirt with the sleeves rolled up to his elbows and the top two buttons undone.

He notices the car pulling up and a huge smile appears on his face as he stops sawing and waves at them, places his saw on top of the saw horses and starts to take his gloves off.

JOSHUA parks the car in the driveway.

EXT. JOSHUA'S HOUSE - DUSK

JOSHUA embraces his DAD as ABIGAIL timidly stands off to the side behind JOSHUA.

ABIGAIL (V.O.)

Even his dad seems to be different...

DAD approaches ABIGAIL and, with a sweet smile, gently extends his hand for her to shake. She cowers back a bit but weakly, half-shakes DAD'S hand.

ABIGAIL (V.O.)

I don't know how I feel about him though...  
I bet all dads are pretty similar.

The three of them make their way through the front door, DAD opens it for ABIGAIL who flinches to the side (as if she will infect DAD with her "filthy self") as he puts his hand on her back in an "After You" position as she walks through the door.

ABIGAIL (V.O.)

I really don't think a family this nice  
would want their son bringing home a girl  
like me...

INT. JOSHUA'S HOUSE (HALLWAY/LIVING ROOM) - DUSK-NIGHT

Camera follows ABIGAIL through the door as she looks around at the stairs, balcony, and home decor.

RACH is standing in the corner of the living room in front of an easel with a giant half-painted canvas, her back is to the three of them. She is wearing an oversized denim-blue painting button up shirt and black sweat pants. Her hair is up in a bun, she is wearing big, square, black framed glasses and has a pencil behind her right ear. She is holding a paintbrush, painting on the canvas and there is a tray of paints on the table next to her.

Plastic wrap is covering the hardwood floor in the that corner of the living room. Other paintings are hanging around the house.

RACH half turns around her right shoulder, noticing the three of them entering the house, as she puts a one final touch on her half-painted canvas, places her brush down on top of the paint tray, then turns all the way around to greet them with a giant smile on her face as she runs up to them, laughing with joy.

RACH hugs her son and husband, dabbing a smidgen of paint onto the tip of DAD'S nose and then kisses him on the lips.

All three of them laugh together. ABIGAIL even smiles a little bit as well.

ABIGAIL (V.O.)

There's definitely something different about her!

Beat.

JOSHUA introduces her to his mom, RACH.

ABIGAIL (V.O.)

Josh tells her my name is Abigail.

RACH offers a hug to ABIGAIL who immediately accepts the warm, loving embrace. DAD smiles at the two of them embracing.

ABIGAIL (V.O.)

And she tells me to call her RACH... (beat)  
 I like it! She definitely looks like a  
 Rachel. And Joshua's father just goes by,  
 "DAD"... Am I just supposed to call him Dad?  
 I don't know. He does seem pretty  
 different than the dads I've known...

INT. JOSHUA'S HOUSE (KITCHEN) - NIGHT

The four of them are seated around the kitchen table eating  
 dinner. JOSHUA is seated on one end and DAD is seated at the  
 opposite end. RACH is next to DAD, ABIGAIL is in between RACH  
 and JOSHUA.

DAD, RACH, and JOSHUA are talking, laughing, and eating while  
 ABIGAIL is mostly observing, and trying to make sense of this  
 whole situation.

ABIGAIL (V.O.)

They don't really act like a normal  
 family. More like a group of really close  
 friends. They tell stories about their  
 days, some are funny and some are more  
 serious. And they're actually enjoying one  
 another's company. They say "I love you" a  
 lot, especially Mr. uhh... well...

(smiling)

Dad...

And they also just talk about love in  
 general. Nothing about sacrificing for  
 love or "you gotta give something up for  
 love"... Just love, plain and simple... Joshua  
 even tells stories about seeing people  
 learn how to simply receive love. I don't  
 get it though... I thought you had to give  
 something to get it...?

TWO SHOT of ABIGAIL and JOSHUA looking at one another.

ABIGAIL (V.O.)

("heh"; slight nervous chuckle)

I guess it's just a foreign concept to me.

INT. JOSHUA'S HOUSE (LIVING ROOM) - NIGHT

16.

RACH is sitting in the reclining chair; DAD next to her on one end of the L-shaped couch, holding her hand; JOSHUA is also sitting on the couch, opposite to RACH and DAD; ABIGAIL is sitting next to JOSHUA on the other end of the couch.

RACH, DAD, and JOSHUA continue their conversations and stories, smiling and laughing. ABIGAIL is smiling too and just listening to them talk, enjoying every second of it.

ABIGAIL (V.O.)

I just love listening to them speak to one another. There's such familiarity and intimacy among them. In their faces. In their words. In their hearts.

(sleepily, yawning)

I kinda don't ever want them to stop talking..

The camera dollies out, away from ABIGAIL, the rest of the couch and people come into frame.

FADE OUT TO BLACK.

LOUD TRAFFIC NOISES ABRUPTLY CUT IN

EXT. TOP OF THE BRIDGE - MORNING

Same shot as before. ABIGAIL is standing on the ledge of the bridge wearing her "morning after" clothes as before. CLOSE UP of ABIGAIL as she is looking down at the ground far below her.

ABIGAIL (V.O.)

(in despair)

If only life was that easy.

ABIGAIL looks to her right, JOSHUA is no longer standing there.

ABIGAIL (V.O.)

No Joshua. No Rach. No "Dad". Just me, Abigail Dawson... And who am I...? Loved by no one... And no one to love... Nothing at all...

(pause, whispering/trembling)

That's exactly who I am...

She slides off the ledge. Her body is inches from hitting the ground...

INT. JOSHUA'S HOUSE (BEDROOM) - DAY

ABIGAIL awakens and jerks upright, sitting up in the bed, sweating, panting, realizing that she had been dreaming. She is wearing her tank top and sweat pants.

She looks around the room, realizing she must have dosed off last night. She sees a fresh pair of clothes, blue jeans and a white shirt with a small, pretty flower design on the front.

INT. JOSHUA'S HOUSE (LIVING ROOM & KITCHEN) - DAY

ABIGAIL enters into the frame, not wearing the new clothes yet, walking through the living room towards the kitchen as RACH enters the frame setting a basket of biscuits on the kitchen table. She is wearing an apron over top of a pair of long khaki shorts and a blue short sleeve shirt.

RACH notices ABIGAIL and sees that she is looking frightened and disturbed.

RACH  
(compassionately & gently)  
Abi, honey...

Beat. RACH looks up into ABIGAIL's eyes.

RACH  
(concerned)  
Was it that bridge, again?

ABIGAIL half nods and looks away outside through the windows.

RACH  
(compassionately)  
Oh, Abigail...

RACH hugs ABIGAIL tightly for a long moment then pulls back, still holding her.

RACH  
You are so much more, Love...

RACH gently kisses ABIGAIL on the forehead and then on the cheek.

RACH

You're worth so much more. You are loved,  
and you don't have to believe anything  
that says otherwise. Receive and be loved.  
(Smiling warmly; beat)  
You want some coffee?

ABIGAIL

(Nods "yes". Softly, with a slight smile)  
Thank you, Rach.

RACH walks back into the kitchen and gets a mug out of the cabinet. ABIGAIL walks around the living room looking at a picture on the hallway table of DAD, RACH, and JOSHUA.

ABIGAIL (V.O.)

Everyone has a story.

JOSHUA and DAD enter in through the side door

ABIGAIL (V.O.)

Where they come from, their friends, their family, their interests and passions.

CUT to close ups of JOSHUA, RACH, and DAD. Montage.

ABIGAIL (V.O.)

I guess some people really do know exactly who they are. And I think that life can actually be something beautiful. I may not fully understand love like Josh and his parents do, but I can see that when true love is present, it's definitely beautiful too.

Looking into a mirror with the kitchen in the background, **with new clothes on**, RACH is getting plates, DAD enters the frame, kisses RACH on the cheek and starts to help her, JOSHUA enters the frame and walks up next to ABIGAIL, gently grabbing her hand.

ABIGAIL (V.O.)

Joshua said something last night that I don't think I will ever forget...

Camera begins to dolly to the left behind JOSHUA and ABIGAIL.

ABIGAIL (V.O.)

He said that there's just one thing about  
love... And that is in order to love someone  
else... You first have to learn...

INT. ABIGAIL'S HOUSE (BATHROOM) - DAY

Camera dollies left in between JOSHUA and ABIGAIL revealing the  
two of them standing in ABIGAIL'S BATHROOM. Camera continues  
dolly left behind ABIGAIL.

Camera moves out from behind ABIGAIL as she speaks her final  
line, revealing her standing in her bathroom as before, by  
herself, wearing the same clothes, but cleaned up, hair brushed  
neatly as in JOSHUA'S house, no more make-up smears; she is not  
wearing any make-up at all, but still looks beautiful.

ABIGAIL (V.O.)

(Smiling)

...to love yourself.

CUT TO BLACK.  
END CREDITS.

**P2: Cast Contact List****"JOSHUA" Cast Contact List**

#	Character	Talent	Cell Number	Email	Notes
1	ABIGAIL DAWSON	Bethany Rowland	[REDACTED]	[REDACTED]	UNAVAILABLE 5/23 until 1pm
2	JOSHUA	Austin Hunt	[REDACTED]	[REDACTED]	
3	RACH	Lisa Wright	[REDACTED]	[REDACTED]	
4	ABIGAIL'S MOM	Reen Vogel	[REDACTED]	[REDACTED]	
5	ABIGAIL'S DAD	Bennett Rodgers	[REDACTED]	[REDACTED]	
6	DAD	Randy Ball	[REDACTED]		
7	BOY	Colin Weaver	[REDACTED]		
8	TEACHER	Victor Hollingsworth		[REDACTED]	
9	CHAD	Alex Briley	[REDACTED]		

**P3: Script Breakdown Sheets**

**BREAKDOWN SHEET #** 1 pg. 2

Page Count: 5/8

Date: 4/28/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 1 Scene Name: INT. Abigail's House (Living Room & Kitchen) INT/EXT: DAY/NIGHT:

Description: \_\_\_\_\_

<b>CAST</b> 4- <i>Reen</i> 5- <i>Bennett</i>	<b>STUNTS</b>	<b>EXTRAS/ATMOSPHERE</b>
	<b>EXTRAS/SILENT</b>	
<b>SPECIAL EFFECTS</b>	<b>PROPS</b> <i>Beer Bottle</i> <i>Remote Control</i> <i>Dish Towel</i>	<b>VEHICLES/ANIMALS</b>
<b>WARDROBE</b> <i>Bennett: White wife beater</i> <i>H.S. Football sweats</i>  <i>Reen: Black low-cut t-shirt</i> <i>Dark gray long cardigan</i> <i>Dark pajama pants</i>	<b>MAKEUP/HAIR</b> <i>Bed head</i>	<b>SOUND EFFECTS/MUSIC</b>
<b>SPECIAL EQUIPMENT</b>	<b>PRODUCTION NOTES</b> *Need lots of alcohol bottles, liquor bottles, beer cans *Chair w/ ottoman *Dirty Dishes in sink	

pg. 3 pg. 7-8

**BREAKDOWN SHEET # 2**

Page Count: <sup>pg. 3</sup> 5/8 | <sup>pg. 7-8</sup> 4/8 | 11/8

Date: 4/28/15

Production Company: Pour Productions

Production Title: Joshua

Scene #: 2 Scene Name: INT. Abigail's House (Bathroom) INT/EXT: INT DAY/NIGHT: DAY

Description: Abigail's Bathroom Mirror Scene

<b>CAST</b> 1 - Bethany 4 - Keen 5 - Bennett	<b>STUNTS</b>	<b>EXTRAS/ATMOSPHERE</b>
	<b>EXTRAS/SILENT</b>	
<b>SPECIAL EFFECTS</b>	<b>PROPS</b> Box of condoms condom wrappers	<b>VEHICLES/ANIMALS</b>
<b>WARDROBE</b> Bethany: Dark gray sweats, white cami	<b>MAKEUP/HAIR</b> Bed head smeared mascara from crying	<b>SOUND EFFECTS/MUSIC</b>
<b>SPECIAL EQUIPMENT</b>	<b>PRODUCTION NOTES</b>	

**BREAKDOWN SHEET # 3 pg. 3**

Page Count: 2/8

Date: 4/28/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 3 Scene Name: EXT. Top of the Bridge INT/EXT: EXT DAY/NIGHT: DAY

Description: \_\_\_\_\_

<p><b>CAST</b></p> <p>1 - Bethany</p>	<p><b>STUNTS</b></p>	<p><b>EXTRAS/ATMOSPHERE</b></p>
<p><b>SPECIAL EFFECTS</b></p>	<p><b>PROPS</b></p> <p>Backpack (Abigail)</p>	<p><b>VEHICLES/ANIMALS</b></p>
<p><b>WARDROBE</b></p> <p>Blue jean shorts Gray tank top Black zipup Hoodie Black flip flops</p>	<p><b>MAKEUP/HAIR</b></p>	<p><b>SOUND EFFECTS/MUSIC</b></p>
<p><b>SPECIAL EQUIPMENT</b></p>	<p><b>PRODUCTION NOTES</b></p>	

pg. 3-4 pg. 4-5 p. 6

**BREAKDOWN SHEET # 4**

Page Count: 18 2/8 3/8 6/8

Date: 4/29/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 4 Scene Name: INT. Outside of School Offices INT/EXT: INT DAY/NIGHT: DAY

Description: \_\_\_\_\_

1 - Bethany 2 - Austin  Walking Kid 1 Walking Kid 2	<b>CAST</b>	<b>STUNTS</b>	<b>EXTRAS/ATMOSPHERE</b> Kids walking through Hallway
	<b>EXTRAS/SILENT</b> Walking Kid 1 Walking Kid 2	<b>EXTRAS/ATMOSPHERE</b>	
<b>SPECIAL EFFECTS</b>	<b>PROPS</b>	<b>VEHICLES/ANIMALS</b>	
<b>WARDROBE</b> Bethany - school outfit Joshua - Matching	<b>MAKEUP/HAIR</b>	<b>SOUND EFFECTS/MUSIC</b>	
<b>SPECIAL EQUIPMENT</b>	<b>PRODUCTION NOTES</b> Walking Kids need to be only ones walking by whenever Joshua is sitting on the bench.		

**BREAKDOWN SHEET #** 5 *P.4*

Page Count: 7/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 5 Scene Name: INT. Classroom INT/EXT: INT DAY/NIGHT: DAY

Description: \_\_\_\_\_

<p><b>CAST</b>  <i>1- Bethany</i>  <i>7- Colin</i>  <i>8- Teacher</i></p>	<p><b>STUNTS</b></p>	<p><b>EXTRAS/ATMOSPHERE</b>  <i>Kids in Classroom</i></p>
<p><b>SPECIAL EFFECTS</b></p>	<p><b>EXTRAS/SILENT</b></p>	<p><b>VEHICLES/ANIMALS</b></p>
<p><b>PROPS</b>  <i>Notebook - "Abigail Dawson"</i>  <i>Abigail's backpack</i>  <i>Extras' school supplies</i></p>	<p><b>WARDROBE</b>  <i>Bethany - school outfit</i></p>	<p><b>MAKEUP/HAIR</b></p>
<p><b>SPECIAL EQUIPMENT</b></p>	<p><b>SOUND EFFECTS/MUSIC</b></p>	<p><b>PRODUCTION NOTES</b>  <i>Need to reveal Abigail's name in this scene</i></p>

**BREAKDOWN SHEET #** 6 *pg. 5-6*

Page Count: 1

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 6 Scene Name: *INT. School Hallway with Lockers* INT/EXT: INT DAY/NIGHT: DAY

Description: \_\_\_\_\_

<p><b>CAST</b>  <i>1 - Bethany</i>  <i>9 - Alex</i></p>	<p><b>STUNTS</b></p>	<p><b>EXTRAS/ATMOSPHERE</b></p>
<p><b>SPECIAL EFFECTS</b></p>	<p><b>EXTRAS/SILENT</b></p>	<p><b>VEHICLES/ANIMALS</b></p>
<p><b>WARDROBE</b>  <i>Bethany - school outfit</i>    <i>Alex - Baseball BP              pullover, jeans,              athletic shoes</i></p>	<p><b>PROPS</b>  <i>Books, binders, notebooks              to be put inside              of locker</i></p>	<p><b>MAKEUP/HAIR</b></p>
<p><b>SPECIAL EQUIPMENT</b></p>	<p><b>SOUND EFFECTS/MUSIC</b></p> <p><b>PRODUCTION NOTES</b></p>	

**BREAKDOWN SHEET #** 7 *p. 6-7*

Page Count: 5/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 7 Scene Name: INT. Grocery Store INT/EXT: DAY/NIGHT:

Description: \_\_\_\_\_

<b>CAST</b> 1 - <i>Bethany</i>	<b>STUNTS</b>	<b>EXTRAS/ATMOSPHERE</b>
	<b>EXTRAS/SILENT</b>	
<b>SPECIAL EFFECTS</b>	<b>PROPS</b> <i>Box of condoms</i>	<b>VEHICLES/ANIMALS</b>
<b>WARDROBE</b> <i>Bethany - school outfit</i>	<b>MAKEUP/HAIR</b>	<b>SOUND EFFECTS/MUSIC</b>
<b>SPECIAL EQUIPMENT</b>	<b>PRODUCTION NOTES</b> <i>We will not film the "Granny Clerk" unless the cashier working fits description and gives us permission to film her.</i>	

**BREAKDOWN SHEET # 8** p. 7

Page Count: 5/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 8 Scene Name: EXT. Grocery store INT/EXT: EXT. DAY/NIGHT: DAY

Description: \_\_\_\_\_

<b>CAST</b> 1 - Bethany 2 - Austin	<b>STUNTS</b>	<b>EXTRAS/ATMOSPHERE</b>
	<b>EXTRAS/SILENT</b>	
<b>SPECIAL EFFECTS</b>	<b>PROPS</b> Box of Condoms	<b>VEHICLES/ANIMALS</b>
<b>WARDROBE</b> Bethany - school outfit  Austin - skinny khakis, soft blue v-neck Brown leather shoes	<b>MAKEUP/HAIR</b>	<b>SOUND EFFECTS/MUSIC</b>
<b>SPECIAL EQUIPMENT</b>	<b>PRODUCTION NOTES</b>	

**BREAKDOWN SHEET #** 9 *p. 8-9*

Page Count: 7/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 9 Scene Name: EXT. TOP of Bridge INT/EXT: DAY/NIGHT: \_\_\_\_\_

Description: \_\_\_\_\_

<b>CAST</b> 1 — <i>Bethany</i> 2 — <i>Austin</i>	<b>STUNTS</b>	<b>EXTRAS/ATMOSPHERE</b>
	<b>EXTRAS/SILENT</b>	
<b>SPECIAL EFFECTS</b> <i>Forced Perspective on Ledge</i>	<b>PROPS</b>	<b>VEHICLES/ANIMALS</b>
<b>WARDROBE</b> <i>Bethany - "Morning After" with Jacket &amp; Flip Flops</i> <i>Austin - Green plaid short sleeve button up white v-neck skinny jeans, brown shoes</i>	<b>MAKEUP/HAIR</b>	<b>SOUND EFFECTS/MUSIC</b>
<b>SPECIAL EQUIPMENT</b> <i>Fake Ledge</i>	<b>PRODUCTION NOTES</b> <i>Shooting this in 2 different locations</i>	

**BREAKDOWN SHEET # 10**

pg. 9

Page Count: 18

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 10 Scene Name: EXT. Road Below the Bridge INT/EXT: EXT DAY/NIGHT: DAY

Description: \_\_\_\_\_

<b>CAST</b>	<b>STUNTS</b>	<b>EXTRAS/ATMOSPHERE</b>
	<b>EXTRAS/SILENT</b>	
<b>SPECIAL EFFECTS</b>	<b>PROPS</b>	<b>VEHICLES/ANIMALS</b> <i>Joshua's Truck</i>
<b>WARDROBE</b>	<b>MAKEUP/HAIR</b>	<b>SOUND EFFECTS/MUSIC</b>
<b>SPECIAL EQUIPMENT</b>	<b>PRODUCTION NOTES</b>	

**BREAKDOWN SHEET #11**

pg. 9

Page Count: 4/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 11 Scene Name: INT. Joshua's Car Car INT/EXT: INT DAY/NIGHT: DAY

Description: \_\_\_\_\_

<p><b>CAST</b></p> <p>1 - Bethany 2 - Austin</p>	<p><b>STUNTS</b></p>	<p><b>EXTRAS/ATMOSPHERE</b></p>
<p><b>SPECIAL EFFECTS</b></p>	<p><b>EXTRAS/SILENT</b></p>	<p><b>VEHICLES/ANIMALS</b></p> <p>Joshua's Truck</p>
<p><b>WARDROBE</b></p> <p>Bethany - "Morning After" Plus everything from Bridge</p> <p>Austin - Everything from Bridge</p>	<p><b>MAKEUP/HAIR</b></p>	<p><b>SOUND EFFECTS/MUSIC</b></p>
<p><b>SPECIAL EQUIPMENT</b></p>	<p><b>PRODUCTION NOTES</b></p>	

**BREAKDOWN SHEET # 12**

p. 9-10

Page Count: 4/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 12 Scene Name: EXT. Diner INT/EXT: EXT DAY/NIGHT: DAY

Description: \_\_\_\_\_

<p><b>CAST</b></p> <p>1 - Bethany 2 - Austin</p>	<p><b>STUNTS</b></p> <hr/> <p><b>EXTRAS/SILENT</b></p>	<p><b>EXTRAS/ATMOSPHERE</b></p>
<p><b>SPECIAL EFFECTS</b></p>	<p><b>PROPS</b></p>	<p><b>VEHICLES/ANIMALS</b></p> <p>Joshua's Truck</p>
<p><b>WARDROBE</b></p> <p>Bethany - Morning After + Bridge clothes</p> <p>Austin - Bridge clothes</p>	<p><b>MAKEUP/HAIR</b></p>	<p><b>SOUND EFFECTS/MUSIC</b></p>
<p><b>SPECIAL EQUIPMENT</b></p>	<p><b>PRODUCTION NOTES</b></p> <p>Exterior shots through window Get over the shoulder shots <u>IMPORTANT: "I swear to God"</u></p>	

pg. 10

**BREAKDOWN SHEET # 13**

Page Count: 6/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 13 Scene Name: INT. Joshua's Car INT/EXT: INT DAY/NIGHT: DAY

Description: \_\_\_\_\_

<p><b>CAST</b></p> <p>1 - <i>Bethany</i></p> <p>2 - <i>Austin</i></p>	<p><b>STUNTS</b></p>	<p><b>EXTRAS/ATMOSPHERE</b></p>
<p><b>SPECIAL EFFECTS</b></p>	<p><b>EXTRAS/SILENT</b></p>	<p><b>VEHICLES/ANIMALS</b></p> <p><i>Joshua's Truck</i></p>
<p><b>WARDROBE</b></p> <p><i>Bethany - "Morning After" + Bridge Clothes</i></p> <p><i>Austin - Bridge clothes</i></p>	<p><b>MAKEUP/HAIR</b></p>	<p><b>SOUND EFFECTS/MUSIC</b></p>
<p><b>SPECIAL EQUIPMENT</b></p>	<p><b>PRODUCTION NOTES</b></p> <p><i>Will Need Multiple Angles here</i></p>	

p. 10-11

**BREAKDOWN SHEET #14**

Page Count: 3/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 14 Scene Name: INT. Joshua's Car INT/EXT: INT DAY/NIGHT: DAY

Description: \_\_\_\_\_

<p><b>CAST</b></p> <p>1 - Bethany</p> <p>2 - Austin</p>	<p><b>STUNTS</b></p>	<p><b>EXTRAS/ATMOSPHERE</b></p>
<p><b>SPECIAL EFFECTS</b></p>	<p><b>EXTRAS/SILENT</b></p>	<p><b>VEHICLES/ANIMALS</b></p> <p>Joshua's Truck</p>
<p><b>WARDROBE</b></p> <p>Bethany - "Morning After" + Bridge clothes</p> <p>Austin - Bridge clothes</p>	<p><b>PROPS</b></p>	<p><b>MAKEUP/HAIR</b></p>
<p><b>SPECIAL EQUIPMENT</b></p>	<p><b>SOUND EFFECTS/MUSIC</b></p> <p><b>PRODUCTION NOTES</b></p>	

**BREAKDOWN SHEET # 15** pg. 11

Page Count: 5/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 15 Scene Name: INT. Joshua's Car (in His Driveway) INT/EXT: INT DAY/NIGHT: DAY

Description: \_\_\_\_\_

CAST	STUNTS	EXTRAS/ATMOSPHERE
1- Bethany 2- Austin 6- Randy	EXTRAS/SILENT	
<b>SPECIAL EFFECTS</b>	<b>PROPS</b> Handsaw 2x4's Saw horses Various tools	<b>VEHICLES/ANIMALS</b> Joshua's Truck
<b>WARDROBE</b> Bethany - "Morning After" + Briefs Austin - Bridge Randy - safety glasses, gloves blue jeans, tennis shoes, red flannel plaid long sleeve button up	<b>MAKEUP/HAIR</b> Saw dust covered jeans for Randy	<b>SOUND EFFECTS/MUSIC</b>
<b>SPECIAL EQUIPMENT</b>	<b>PRODUCTION NOTES</b> LONG Driveway. Do not need to film entire driveway	



**BREAKDOWN SHEET # 17** pg. 12-13

Page Count: 1 2/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 17 Scene Name: INT. Joshua's House INT/EXT: INT DAY/NIGHT: DAY

Description: \_\_\_\_\_

<p><b>CAST</b></p> <p>1 - Bethany 2 - Austin 3 - Lisa 6 - Randy</p>	<p><b>STUNTS</b></p>	<p><b>EXTRAS/ATMOSPHERE</b></p>
<p><b>SPECIAL EFFECTS</b></p>	<p><b>EXTRAS/SILENT</b></p>	<p><b>VEHICLES/ANIMALS</b></p>
<p><b>WARDROBE</b></p> <p>Lisa - oversized denim painter's shirt, black sweat pants, black frame square glasses</p>	<p><b>PROPS</b></p> <p>pencil behind ear paint brush paint tray paint bottles easel canvas</p>	<p><b>MAKEUP/HAIR</b></p>
<p><b>SPECIAL EQUIPMENT</b></p> <p>STEADICAM</p>	<p><b>SOUND EFFECTS/MUSIC</b></p>	<p><b>PRODUCTION NOTES</b></p>



**BREAKDOWN SHEET #** 19 p. 14

Page Count: 4/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 19 Scene Name: INT. Joshua's House (Living Room) **INT/EXT:** INT **DAY/NIGHT:** DAY

Description: \_\_\_\_\_

<p><b>CAST</b></p> <p>1 — Bethany 2 — Austin 3 — Lisa 6 — Randy</p>	<p><b>STUNTS</b></p>	<p><b>EXTRAS/ATMOSPHERE</b></p>
<p><b>SPECIAL EFFECTS</b></p>	<p><b>EXTRAS/SILENT</b></p>	<p><b>VEHICLES/ANIMALS</b></p>
<p><b>WARDROBE</b></p>	<p><b>PROPS</b></p>	<p><b>SOUND EFFECTS/MUSIC</b></p>
<p><b>SPECIAL EQUIPMENT</b></p> <p>STEADICAM</p>	<p><b>PRODUCTION NOTES</b></p> <p>STEADICAM Establishing Locked down Tripod close ups</p>	

**BREAKDOWN SHEET # 20** p.15

Page Count: 4/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 20 Scene Name: EXT. Top of Bridge INT/EXT: (DAY/NIGHT)

Description: \_\_\_\_\_

<p><b>CAST</b> 1 - Bethany</p>	<p><b>STUNTS</b></p>	<p><b>EXTRAS/ATMOSPHERE</b></p>
	<p><b>EXTRAS/SILENT</b></p>	
<p><b>SPECIAL EFFECTS</b> Forced Perspective on Ledge</p>	<p><b>PROPS</b></p>	<p><b>VEHICLES/ANIMALS</b></p>
<p><b>WARDROBE</b> Bethany - "Morning After" + Bridge</p>	<p><b>MAKEUP/HAIR</b></p>	<p><b>SOUND EFFECTS/MUSIC</b></p>
<p><b>SPECIAL EQUIPMENT</b> Fake Ledge</p>	<p><b>PRODUCTION NOTES</b> 2 Locations</p>	

**BREAKDOWN SHEET #21** *p. 15*

Page Count: 2/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 21 Scene Name: *INT: Joshua's House (Bedroom)* INT/EXT: DAY/NIGHT:

Description: \_\_\_\_\_

<p><b>CAST</b> 1- <i>Bethany</i></p>	<p><b>STUNTS</b></p>	<p><b>EXTRAS/ATMOSPHERE</b></p>
<p><b>SPECIAL EFFECTS</b></p>	<p><b>EXTRAS/SILENT</b></p>	<p><b>VEHICLES/ANIMALS</b></p>
<p><b>PROPS</b> <i>White Flower shirt jeggings/jeans</i></p>	<p><b>WARDROBE</b> <i>Bethany - cami, sweat pants</i></p>	<p><b>MAKEUP/HAIR</b></p>
<p><b>SOUND EFFECTS/MUSIC</b></p>	<p><b>SPECIAL EQUIPMENT</b> <i>STEADICAM</i></p>	<p><b>PRODUCTION NOTES</b> <i>Have Abigail Jerk upright to camera, then move out from her and show the new clothes.</i></p>

Dialogue

p. 15, 16, 17

**BREAKDOWN SHEET #22**

Page Count: 17/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: Joshua

Scene #: 22 Scene Name: TNT: Joshua's House (Living Room + Kitchen) INT/EXT: ( ) DAY/NIGHT: ( )

Description: \_\_\_\_\_

<b>CAST</b> 1- Bethany 2- Austin 3- Lisa 6- Randy	<b>STUNTS</b>	<b>EXTRAS/ATMOSPHERE</b>
	<b>EXTRAS/SILENT</b>	
<b>SPECIAL EFFECTS</b>	<b>PROPS</b> Breakfast Food Table Settings Picture of Dad, Rach, + Josh	<b>VEHICLES/ANIMALS</b>
<b>WARDROBE</b> Bethany - cami, sweats, then NEW CLOTTES Lisa - Long khaki shorts, blue short sleeve shirt, apron Austin - white v-neck, jeans Randy - work shirt, jeans	<b>MAKEUP/HAIR</b>	<b>SOUND EFFECTS/MUSIC</b>
<b>SPECIAL EQUIPMENT</b> STEADICAM Dolly/wheels	<b>PRODUCTION NOTES</b> Conversation Montage can include EXT shots of Joshua + Dad. Rach in a garden/around plants	

**BREAKDOWN SHEET # 23** p.17-18

Page Count: 3/8

Date: 5/6/15

Production Company: Pour Productions

Production Title: *Joshua*

Scene #: 23 Scene Name: INT. Abigail's House Bathroom (INT)/EXT: (DAY)/NIGHT: (DAY)

Description: \_\_\_\_\_

<b>CAST</b> 1 - Bethany 2 - Austin	<b>STUNTS</b>	<b>EXTRAS/ATMOSPHERE</b>
	<b>EXTRAS/SILENT</b>	
<b>SPECIAL EFFECTS</b>	<b>PROPS</b> Old "Morning After" clothes on counter	<b>VEHICLES/ANIMALS</b>
<b>WARDROBE</b> Bethany - New clothes N	<b>MAKEUP/HAIR</b>	<b>SOUND EFFECTS/MUSIC</b>
<b>SPECIAL EQUIPMENT</b> Dolly/Wheels	<b>PRODUCTION NOTES</b> In between Abigail + Joshua, we see them both in the Bathroom.	

**P4: Location Release Forms**

## LOCATION RELEASE

PROGRAM TITLE: "Joshua" (Short Film)  
 PRODUCTION DATE: Thursday May 21, 2015



1311 Memorial Blvd.  
 Murfreesboro, TN 37129  
 (615) 890-3129  
 donutcountry@gmail.com  
 Facebook.com/donutcountry

Permission is hereby granted to Trevor Ball to use the property located at  
Donut Country 1311 Memorial Blvd  
 for the purpose of photographing and recording scenes for the above program produced  
 by Trevor Ball.

Permission includes the right to bring personnel and equipment onto the property and to remove them after completion of the work. The permission herein granted shall include the right, but not the obligation, to photograph the actual name connected with the premises and to use such name in the program(s).

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

Trevor Ball hereby agrees to hold the undersigned harmless of and free from any and all liability and loss, which Trevor Ball, and/or his agents, may suffer for any reason, except that directly caused by the negligent acts or deliberate misconduct of the owner of the premises or its agents.

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

By (Property Owner/Manager): Wendy Giles  
*Signature of Authorized Property Representative*  
 Date: 5-14-15

Filmmaker/Film Location Manager: Trevor Ball  
 Date: 5/14/15



*H & H Foods of Murfreesboro*

LOCATION RELEASE

PROGRAM TITLE: "Joshua" (Short Film)  
PRODUCTION DATE: Thursday May 21, 2015

Susan & Andy Haynes  
Owners

323 E. Main St.  
Murfreesboro, TN  
615-893-7272  
Fax:615-893-7063

Permission is hereby granted to Trevor Ball to use the property located at Jr.'s Foodland (Murfreesboro, TN) for the purpose of photographing and recording scenes for the above program produced by Trevor Ball.

Permission includes the right to bring personnel and equipment onto the property and to remove them after completion of the work. The permission herein granted shall include the right, but not the obligation, to photograph the actual name connected with the premises and to use such name in the program(s).

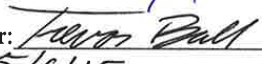
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The undersigned hereby warrants and represents that the undersigned has full right and authority to solely enter into this agreement concerning the above described premises, and that the undersigned hereby indemnifies and holds Trevor Ball, and/or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

By (Property Owner/Manager):   
Signature of Authorized Property Representative

Date: 5/6/15

Filmmaker/Film Location Manager: 

Date: 5/6/15

## LOCATION RELEASE

PROGRAM TITLE: "Joshua" (Short Film)  
 PRODUCTION DATE: Friday May 22, 2015

Permission is hereby granted to Trevor Ball to use the property located at 37118  
12400 Cascassas Pike, Milton, TN. 3830  
 for the purpose of photographing and recording scenes for the above program produced  
 by Trevor Ball.

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Trevor Ball hereby agrees to hold the undersigned harmless of and free from any and all liability and loss, which Trevor Ball, and/or his agents, may suffer for any reason, except that directly caused by the negligent acts or deliberate misconduct of the owner of the premises or its agents.

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

By (Property Owner/Manager): W. C. Parsons  
Sinda C. Parsons  
 Signature of Authorized Property Representative

Date: 5/1/15

Filmmaker/Film Location Manager: Trevor Ball  
 Date: 5/1/15

## LOCATION RELEASE

PROGRAM TITLE: "Joshua" (Short Film)

PRODUCTION DATE: Saturday May 23, 2015

Permission is hereby granted to Trevor Ball to use the property located at

320 N. MANEY, MURFREESBORO, TN

for the purpose of photographing and recording scenes for the above program produced by Trevor Ball.

Permission includes the right to bring personnel and equipment onto the property and to remove them after completion of the work. The permission herein granted shall include the right, but not the obligation, to photograph the actual name connected with the premises and to use such name in the program(s).

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

Trevor Ball hereby agrees to hold the undersigned harmless of and free from any and all liability and loss, which Trevor Ball, and/or his agents, may suffer for any reason, except that directly caused by the negligent acts or deliberate misconduct of the owner of the premises or its agents.

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

By (Property Owner/Manager):

  
Signature of Authorized Property RepresentativeDate: 5/12/15

Filmmaker/Film Location Manager:

  
Date: 5/12/15

## LOCATION RELEASE

PROGRAM TITLE: "Joshua" (Short Film)

PRODUCTION DATE: Sunday May 24, 2015

Permission is hereby granted to Trevor Ball to use the property located at

Central Magnet School (Murfreesboro, TN)

for the purpose of photographing and recording scenes for the above program produced by Trevor Ball.

Permission includes the right to bring personnel and equipment onto the property and to remove them after completion of the work. The permission herein granted shall include the right, but not the obligation, to photograph the actual name connected with the premises and to use such name in the program(s).

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

Trevor Ball hereby agrees to hold the undersigned harmless of and free from any and all liability and loss, which Trevor Ball, and/or his agents, may suffer for any reason, except that directly caused by the negligent acts or deliberate misconduct of the owner of the premises or its agents.

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

By (Property Owner/Manager):

John P. Ad

Signature of Authorized Property Representative

Date:

5/1/15

Filmmaker/Film Location Manager:

Trevor Ball

Date:

5/1/15

P5: Scheduling Strips

3	9	10	20	11	14
2/8	7/8	1/8	4/8	4/8	3/8
P.3	P.8-9	P.9	P.15	P.9	P.10-11
EXT. Top of the Bridge (Walking to school)	EXT. Top of the Bridge (Consulting Sarah)	EXT. Road Below the Bridge	EXT. Top of the Bridge (The Dream)	INT. Joshua's Car (Bridge)	INT. Joshua's Car (Sleeping: Head against his hand)
1	1		1	1	1
	2			2	2

Day 1

12	13	7	8
4/8	6/8	5/8	5/8
P.9-10	P.10	P.6-7	P.7
EXT. Diner	INT. Joshua's Car (Pats the Mouse on him)	INT. Grocery Store	EXT. Grocery Store
1	1	1	1
2	2		2

Day 2

21	22	15	16	17	18	19
2/8	17/8	5/8	4/8	12/8	6/8	4/8
P.15	P.15, 16, 17	P.11	P.12	P.12-13	P.13-14	P.14
INT. Joshua's House (Bedroom)	INT. Joshua's House (Living Room + Kitchen)	INT. Joshua's Car (in His Driveway)	EXT. Joshua's House	INT. Joshua's House	INT. Joshua's House (Kitchen)	INT. Joshua's House (Living Room)
1	1*	1	1	1	1	1
	2	2	2	2	2	2
	3*			3	3	3
	6	6	6	6	6	6

Day 3

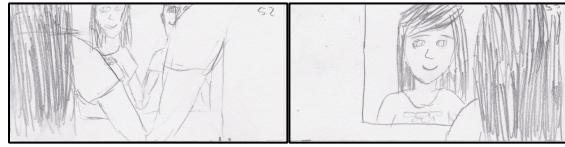
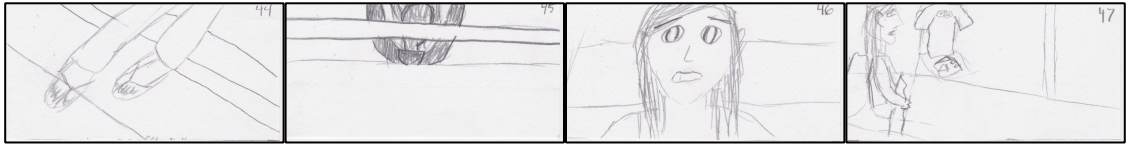
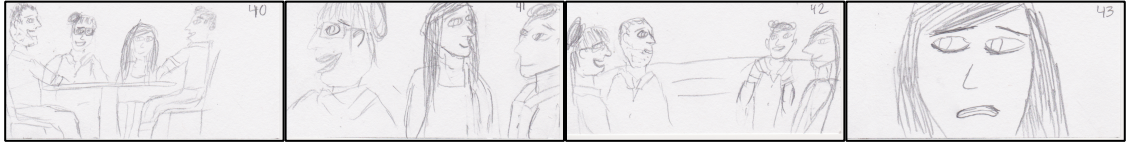
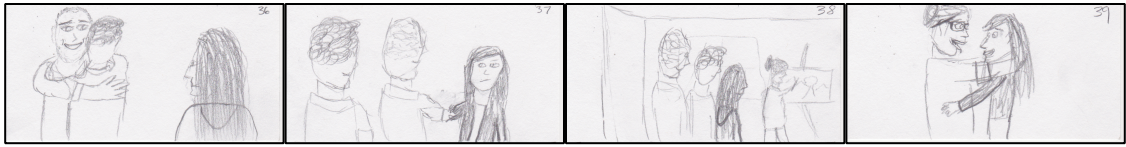
5	4	6	1	23	2
7/8	6/8	1	5/8	3/8	1/8
P.4	P.5-6 P.8-9 EXT.	P.6	P.2	P.17-18	P.3, 7-8
INT. Classroom	INT. Outside of School Offices	INT. School Hallway With Lockers	INT. Abigail's House (Living Room + Kitchen)	INT. Abigail's House (Bathroom)	INT. Abigail's House (Bathroom)
1	1	1	1	1	1
	2		2	2	2
			4		4
			5		5
7		9			
8					

Day 4

Day 5

**P6: Joshua Storyboard**





P7: Bridge Ledge Construction

