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**KELLI AND THE MISFITS**

**A Project**

**Presented to the**

**Faculty of**

**California State University**

**San Bernardino**

**In Partial Fulfillment**

**of the Requirements for the Degree**

**Master of Arts**

**in**

**Special Major**

**by**

**Ronald Dean Joy**

**May 1988**

**KELLI AND THE MISFITS**


**A Project  
Presented to the  
Faculty of  
California State University  
San Bernardino**

by

**Ronald Dean Joy**


**May 1988**

**Approved by:**

  
\_\_\_\_\_  
Dr. Fred Jandt, Chair, Communication

June 14, 1988

Date

  
\_\_\_\_\_  
Dr. Marsha Liss, Psychology

6/14/88

  
\_\_\_\_\_  
Dr. Robert Senour, Education

14 June '88

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## OVERVIEW

My objective in writing this journal is to provide an accurate documentation of the procedures and problems associated with pre-production, production and post production of a children's television program. To keep events in perspective, the journal is divided into three major sections. Section One is pre-production. Section Two covers production information and Section Three explains post production events.

Some of the materials included were prepared prior to writing the journal. Therefore, I have included them as at the conclusion of the journal.

## SECTION ONE

### PRE-PRODUCTION

#### CONCEPT FOR FINAL PROJECT

Dating back to the Winter of 1987, Dr. Fred Jandt, Chairman of the Communications Department, CSUSB, and I began discussing what type of concept I would use for my final project.

Considering that my degree would be in "Family Broadcasting" we both felt it would be appropriate to present a program the whole family would enjoy watching. After presenting a list of possible program ideas to Dr. Jandt, we agreed on researching the concept of a television

magazine program for children.

With the magazine program in mind, Dr. Jandt recommended that I complete six hours of I.S. 695 Directed Graduate Studies as an intern for American Video Phonics (AVP) in Fontana, Calif. During the Winter of 1987, AVP was a fairly new company involved in developing two local television programs. One was a sports program titled, "Sports Scene," and the other was a television magazine show called, "Inland Empire Horizons."

Working with Randa Lee, executive producer for all AVP programs, I was able to learn about the style, requirements and commitment that is required to put a quality television magazine program on the air. In addition, I now had a sense as to the quality of the on-air talent it would take to put a show of this style together. Unfortunately, I did not have, or know of, the experienced, pre-teen talent that could handle a show of this type and make it professional and top quality.

After many hours of consideration and re-consideration, I realized I should do my project in an area I had more experience working with. Taking this thought back to Dr. Jandt, I suggested that I produce a family television program in the format of the ABC After School Specials. I explained to the Communication Department Chairman that I

had written over 30 children's plays and have done three films of the same caliber when I lived in San Diego. Dr. Jandt listened intently and then said he thought the concept of the show would be interesting and to proceed with preparing a story abstraction.

Within two weeks, I had prepared a story line using a character that I used in three films and three plays I written, directed and produced earlier. The story is about a young girl, Kelli, and her experiences moving from the mid-west to the fast pace of Southern California. I wanted to present some problems that confront young people everywhere, including gangs, street people, moving away from friends, concern about others, and how a person can make a difference regardless of their age.

Using this philosophy, Dr. Jandt gave me the go ahead to prepare a script. Approximately a month later, I had a draft script of "Kelli and the Misfits" ready for review. Copies of the script were sent to Dr. Jandt, Dr. Marsha Liss and Dr. Robert Senour.

SCRIPT: "KELLI AND THE MISFITS"

My draft script for "Kelli and the Misfits" was 40 pages in length and involved 19 characters ranging in age from three years of age to adult. Most of the characters ranged in the pre-teen to early teen age group.

The basic story line is about 12 year old Kelli Olson and the situations she confronts after having to move from Ohio to San Bernardino. She confronts prejudice in the form of retardation, street people, and people from the wrong side of the tracks. Kelli tries to handle the situations with sensitivity and understanding, a major point in the underlying meaning of the story.

I tried to give the characters some depth and reason for being in the film. I didn't want the characters to be there just saying words without meanings. Most of the people I've written about are people I have met sometime in the past. I used this philosophy hoping this would create a more complete and in-depth character. Possibly someone the viewer could relate to and say, "hey, I know some people like them." I wanted to show how the character might actually feel in a situation so the viewer could sympathize with them and maybe understand a little better.

The character of Kelli is based on a student I knew from a small Northern Arizona town. This girl presented a rough and tumble exterior, yet she had a keen instinct for people and their feelings. I tried to capture this charisma within the character of Kelli.

Darci's character is developed after my wife when I first met her. She was thirteen, bright, bouncy, happy,

and enjoyed being a girl. Also, she was sensitive to people and their feelings. She loves life and what it can bring to everybody.

Sissie and her sisters are based on a girl I knew in Phoenix, Arizona. This young lady came from the wrong side of the tracks and put on a big front. She believed this was the only way to survive in the world she lived in. Yet, once she knew that it was alright to be herself and no one was a threat to her, things went smoothly. She proved to be an outstanding person of high morality and character.

Probably everyone has met someone like Nat. He is the person who always appears to be in the background. Some people would pass them up as being "retarded" or "slow" without giving them a chance, without finding what is hidden behind the face.

Tracy is another girl that apparently puts on a facade so she can be the leader of the pack. She is afraid of showing compassion in fear of losing the control she believes she has over her cohorts. Her friends act the same for fear of not being with the "in" group. They might feel or act differently in a given situation, but for the most part they wouldn't say anything against Tracy for fear of not being accepted.

The Bag Lady is a character that I had the most problem

with. I tried to put myself in the position of a person who would really like to be independent and not have to ask for handouts. However, I had to ask myself, once you're really down, how hard is it to climb back out of the hole you've dug? I don't know the answer to that, but if this character will make some kids think about the street people situation, then this character is worthwhile.

The character of Jason is another young person that can be seen at schools and playgrounds. He's the one always wanting to be a part of the team, but just doesn't have the ability to compete with the more athletic students. No matter how hard they try, Jasons' can't catch a baseball right, throw a baserunner out, or hit a single in a baseball game. Soon, the athletic kids don't want people like Jason playing on their team. It can cause some real emotional problems.

I gave the character of Jason an extra ability to sing and dance and therefore demonstrate to people that you don't have to be a **jock** to be a success.

I believe the variety of the characters present an interesting basis for the story while at the same time create situations that will make the viewer will consider people and their feelings.

Dr. Jandt reviewed the script and suggested I

concentrate a little more on the dialogue. He said the characters' remarks didn't match their ages. After reviewing the material further, I agreed with him. Dr. Jandt also said I should wait and talk to Dr. Liss to hear what she had to say about the story, the characters and the dialogue.

Dr. Liss and I spoke on the telephone in October 1987. She said the story line and characters were good, however, she believed there was a problem with the dialogue matching the age of the children. After discussing the situation, we agreed to make the main characters of Kelli, Darci, Tracy and Sissie about 13 years of age instead of 11 or 12. In addition, we worked on making the dialogue more realistic using some slang and terminology modern day kids use. In the end, Dr. Liss said she was pleased with the script, story line and characters and told me to proceed with the project.

I have reviewed the script several times since my meetings with Dr. Jandt and Dr. Liss and made minor dialogue changes. I tried to picture the characters and understand what they saying in a certain situation and why they were using those exact words. The final formal script change was completed on January 16, 1988.



### STORY BOARD

I started working on a story board after the first draft of the script was completed. I decided to add the story board to the script using the regular printed page as the dialogue page and then xerox the story board on to the back side of the page. This would put the dialogue on the right and the matching story board on the left. The final story board was completed on January 10, 1988.

### EQUIPMENT

Equipment is one area that I am having a real problem with. When I began this project, I understood the university had equipment I could use. I was informed that I could possibly use some equipment the cable company was loaning to the City of San Bernardino.

On December 16, 1987, Dr. Jandt, Dr. Senour and I had a meeting to discuss what equipment I would need to support my project. I soon discovered the new video equipment that people had told me about was still in boxes and in storage. Apparently, there were some legal problems between the city and the cable company, therefore leaving me without equipment for the video.

Anticipating a possible equipment problem, I had already called Randa Lee and she said they would be more than happy to loan me their camera when it wasn't in use. The problem

there was they were using it at the same times I would need it. Still, I wanted to keep my options open.

Concerned about making a high quality video, I asked Dr. Jandt and Dr. Senour about using my own quality VHS system to record the program and then transfer the material to 3/4" for editing purposes. Dr. Senour suggested I keep the material on 1/2" video tape as he has a new VHS professional editing system I could use.

Dr. Senour was also concerned about how I was going to mike the different scenes and what I was going to use for lighting. I had been thinking about this same question earlier, especially considering the possibility of not have the proper video equipment I wanted. However, I contacted Randa again and she said she would also loan me a professional uni-directional mike and two portable lights. Again, I could use them if they were not being used by one of her crews.

Thinking about the mike and lighting problem I began looking and pricing the equipment in the Inland Empire area. After several days, of people looking at me and wondering what a boom mike was, I located one at a store called Video Place in San Bernardino for \$80. I found the portable lighting at Fed-Co for \$200 plus. I decided to purchase the mike and hold off on the lights until I could

see if the AVP ones were available.

### CASTING

My next step was to see about casting the project. I didn't know where I could possibly get a **good, high quality** cast for the production. I knew of several kids I had used prior on commercials and on a stage show. However, I didn't know where I could find the rest of the cast.

My first choice was to ask my wife, Darcy, to do the mother. Then, thinking I could find a lady to play the mother easier, I asked Darcy to play the Bag Lady. She said she would do it.

In mid-December 1987, I wrote a news release advertising auditions for a California State University, San Bernardino master's student video on Saturday January 16, 1988, starting at 2 pm. I mailed the information to the Entertainment Editor at the San Bernardino Sun, The Redlands Daily Facts and the Riverside Press Enterprise. In addition, I submitted it for release in the Norton base newspaper, The Globetrotter.

Waiting in anticipation, I didn't hear anything from any of the newspapers concerning the releases until after the first of the year. Then all three major papers had a person contact me asking questions and showing interest in the project.

The Sun starting running the audition notice the second week in January with the other papers quickly following suit. For the next 10 days, I logged about 30 calls asking about audition information. Regardless of the phone calls, I still had some concern about finding all the people I needed and of good quality.

To keep things as simple as possible, I made up 20 information packages and a talent information sheet. I felt the package would help people understand the background of the project and what would be expected of them if they were cast.

On the day of the audition, the telephone began ringing with more people wanting information about the auditions, i.e., where it would be held and what to bring with them.

Although the auditions were to begin at 2 pm, people began arriving at our house a half hour early. I was excited when the groups first started appearing and I looked about the crowd. The house began filling and soon all the seats were taken. In total, there were 38 people, including three adults, auditioning for parts plus parents, friends and relatives. It was crazy, but I was happy with the results.

To keep the people organized and to recognize each person auditioning, I made a "secret" code on how the

person did. I used a scale from one to 10, with 10 being the best, and marked the talent's information sheet with that. In addition, I would put a \* by the character they were reading if they were exceptional in their reading and if they looked the part.

Due to time limitations, each person was restricted to reading for two characters. Even with this requirement, it took almost three hours to get through the entire audition.

Besides the cold readings, each talent tried some dance steps to see how well they picked up and if they had any natural dance ability. The dance step was a fairly simple left and right jazz square. Each performer tried the step as a group and then individually.

Later that evening, Darcy and I took all of our notes and the information sheets to a small restaurant. For the next two hours I reviewed all the material and started casting the program. Finally, I came up with a good, workable casting.

The next day, I started calling the people who were chosen for the different characters. In addition, I added several bit characters to the script and a dance routine to allow more performers a chance to be in the video. All the people we contacted appeared to be excited and happy they were chosen for their parts and gladly accepted them.

Since we had three strong adults try out, I was able to cast them in the video roles and use Darcy in other aspects of help.

For the talent that didn't make the video, I prepared a letter thanking them for coming to the audition, saying how well everyone did and that I was sorry they weren't used in this production.

The only casting problem came with the girl I cast as Kelli. Apparently she was involved in another production and it was going to conflict with the video. I recast the part of Kelli with the girl I originally cast as Tracy and moved some of Tracy's friends around to make the final cast list.

A second minor problem came with the boy I cast as Jason. Evidently he is taking voice lessons and his voice teacher didn't like the idea of him singing anything but what she had him doing. I was prepared to write him off and re-write the script somewhat, but his parents called and said that it would be alright for him to do the part and the song as well.

#### MUSIC

I plan on using five different songs in the video. After the opening teaser, I will use the song "Try A Little Kindness" sung by Glen Campbell with the opening credits.

For the closing, I will use a "Brady Bunch" song called "Changes."

The rest of the music, except for mood music, will be used in the final talent show scene. The little girls (Rainbow Kids) will be doing a live recording version of the Beatle's "Twist and Shout." Tracy's group will be dancing to the rollicking Elton John hit, "Crocodile Rock." Finally, Kelli and the Misfits, with Jason in the lead, will be singing and dancing to Elvis's "Hound Dog."

The actual mood music will be chosen as I edit the scenes for length and mood setting. I will follow up this area when I complete the production and post-production sections.

#### COSTUMING

Darcy and I discussed the costuming issue and agreed on what each character would wear. Together we made up a costume list and informed each person they were responsible for their costume unless there was a problem.

The only problem we had was with the cast we chose, we were running into a problem for Tracy's group on the outfit to wear as cheerleaders. This was solved when one of the parents said she would try and borrow some from her daughter's school. She called back a few days later and said that she was able to get them. She is bringing them

for the first taping day of Tracy's group.

For the girls in Kelli's group, the 50s outfits for "Hound Dog" will come from skirts we already had from prior productions. The girls will provide their own blouses, scarfs and shoes. The boys will wear jeans, rolled up, white tee shirts and sneakers.

#### SCHEDULING

Scheduling of the taping was prepared prior to the audition, however, we did change the schedule to start taping one week later. Also, at the time of the audition, I hadn't received final confirmation on the date, time and location for the forest scene, the Bag Lady's first scene and the talent show location. I now have everything confirmed and will be submitting a final schedule to all cast members.

Scheduling rehearsals for the dance routines is still in the works. Currently, Darcy and I have been working with the Rainbow Kids on Tuesday evenings and their number is almost ready to go. Tracy and Kelli's groups will be scheduled to start mid-February.

#### LOCATIONS

Most of the taping locations were being considered prior to holding the auditions. I decided to use my own house exterior for Kelli's home. That way I could control the



times and dates we could tape. These scenes include 3, 4, 5, 7, 8, and 10.

I needed to have the back of a grocery store for scene 6 and I contacted the Von's store manager at the corner of Highland and Sterling in San Bernardino. He gave me the number of Susan Dyer at the Von's Media/Communications office. After several attempts, I finally reached her on January 26th. She said she didn't have any problem with us doing the taping on February 20th, but to call her a few days prior so she could confirm the date and time.

For scenes 13 through 20, I needed a mountain area that would be away from people but still close to roads and rest rooms. I contacted a Mr. Jim Miller at the Forest Service. He told me that my first request, the Children's Forest, would still be closed to the public on the March 5th date I requested. However, he said that he would make up a list of recommended areas that we might be able to get to during that time frame. I will meet with Mr. Miller on Thursday February 11 to check locations and get maps of the area.

Mr. Miller also said he would have to charge me a \$25 special use fee if I decided to use his areas. I will discuss this further in the production section of this paper.

I obtained permission from the director of the Norton

Youth Center to use their facilities on Sunday March 21st to tape the final scenes. We can use their big room, also used as a gym, from 1 pm to 6 pm. I am scheduled to meet with Mrs. Mino, Youth Center Director, prior to this date to let her know what I will need.

Mrs. Mino and I discussed having a special stage set-up kept in the gym. This particular back drop is one the center uses for all their special events.

The final location I have chosen is Parris Hill Park. I will shoot scene 9 on Saturday February 20th in an all day session. Since Parris Hill Park is a public park and I will not need anything special, I did not inquire into having an approval from the city for usage.

## SECTION TWO

### PRODUCTION

#### OVERVIEW

As I discussed at the beginning of this journal, section two focuses on the actual production including the taping, problems encountered, personal feelings, character development, and what I would change if I had to do it over again.

#### COMMENT

Before I get into the actual production schedule, I want to make one statement concerning the entire production. Considering that all the people were volunteers and most of the on screen talent were under the age of 14, I am happy to state that I **did not** have one person drop out of the show. Every last actor and actress fulfilled their commitment. In addition, I honestly believe I received 100 percent from each person, regardless of the size of their part. I am extremely proud of the cast and their total dedication to the production.

#### JANUARY 26, 1988

On this date I held a complete read-thru of the script with the entire cast. The read-thru began at 7 pm and was held at my home.

This was the first time I had the chance to see the individual actors and actresses as a full cast. To put it bluntly, I was amazed at the overall quality of the talent and I was pleased with each person and the way I had cast them.

Before we began the actual read-through, I explained each of the characters, what each character would wear for each scene, what each person would be responsible for, what I expected from each person and what each person would receive in return for their effort. The only promise I made to the people involved is that I would give each person a VHS copy of the video if they supplied the tape.

After the read-through, I opened the floor for comments expecting to be swamped with questions from parents. I received none concerning the schedule, characters, requirements or about the script. What I did receive were questions about the costumes and make-up.

**JANUARY 30, 1988**

During the evening of January 29th, I could feel myself become excited internally. That is, I started becoming nervous, anything my wife or kids did appeared to get on my nerves easily. Although I tried to hide my anxiety, it became apparent that my mind was totally on what the first day of taping would bring about. I began feeling uncertain

about the project.

For most of the night images of the video equipment going crazy and the actors and actresses not able to carry out what I could so clearly envisioned flashed through my mind.

Early on January 30th, I got up and began setting up the equipment for scenes 3, 5, and 8 in the morning and scene 10 in the afternoon. All of the scenes were to be shot at my house.

Finally, about 8:50 am, the characters in the first scenes started arriving on location. Again, I began to get apprehensive and nervous.

Apparently the talent had some of the same nervous feelings that I was having. They appeared to be curious, anxious and excited all at the same time. However, most of these feelings changed once the taping began.

I wish I could say the afternoon taping session was as positive. I scheduled scene 10 to be shot with production to start at 1 pm, also at my house. This involved Kelli, Darci, the Gordon Sisters, Nat, Jason and the mother.

The first problem was the actress cast to play the mother had to leave and asked if I could shoot her part in the scene in the morning. Since I already had Kelli there I didn't see any problem and I knew I could edit her

sequence with the rest of the cast during post-production. That problem was solved with ease. The only change we had to make was the lunch break was shortened. A good point about the people playing the mother and Kelli is that they did work well together and there were very few retakes.

That afternoon, the kids performing in scene 10 started showing up. All but one reported before the scheduled time. The boy playing Jason showed up late and then he didn't know his one single line. Finally, I had to do a quick re-write and give his line to Kelli and just have him say, "I heard that too." What should have taken us an hour to shoot, took most of the afternoon.

Jason's lack of knowing his line and being late caused ill feelings from my wife (who was doing audio), the cast and myself. This is a feeling that continued until the last day of taping. Not so much with myself, but the cast tended to "play" with him in the respect of teasing. My wife continued to have some problems with Jason throughout the shooting schedule.

#### FEBRUARY 6, 1988

In the original script, I had Kelli doing some opening dialogue envisioned at a park or school with her little sister, Emily, and a friend. However, after much thought, I decided to make it just Kelli and her little sister in

the park.

I asked Kelli and a girl who could play Emily (Sarah Momsen) to meet me at a park located in San Bernardino on the corner of Sierra and 5th Street. There is a lake there and it was rather pretty and could pass for some areas in Ohio. Both girls met me right on time and were eager to shoot the scenes. Kelli was prepared by knowing her lines and Emily just had to sit back and read a book.

Most of the scene segments went along fine. The only problem I had was with background noise of C-141 Air Force jets flying over, kids playing in the background and water running from the lake's filter system.

The taping session only lasted about two hours and soon everyone was on their way home. As usual, when I arrived home, I decided to preview what was shot. To my disappointment, the background noise was so strong that I really didn't feel I could cut and edit the scene to do it justice. In addition, I didn't feel comfortable using the scene as a tease and decided not to use it at all. Instead, I thought it would be better to fade up from black and come into some strong music and give a visual story of Kelli moving from Ohio to California.

**FEBRUARY 20, 1988**

On February 18th I received a call from the girl playing Darci. She said she couldn't make the scheduled taping on February 20th because she was involved with a school science project that was to be presented to the public on Saturday. Knowing that it wouldn't do any good to try and change her or her parent's mind and considering the fact that I strongly believe that things shouldn't interfere with school projects, I said alright.

Soon thereafter, I began calling the cast members to see if we could shoot the scene on March 12th. However, after calling several cast members, I contacted Kelli and told her and she said she would be out of town during that time and unable to tape. Again I started calling and set Saturday March 20th as the date to shoot scenes 4, 6 and 7 involving Kelli, Darci, Nat, the Gordon Sisters, Tracy, Annie, Monica, Bag Lady, Loretta and Sally. Finally, I was able to reschedule to meet with everyone's plans.

One good point this situation brought about is that, for the most part, people were very willing to change their routine for the good of the taping.

I scheduled Tracy, Annie, Monica, Loretta and Sally to come to the house and start working on their musical number that would go into scene 21's talent show on February 20th.



so we wouldn't waste the day.

Four of the five girls showed up on time and appeared eager to learn the dance to Elton John's Crocodile Rock." To my surprise, most of the girls had some type of dance experience and were able to pick up the routine easily. Within two hours, all the girls knew what was expected of them for the dance number.

While I had the girls there, I asked them if anyone knew where we could borrow some cheerleading outfits. Two of the mothers said they would look into it and get back to me in the very near future.

As least we didn't lose a day and we spent some very productive time with Tracy's group.

**FEBRUARY 25, 1988**

I had scheduled a musical rehearsal for Kelli, Darci and Jason so they could learn a dance to "Hound Dog" for use in the talent show. Kelli and Darci showed up on time. Jason didn't show and didn't show. Finally, I called his house and was told that they forgot but would be right over. Some 20 minutes later, Jason arrived. Before he did, Kelli and Darci learned the whole dance routine and already started to work on polishing.

Needless to say, this did not improve Jason's image with the cast nor with my wife. I too, was beginning to believe

that I was wrong in casting him for the part.

The next problem involved Jason also. I thought he might have learned how to be somewhat loose as I asked him to watch Elvis moves and reactions. Yet, he was very stiff and it took several times to show him what I was looking for. As I was working with Jason, I gave Darci and Kelli a break.

Finally, it was time to work the girls and Jason together. While the girls were loose and having a ball, it appeared that Jason would crack something if he twitched a muscle. I told my wife to have faith, that Jason would be just fine, he just needed some time and work. I don't think she believed me and I wasn't too sure myself.

**FEBRUARY 27, 1988**

Again, to save time and keep on schedule, I planned to shoot in the morning and afternoon. The scenes were divided up as 9A and 9B involving Kelli, Darci, the Gordon Sisters, Nat, Tracy, Annie, Monica, Sally, Loretta, Jason and Bobby. The scenes would be shot at Perris Hill Park with 9A starting at 9 am and 9B starting at noon.

From the beginning I thought it might be a rough day....it was raining! In addition, for the first time, I used my new portable video power system. A system that supplied DC power from a motor vehicle's power source and

kept me from relying on a portable battery pack.

This new power system worked well after some initial minor problems. However, to obtain the energy I needed to operate the equipment, I had to leave my van running all the time. This, in turn, caused some additional background noise I had to contend with. Finally, I decided to shoot the scenes in question using the shot-gun microphone and keeping it pointed away from the van. This worked to a certain degree, but if a person listened closely, the background noise of the van running is heard clearly.

Finally, it was time to begin taping. For scene 9A, I thought it would be a little easier since all of the people involved had been on camera already, except for Tracy and her group. And, for the most part, it was. The only real problem I had was that I had asked Tracy and her girls to be there the same time as the rest of the cast. But, due to the trial and error of using the new power system, I wasn't able to get to them for a couple of hours. This left them sitting around and I felt guilty for asking them to arrive so early and then have them just sit.

The next problem came when it was time to shoot the fight scene and Sissie had to take a knife out and threaten Kelli with it. I had found a sharp hunting knife for Sissie to use. The knife fit the bill and looked like

something to be afraid of. The concern was that an accident might happen and someone could get hurt. In an effort to make sure an accident didn't occur, I rehearsed the girls again and again and taped Sissie pulling the knife and coming after Kelli with the rest of the cast far to the side. Immediately after getting the shots I thought I would need, I took the knife and put it back in a safe place.

The fight scene itself went better than expected. The girls involved weren't afraid to get on the ground and get messed up. Again we walked the actual movement through several times and then shot the scene from three different angles. A scene segment that took over an hour to prepare for, resulted in a 45 second fight on the screen.

Soon it was time for lunch and I gave the kids a break, I still hadn't used Tracy and her girls. But like good actresses, they never complained to me about the wait.

After lunch, I called the cast together and explained how the rest of scene 9A and all of 9B would be shot. I thought this might save some time and effort. And, for the most part, it did.

The only major problem that occurred was again with one of the male actors and learning his lines. I believe that he was nervous and just wasn't sure of what to expect and to do. What should have taken us less than an hour to

shoot, actually took well over two.

The second problem involved Jason again. While he did know his lines, it took extra time to teach him to trip and fall on cue. I can't really blame him for the problem because that can be something that is learned and to do it right has to be someone with good reflexes and moves. One good point with this segment was that I ended up with plenty of footage for use in out-take presentations.

Although it did rain for most of the day, the scenes were shot under some large trees in the park and we didn't have to halt production because of it.

The only other situation that occurred was after the taping. My wife and I stayed until all the kids were picked up, or so we thought. When we arrived home, my wife received a call from the mother of the actress playing Darci. The mother told my wife that her daughter wasn't there when she went to pick her up. My wife said that we waited until all the kids had left and suggested that Kim (the girl playing Darci) might have received a ride from one of the other girls. My wife asked that we be kept informed of the situation and that we would be more than happy to go back to the park and look for her. Less than 20 minutes later the mother called back and said Kim did receive a ride from another cast member and was at home. I

felt very relieved.

**MARCH 3, 1988**

I met with Tracy's group again to rehearse their routine and to see a cheer leading outfit that one of the mother's came up with. I was expecting a complete outfit, however, when the mother arrived it turned out to be one skirt and no top at all. Needless to say, I was beginning to get concerned.

When the second mother saw what we had to work with for the cheer leading outfit, she said that she would get in touch with a junior high school near her house and get back with me. Although I didn't say anything, I was praying the second mother would come through with something. Anything had to be better than what I had in front of me.

The rehearsal itself went very well. The girls apparently practiced their routines and it was looking better all the time. By the end of the rehearsal time, I began to feel somewhat better.

**MARCH 5, 1988**

This was the day I had been really looking forward to. For several weeks in advance I worked with people from the Forest Service getting the proper permits to film, checking locations, and hoping that a sudden snow storm wouldn't make us cancel the taping.

The location I finally chose was perfect. It was off the beaten path but not far enough to be a problem to get to. It had rocks for Tracy to fall off, nice views, lots of trees and hill sides. The only thing it didn't have was a rest room, AC power or a close by water supply. I thought I could bring drinking water and the power could be supplied in the same manner that we did for shooting on April 27th. The only problem still remaining was the bathroom situation, or lack of a bathroom.

In an effort to help alleviate the restroom problem, I approached a recreational vehicle dealer to work a trade out. I told him I would give his company credit on the video and work with American Videophonics to do a story on RVs and use his company as the basis for it. He didn't buy it.

When I went back to the location again, I noticed some workers that had a portable outhouse located on the main road, just a few hundred feet from the location I was planning on using. I thought this might solve my restroom problem.

The shooting was scheduled to start at 9 am at a location outside Lake Gregory on federal land. Several weeks earlier, I had sent all the cast members a letter giving directions and telling them that people could follow

me to the location and that I would be leaving my house at 8 am. Most of the cast members and their parents decided that was a good idea. Several others requested a ride to the location which I agreed to if the parents signed a letter of consent to ride in my van and for medical care. I knew this letter didn't mean much if an accident occurred, but at least the parent's knew that I had their child's interest at heart.

At 8 am sharp, we were on the road to the Crestline area and approximately 30 minutes later were pulling up to the location sight. I had made arrangements with the Forest Service to get the key to the gate going into the property from the ranger station about seven miles away. I asked one of the parents to drive me there and almost right at 9 am we were all driving into the location.

The weather was great. The sun was out and any snow that I noticed on the sight inspection was gone. I was beginning to get a good feeling about what the days shooting might produce.

Almost right from the beginning things started falling into place. All the kids knew their lines. They appeared eager and happy to be involved and they all brought the right costumes to match scene 10. That is, all but Kelli. She brought clothes more suitable for the mountains. So we



used this fact to our advantage and added a bit saying that she was sure glad she had time to change her clothes before they came up on the trip. Things were falling into place. Maybe I should have been a little more concerned.

The first scenes to be shot were 11 and 12 and involved the Gordon Sisters, Kelli, Darci, Jason, Nat, Tracy, Monica, Annie, Loretta and Sally. Again, everyone appeared to be ready and these scenes were taped without a hitch.

At 10:30, we started shooting scenes 19 and 20. We figured we could use the same people and then let most of the kids go home if they preferred.

We only had a minor problem shooting scene 19. It took several takes to get the right position for all the characters so they wouldn't look too congested. Once that was completed, the rest of the scene fell into place.

Once scene 20 was completed, I let all but Annie, Kelli, Darci, Tracy and the Bag Lady go home.

At precisely 1 pm, we began shooting scenes 13, 14, 15, 16, 17, and 18. I considered these to be extremely important scenes and took a lot of care to get the right camera angle on each shot. I could tell that all of the girls wanted to do the very best.

On one of the scenes it called for Darci to fall and then get up and continue the search for Tracy. We walked

the scene through several times and when the time came to actually shoot the scene I could hardly believe what I saw. Kelli, Annie and Darci were suppose to come running over a hill onto a downhill area.

We rehearsed that Kelli and Annie would run by a certain set spot and then Darci would trip to the ground making the other girls come back and get her. Well, Kelli and Annie did exactly what they were supposed to do. When Darci came into the scene, instead of gently falling to the ground, she took a flying leap into the air, fell and then slid on her bottom. All this time she was wearing a short skirt and her legs were open to the elements on the ground. It wasn't until later that I found out she did have some scrapes. Regardless of the discomfort she must have been in, Darci continued with the rest of the scenes without a complaint.

The only other problem I had was a minor one involving the bag lady. This was the first time she was on camera and I had to help her get over her nervousness. Once that was accomplished, I didn't have any other situations worth mentioning.

One point I would like to make is that I was extremely pleased with the professionalism these girls showed during this segment and very pleased with my casting and the

girls' abilities, on and off camera.

MARCH 10, 1988

This was the second rehearsal involving Kelli, Darci and Jason. Much to my surprise, Jason appeared more prepared than he was the first night. He knew the song, although he still wasn't putting much of himself into it. The girls, on the other hand, had their routine almost down to perfection. The more I worked with the girls, the happier I was with the casting, especially with the leads.

In addition to the dance routine, we began checking out which costumes the kids could wear for the taping of scene 21. While Kelli already had a 50s outfit, I needed to borrow one for Darci and figure something for Jason to wear as Elvis.

Checking Darci's size, I thought I could borrow a poodle skirt and petticoat from a stage performing group I am directing. It so happens that they do several 50s style routines in their show and I had several girls about the same size as Darci.

I also had several costumes from other performing groups I've had in the past that I thought might fit the bill for Jason. After the rehearsal was almost over, I had Jason try on several outfits and soon I found one that looked good on him. However, it did need some white pants to go

along with it. His mother said she would take care of that part.

The music, song, dance and costumes were beginning to come together and I was felt like a heavy load was taken off my shoulders.

**MARCH 17, 1988**

This was scheduled as a dress rehearsal for Kelli, Darci and Jason to do their number. While I had blocked two hours for rehearsal, the kids were ready and looking good in less than one. I didn't want them to get burned out on the routine before I had a chance to get it on tape, so we cut the rehearsal short.

**MARCH 19, 1988**

What a Saturday this was. With the problem of having to cancel the February 20th shoot and the musical routines scheduled for taping the following day, I was running out of time.

To make up for everything, I asked the Gordon Sisters, Nat, Kelli and Darci to be at my house at 8 am for the taping of scenes 4 and 7. No one complained.

By this time the kids were used to working with each other and me. So when I gave each of them directions, they did what I asked without hesitation and without question.

Up to this point the weather had been very good to the

production schedule. I kept thinking that rain would become a problem, however, on this day the heat became an important factor.

In less than an hour after taping started, the kids began wearing out because of the heat and dust. I started giving them breaks and my wife brought out some cold drinks. The cast and crew continued working.

By 10 am I let Nat and the Gordon Sisters leave as Tracy, Annie, Monica, Loretta, Sally and the Bag Lady met us to start shooting scene 6.

I had obtained permission from a Von's store on Highland and Sterling to use one of their carts and the back of their building to shoot this scene. However, while I had cleared this with the main office, they failed to notify the manager of the store. I had to sit down with him and give him the storyline and the names of the people I had spoken with at the main office. Soon he was convinced I was telling the truth and that I wasn't making some sort of porno video. He did actually ask me that question.

Thinking that my clearance problems were behind me, I began unloading the video equipment from my van. Just as I was setting up, I noticed an older man sitting in an old, beat up car watching. I thought he was just an interested person watching what we were doing. Soon, he started

driving his car towards us and when he got next to me he asked me what I was doing. I explained that we were taping a video for the university and possibly for cable tv. He asked if I had clearance to do it and I said that Von's had ok'd the deal. Then the old man told me that maybe I should have contacted the owner of the shopping center. I explained that I hadn't thought about that since I assumed Von's was the owner. He said no, he was!

Again, I explained the storyline and why I was doing the video in the first place. He asked me if I was going to make any money from the use of the video and I explained that it was costing me money and that all the talent and crew were volunteers. Finally, he said that he didn't have any problem and that I could continue.

All this time, it was getting hotter and hotter and the shade areas began getting smaller and smaller.

Finally, after a total 30 minute plus delay, we began taping scene 6.

As the taping continued, so did the problem with the area. Large milk and produce trucks arrived just when I was ready to shoot an angle. People would be walking by in the background talking loud enough to be picked up by the microphone and some van even tried running over some of my power equipment. When we finally got his attention and

asked him to go around, he started yelling at us in some foreign language and acted like he was going to run over the equipment anyway. Apparently a real nice guy. Eventually he did back up and left. I had real concerns about the type of people that use the area behind Von's as a speedway.

With the talent, crew and director wearing down from the heat and excitement, the scene was finally completed. I felt I should shoot some of the dialogue over, but I was afraid of the kids getting sick from sunstroke or something worse. However, the day was only half over.

With scene 21 scheduled for the next day, I had called one final dress rehearsal for all the musical numbers. I worked with the young girls in the Rainbow Kids routine at 1 pm, Kelli, Darci and Jason at 2 pm and Tracy and her group at 3 pm.

For the "Hound Dog" routine, I also invited any of the Gordon Sisters and Nat to be in it if they wanted to. I just envisioned them twisting or hula hooping in the background. Nat and Sissie didn't show while the other two Gordon Sisters did. I made sure the new performers knew what to do and gave them costumes to wear. The number looked good.

When the rehearsals were completed, I began to feel

totally exhausted. I could imagine how the talent and crew felt. Yet, I still had to go to the Norton Youth Center to prepare a room for taping scene 21 the next day.

Originally, I had requested to use the gym at the Youth Center for the taping. However, several days before, I was notified that the basketball tournament would be played in the gym. It was too late to try and find another location and all the cast members already had directions to the center. The center offered the pool room, but once I tried to move one of the tables I knew that wouldn't work.

The only other alternative was a room in the middle of re-construction. It was dirty and full of large chunks of concrete. But it was a room with a door I could close and a place I could control what was going on.

From almost 5 pm until 9 pm, I cleaned and cleared the room of construction material. I installed a silver curtain and lighting I had borrowed from American Videophonics and the Air Force. Slowly but surely the room looked like it might work. When I was satisfied with the room, I went home, took a shower and went right to bed.

#### MARCH 21, 1988

Although the cast wasn't scheduled to arrive at the youth center until 1:30 pm, I had arranged for the staff to meet me there at noon so I could set up my sound system and



the camera and check for any problems I might have overlooked the night before.

When I turned the portable studio lights on the room came to life and, through the camera lens, a person couldn't tell the room was still under construction. I was quite proud of how well the set was turning out even with all the problems I had.

Just as I finished my final checks, the cast starting arriving. I explained to each of them to be very careful when they walked about the room as I showed them large chunks of concrete lying on the floor.

As the performers arrived, I checked for make-up, hair style and costumes. When everyone met with what I was looking for, I explained how I would tape the final scene.

I explained that I would shoot each musical number first from several different angles. I continued saying that each group would be doing their routine over and over and they should try to do it exactly the same each time. There were very few questions.

To make it sound like a large crowd at the talent show, I asked for parents and friends of the talent to be part of the audience. This was a wise move as I was able to use the audience shots and applause over and over in the editing process. That will be explained in section III of

this journal.

I began the day's shooting by using the announcer and then went right into the Rainbow Kids number. I had to shoot this segment over and over again as the kids had some problem with the dance itself. Finally, after some more rehearsal, I had plenty of footage to edit what I needed. In all truthfulness, I really didn't want these kids to look over rehearsed or look like a dance school recital.

The next musical routine I shot was Kelli and the Misfits. This sequence went considerably faster. I wasn't sure if it was because the kids were better, the performers knew what to expect or that I knew exactly what I wanted. What ever the case, the scene went smoothly.

In addition to the dance, I wanted Jason to get right up to some of the girls in the audience with them screaming and him teasing them with a scarf. The first time I shot this, the girls just sat there looking at each other. I then explained what I expected and that it was alright to scream and act like teeny boppers. The girls in the audience started getting the idea and soon they were having a ball, it made Jason get into it more, and it looked good on tape.

The last musical scene to be shot was Tracy's group. For some reason it took quite a while to get the girls

ready. Every time I was ready to start the girls would begin pulling up their pantyhose and I had to wait. This happened several time and I did get some on tape for out takes.

After all the musical numbers were completed, I released the little girls and worked the dialogue. I did have to do some last minute re-writing of the script as Sissie and Nat didn't show up. I wondered what was going on so I had someone call the girl's house who was playing Sissie. Her parents said she was ill and was going to the doctor. We couldn't reach Nat at all.

Just before it was time to wrap up the taping, Sissie showed up. Since she was there, I thought I should try and put her into something. So I shot one segment of Kelli's group with and without Sissie.

Finally, after five hours of solid work, the taping was complete. However, I still had two hours worth of breakdown time to do before I could go home. By 6:30 pm I was on my way home, tired, but happy. I had completed taping all the scenes and thought I had a good product to work with in post-production.

## SECTION THREE

### POST PRODUCTION/THESIS PRESENTATION

#### OVERVIEW

In this section, I will discuss the procedures I performed to complete post production of "Kelli and the Misfits." Post production included editing the raw audio and video, audio dubbing, sound effects, opening and closing, background music, musical numbers and titles. In addition, I will explain any pitfalls I encountered and what I did to overcome those problems.

#### COMMENTS

While I did have some experience in writing scripts and video production, this is my first endeavor into the world of post production. As it turned out, I enjoyed myself immensely working and learning about the different phases of post production. I honestly surmise, I have learned more than I thought possible a few months ago. Post production is an area every television, video or film major should get involved with and learn everything possible. The learning experience will be beneficial for every production position specialty.

The student staff at CSUSB's Audio Visual department and Randa Lee and Bob Carroll from American Video Phonics were very helpful throughout post production. Their expertise

was extremely critical several times throughout my video experience.

#### GETTING PREPARED FOR POST PRODUCTION

Before I began the actual production, Dr. Senour and I had a discussion about post production and the equipment that I would need to operate to complete the process.

A few months later, Dr. Senour invited me to the university's audio/visual facility and introduced me to his student workers, Paul Yates and Shawn Broiles. Paul and Shawn instructed me on the basic techniques of using a half inch video editor and then left me alone to get familiar with the new equipment. However, both students were close by if I had any questions or if I ran into an editing problem.

My first experience with the equipment left me with a good feeling. For the first time, I could actually view what the full scene could possibly look like to viewers. Although I was only practicing on the editor, I began to get a real feeling for editing scenes to develop timing and pacing for the entire video.

Three hours later I was on my way home with a rough edit of the first scenes I had shot several weeks earlier. I was so excited I got home and woke my wife up to see what I had done. Somehow, she wasn't quite as excited as I was,

but let me have my moment.

### GETTING STARTED

The biggest problem I ran into during editing/post production phase was working out a time when I could get into the audio/visual facility and use the equipment.

Between my work hours, going on trips for the Air Force and scheduling the use of the studio for on camera classroom projects, I had a hard time getting started.

Finally, Dr. Senour and I agreed on a day and a time to start. However, when I arrived at the university, I was told that the editing equipment was moved from a small production room to the studio. Then I was informed a class would begin soon.

As a way to cope with the situation, Shawn and Paul obtained two audio head sets and I obtained permission for me to work on the editing equipment, if I was quiet.

For the next three and a half hours, I worked editing my first rough cut video and became so involved that I wasn't aware the class was over and the AV students were closing the facility down. Again, I left that evening feeling a sense of accomplishment and was extremely happy the video was actually coming together.

During the editing process, I evaluated how I was shooting the video, how my actors and actresses performed,

and what I could do to correct any errors I found.

I also learned how to look for different angles, when and when not to use the zoom, how to correct for obstructive background noise and how to increase the audio I wanted.

Most of the actual editing nights went similar to what I described. Dr. Jandt and Dr. Liss visited me and viewed the material I was currently working on. Each one gave me a feeling of confidence and several suggestions which I incorporated into my final presentation.

#### PRESENTATION FOR THE CAST

During the course of taping "Kelli and the Misfits," I was asked several times when the video would be shown to the actors/actresses and their parents? So, since I had begun post production, I sent a letter out to all cast members saying I would hold an official viewing on April 30th at the Norton Youth Center.

Post production was progressing at a good rate and I wasn't having any difficulty with the editing, so, I planned on having a finished product to show on April 30th. However, when I asked working on the titles, I began to have a slight problem. I was unable to work out a time to learn the computer system and add titles. In addition, while I did have the music for the opening and closing, as

well as the musical numbers edited, I wasn't able to add background music.

On the night of the showing for the cast and their friends and family, I explained the situation and everyone appeared to understand. From the comments I received afterwards, the video was a success and the cast loved it.

Dr. Jandt also attended the viewing and made some good, constructive comments and said he thought the project was a success. He also wanted the finished video to be shown and aired as many times and in as many locations as possible.

#### PROBLEMS AND CORRECTIONS

While the video was being shown, I noticed another problem. Apparently, during editing, some of the splices weren't exact and caused noticeable "glitches" in the form of rolls and double words. Since I really was not an expert on post production problems and how to correct them, I began to think of who could advise me and also help with the titles. I called Randa Lee and Bob Carroll.

Both Randa and Bob were very receptive to the idea and said for me to bring two 3/4 inch video tapes, the master I was using and all the raw video to their house and we would work the problems out.

On May 17th and 19th, Randa, Bob and I worked from 6 pm to after 11 pm. Randa concentrated on getting the titles



into the computer, while Bob and I worked on removing the "glitches" from the master video.

As I watched these two "experts" work, I furthered my knowledge in the area of post production. What I thought I would have to go back and totally redo several areas, however, they used their equipment and expertise to correct the problem. Although very tired, I left each night knowing that my project was becoming extremely professional and that it would be a video the university, cast and myself would be exceptionally proud of.

Bob and Randa bestowed several compliments about the whole production and even said that I did something they had wanted to do, make a real television video. Up to this point, they were producing two shows being broadcast on cable television, "Horizons" and "Sports Scene."

Then Randa and Bob asked me if I thought the university would give them permission to air the video. It seems their "Sports Scene" show would be off the air over the Memorial week and they needed a filler. "Kelli and the Misfits" would fit the bill exactly. I said I would ask.

The following day I had a meeting with Dr. Jandt and explained what Randa and Bob had requested. He said he didn't have any problem with the airing of the show if we added a statement at the beginning and end of the show

asking viewers to phone in their comments. Dr. Jandt asked me to get the dates and times the show would air and also give him the names of the papers in the viewing area and the entertainment writer for the each one. He again said he wanted to air the video as much as possible.

That evening I spoke with Randa and relayed the request from Dr. Jandt. She said there wasn't a problem doing the tease and tag statement. In addition, Randa gave me the dates, times and channels the show would run.

<u>AREA</u>	<u>DATE</u>	<u>CHANNEL</u>	<u>TIME</u>
San Bernardino	May 31	3	7:15
Riverside	May 31	46 or 47	8:15
Fontana/Bloomington	May 31	3	5:45
Fontana/Bloomington	June 1	3	7:15
Riverside	June 2	46 or 47	8:15

**COMMITTEE PRESENTATION**

With the video well on its way to being totally completed, Dr. Jandt and I discussed when I would formally present my final product to Dr. Liss, Dr. Senour and himself. After some effort trying to meet everyone's calendars, Tuesday May 31st at 2 pm was set up. In addition, I will be available to answer questions relating to my production from all of my advisors.

## CONCLUSION

To wrap up my comments about my experience the past year doing "Kelli and the Misfits," I can truthfully say I enjoyed myself immensely.

The people I worked with, the information I learned and the ability to complete such an undertaking has given me confidence in my ability as a writer, producer, director and technician. I clearly understand the problems that can come up and that all problems can be worked out if you remain calm, use your people and don't be afraid to ask for help. Help is really there if you just look in the right places.

As I close this journal, I am sorry to say that I cannot report the outcome of the meeting with the advisory board or the actual broadcast. As a requirement, I need to present a completed journal to the Dean of Graduate Studies for examination on proper format and to prepare the journal for binding and being placed, along with the master video and two copies, in the university's library for future reference.

Finally, I believe I achieved my objectives of completing a program that was interesting to the viewer, a presentation the whole family could enjoy and a product the complete cast, crew and university could be proud of.

KELLI AND THE MISFITS

WRITTEN BY: RON JOY

THIS SCRIPT IS DEDICATED TO MY WIFE, DARCY JOY, FOR HER  
WONDERFUL SUPPORT BOTH BEFORE AND AFTER OUR MARRIAGE

CAST OF CHARACTERS

IN ORDER OF APPEARANCE

- KELLI OLSON.....A girl about 13 years old. She is a tomboy in dress, intelligent and caring about people. Leading character.
- KELLI'S FRIEND.....Also about 12 or 13. She is neat but not totally girlish. No speaking lines.
- EMILY.....A girl of eight, Kelli's sister.
- MOTHER.....Kelli's mother. Very concern and understanding of her children. Medium part.
- DARCI JACKSON.....About 12 or 13 years old. Very feminine and likes to wear dresses. Second largest part.
- SISSIE GORDON.....A girl of 13 or so. Very tough and poor. Medium to large part.
- BRENDA GORDON.....About 11. She also is tough. In a lot of scenes but not many lines.
- CHRIS GORDON.....About 10 or 11. Similar to Brenda Gordon.
- JONI GORDON.....About eight. She is the youngest sister. Very poor. A type of girl you could feel sorry for. Also in a lot of scenes but not many lines.
- NAT JONES.....A boy of 11 or 12. Talks very slowly and appears not be very bright. However, he changes peoples thinking of him. Medium to large part. Could be difficult to play.

CAST OF CHARACTERS

CONTINUED

BAG LADY.....A unique character. Dressed in rags and is a total mess, but is she what she seems? A good part.

TRACY.....Rich, pretty and a real conceited girl. Mean in actions and large important part. About 11 or 12 years old.

ANNIE.....Tracy's friend. Same age and dress. Medium part.

MONICA.....Same as Annie.

LORETTA.....Same as Annie.

SALLY.....Same as Annie.

BOBBY.....Tracy's boyfriend. Plays baseball and is about the same age as the rest of the kids. Has the same attitude as Tracy.

JASON.....Smart, short and wears glasses. Good dancer and singer. Medium to large part.

RAINBOW KIDS.....Six young girls who do a dance routine.

ANNOUNCER.....a woman about 30.

SCENE 1

AT RISE WE SEE SEVERAL KIDS PLAYING AT A PLAYGROUND AND AS THE CAMERA PANS WE SEE TWO GIRLS SITTING ON THE GROUND AND TALKING

KELLI (VO)

Hi, my name is Kelli Olson. That's me, the cute girl sitting over there. (CAMERA PANS AND ZOOMS IN ON THE OTHER GIRL WHO IS DRESSED NICE AND EVERY PIECE OF HAIR IS IN PLACE). Not that girl! The other one. That girl is my sister, Emily. I also have an even younger sister, Katie, but she has a cold and my mother wouldn't let her come to the park today. (THE CAMERA THEN MOVES TO HER. KELLI'S HAIR IS MUSED AND SHE IS DRESSED LIKE A TOMBOY. AFTER A SET SHOT, THE CAMERA PULLS BACK TO THEM TALKING) I wanted to tell you a story about a charming, sweet, intelligent and extremely pretty girl and her experiences way out west in California. In case you haven't guessed, this is my story. You see, it actually started when my family moved from Ohio to California. What started all this is when my father, who is in the Air Force received orders to go to Norton AFB in California. When I was younger, it didn't bother me to move around, however, now that I'm growing into a young lady I need to develop some roots.....

SCENE 2

(MUSIC COMES UP AND WE SEE A MONTAGE OF SHOTS TRAVELING FROM OHIO TO CALIFORNIA. THESE INCLUDE INTERIOR OF THE VEHICLE, SIGHTS AND ALL AROUND TRAVELING. AT LONG LAST WE HAVE A SETTING SHOT OF THE VAN PULLING INTO NORTON AFB AND THEN A SHOT OF KELLI'S NEW HOME. THE HOUSE IS TYPICAL CALIFORNIA, RANCH WITH STUCCO. OPENING CREDITS ARE SUPERIMPOSED OVER SHOTS)

SCENE 3

(KELLI COMES OUT OF HER NEW HOME AND IS DRESSED IN THE SAME TOMBOY STYLE CLOTHES. SHE LOOKS AROUND AND THEN SITS ON THE CURB. HER MOTHER COMES OUT, WALKS OVER TO HER. THE MOTHER IS YOUNG AND PRETTY AND APPEARS TO KNOW AND UNDERSTAND KELLI)

MOTHER

Hi Baby. (KELLI JUST LOOKS AT HER WITH A SAD, LOST EXPRESSION) Look, I know this move has been hard on you. But you have to keep in mind that your father is in the Air Force and moving is a part of that lifestyle. Kelli, I know you left some good friends back in Ohio, but you have a great personality and I know you're going to make friends here very quickly.

KELLI

(AS HER MOTHER STARTS TO MOVE AWAY) Mommy, I love you. And I love Daddy too. It's just that I had so much going for me in Ohio. (SHE RUNS OVER TO THE MOTHER AND GIVES HER A BIG HUG AND KISS)

MOTHER

And we love you too, honey. (GENTLY PUSHING HER AWAY, BUT KEEPING HER HANDS ON HER SHOULDERS) I've got an idea, how would you like daddy to take all of us out for ice cream after dinner tonight. (KELLI NODS APPROVAL, THE MOTHER GIVES KELLI ANOTHER KISS AND THEN GOES BACK INTO THE HOUSE)

KELLI

(GOING BACK TO THE CURB, SHE LOOKS AROUND AND THEN STARTS TO WALK THE EDGE AS IF ON A TIGHT ROPE. AS SHE REACHES THE END AND TURNS AROUND SHE SEES A GIRL STANDING THERE WATCHING HER. THE GIRL IS IN A NICE DRESS, CLEAN SHOES AND HER HAIR IS COMBED NEATLY. SHE IS ABOUT KELLI'S AGE OR A YEAR YOUNGER) Oh, you scared me.

DARCI

Sorry. I was on my way to the store and saw you. Are you new here?

KELLI

Yeah, we just moved here from Ohio.

DARCI

Ohio. Is it nice there? I've never been anywhere but right here in San Bernardino. Well, sometimes I go to the beach and the mountains, but I've never been out of California.



KELLI

I wish I could say the same. I've lived in New Jersey, Arizona, New York and Europe....all since I was five!

DARCI

Gee, those sound like neat places. It must be fun moving all over the world.

KELLI

Yeah, sometimes, but it gets to be old hat doing it all the time. You're always having to leave friends and things you like to do. (Thinking) Back in Ohio, I was a Girl Scout and even sang and danced with a performing group called the Rainbow Kids.

DARCI

Sounds like fun. What kinds of things did the Rainbow Kids do?

KELLI

Oh you know, songs from the 20's and 50's and even Broadway show tunes. Hey, where're you goin' so dressed up?

DARCI

To the store to pick up some things for my mom. Besides, I'm not dressed up.

KELLI

But you're wearing a dress. Anytime a girl wears a dress, I'd call that dressed up.

DARCI

You probably would, since you look like you don't even own one!

KELLI

Well I do. I have one hanging in my closet right now. It's just that I haven't had it on for a few years. Beside, maybe I don't want to own one, after all that's my choice and no one else's.

DARCI

Exactly. I just happen to prefer wearing skirts and dresses.

KELLI

I guess you've got me. I'll make you a deal, I won't talk about you wearing dresses if you don't say anything about me dressing the way I like. My mother has been trying for years to get me to wear dresses, even once in a while. But, I just don't like them. You can't do any of the neat things boys can do if you've got to worry about your dress flying up.

DARCI

I don't worry about things like that!

KELLI

You don't?

DARCI

No....I just don't do things that would make my dress fly up in the first place.

KELLI

I believe that. You know, I like you. My name is Kelli.

DARCI

I'm Darci....Darci Jackson. I live just down the street.

KELLI

Hi. Where are you going?

DARCI

My mom wants some bread and things from the store. Wanta go?

KELLI

Sure, but I gotta ask first. My mother is so old fashioned about things like me going places without asking first.

DARCI

Mine too. (THEY ARE WALKING BACK INTO THE HOUSE)

SCENE 4

(ACTION TAKES PLACE IN THE ALLEY BEHIND KELLI'S HOUSE. AS KELLI AND DARCI COME INTO THE FRAME THE GIRLS HEAR YELLING. THEY STOP AS THE CAMERA PANS RIGHT. IN THE ALLEY WE SEE THREE KIDS, SISSIE, BRENDA, JONI & CHRIS, DRESSED IN RAGS BEATING UP ON A BOY, NAT JONES. ALL OF THE KIDS ARE WITHIN A YEAR OR TWO OF EACH OTHER EXCEPT JONI WHO IS ABOUT EIGHT. NAT IS SLOW IN REACTION AND DOESN'T FIGHT BACK. HE ALSO IS DRESSED SHABBY. KELLI YELLS AT THEM, HOWEVER, THEY CONTINUE TO BEAT UP THE BOY. KELLI THEN RUNS AND JUMPS ON ONE OF THE KIDS. AS THE ATTENTION IS TURNED TO KELLI, THE BOY RUNS OFF. THE FIGHT IS ON AND THE GANG IS SURPRISED AT HOW WELL KELLI FIGHTS AND FINALLY RUN OFF LEAVING KELLI ON THE GROUND. DARCI HELPS KELLI UP.

DARCI

Are you alright? (NOT WAITING FOR AN ANSWER) Where'd you learn to fight like that?

KELLI

There were a lot of boys on the street where I used to live.

DARCI

Wow! I've never known anyone that could fight like that. Have you ever thought about becoming a big time wrestler, like those on TV?

KELLI

Don't be silly....don't ya think I should get through junior high before I become a big time wrestler.  
(THINKING) Yet, I sorta like the idea. How does "Kelli the Masterful" sound?

DARCI

Awful!

KELLI

You're right. (CHANGING THOUGHTS) Darci, who were those kids?

DARCI

The boy is Nat Jones and the girls are the Gordon sisters. I wouldn't get mixed up with any of them.

KELLI

Why? That boy looked like he just lost his best friend.

DARCI

I don't think he has any to lose.

KELLI

Why?

DARCI

I don't know, maybe it's because he's.....well, he's.....

KELLI

He's what?

DARCI

He's kinda retarded!

KELLI

How do you know that?

DARCI

Well he never says anything. He just stares at you. He gives me goosebumps when I see him staring at me.

KELLI

I don't know if staring is something that qualifies a person to be labeled "retarded." Anyway, I still don't understand why those kids were beating up on him?

DARCI

I don't know. That's the way the Gordon sisters do things and Nat is one of their regular targets.

KELLI

You mean, this happens all the time?

DARCI

At least most of the time. Hey come on, you've just got here. You can't start worrying about the whole town on your first day.

KELLI

I guess you're right. I just don't like people picking on other people because they're different. Come on, let's get to the store.

SCENE 6

THE SCENE TAKES PLACE OUTSIDE A GROCERY STORE. WE SEE A BAG LADY AND HER CART OUTSIDE. SHE IS OLD AND WEARING RAGS. HER HAIR IS A MESS AND SHE IS DIRTY. AS THE GIRLS WALK UP, THE LADY APPROACHES THEM.

DARCI

Kelli, that Bag Lady is coming over to us.

KELLI

Yeah, so what's the problem?

DARCI

My mother told me to stay away from them. They're dirty and you don't know where they've been or what they've touched.

KELLI

So, they don't know where we've been or what we've touched either. Besides, she looks like something is wrong.

BAG LADY

(AS SHE APPROACHES THE GIRLS) You girls have any money you could spare? I haven't had anything to eat in days.

DARCI

(TO KELLI) She's actually talking to us!

KELLI

(TO DARCI) Yeah. Isn't it exciting? (TO BAG LADY) You haven't eaten in days?

BAG LADY

Yeah. went to look for it and it was gone. Somebody stole all the money I had.

KELLI

(CHECKING HER POCKETS) I only have.....(COUNTING IT OUT)..forty....fifty....one...two...three. Fifty-three cents. (HANDING IT TO THE BAG LADY) You can have it all. (KELLI LOOKS AT DARCI)

DARCI

All I have is the money my mother gave me for milk and bread. (KELLI LOOKS AT HER SOME MORE) Oh, I guess she can have it. Maybe I can tell my mother I lost it or something.

BAG LADY

(TO DARCI) I can't take the money and have you lie to your mother. (TO KELLI) Thank you for the 53 cents. Maybe someday I can do something kind for you. (SHE LEAVES. WE SEE HER IN THE BACK GROUND ASKING SOME OTHER GIRLS FOR MONEY. THOSE GIRLS ARE THE SAME AGE AS KELLI AND DARCI AND DRESS IN DESIGNER CLOTHES. WE CAN SEE THEM LAUGHING AT THE BAG LADY AS KELLI AND DARCY TALK)

KELLI

See, she wasn't so bad.

DARCI

She reminds me of a Grandmother.

KELLI

Maybe she is.

DARCI

I wonder where all those bag ladies and men come from anyway. (AT THIS POINT WE HEAR A LOT OF LAUGHING FROM THE GIRLS IN THE BACKGROUND AND THE BAG LADY APPEARS HURT BY THE WORDS SPOKEN. AS KELLI AND DARCI LISTEN, THE CAMERA ZOOMS IN PAST THEM TO THE ACTION. TRACY, ANNIE, LORETTA, SALLY AND MONICA HAVE SURROUNDED THE BAG LADY)

TRACY

(OBVIOUSLY SHE IS THE LEADER. SHE IS STRONG IN HER WORDS WITH NASTY STRESSED TO THE LIMIT) Let me get this straight. You, a bag lady to the hilt, want me and my friends to give you some money?

BAG LADY

I'm so hungry. I haven't eaten in so long.

TRACY

Why don't you go out and get yourself a job instead of begging from kids?

BAG LADY

Would you or your parents hire an old lady like me?

TRACY

Of course not. Who'd want someone like you around. It's people like you that put a new meaning to the word filthy. (TRACY'S FRIENDS LAUGH) Don't you ever take a bath or put on clean clothes?

BAG LADY

I would if I had clean clothes and a place to take a bath.

TRACY

There're homes for people like you. Why don't you go there so decent people don't have to look at you?

BAG LADY

Oh yeah, tent city. A wonderful place. Are you telling me you don't have any money you can spare?

TRACY

I have plenty of money. But I sure am **not** going to give any to you or your kind. I'd rather flush it down the toilet. (TRACY AND HER FRIENDS JUST ROAR IN LAUGHTER AS THE BAG LADY SLOWLY WALKS OFF. TRACY NOW SEES DARCI AND WALKS UP TO DARCI AND KELLI) Did you see that. That old bag lady just asked us for money. Can you imagine someone giving money to her? They would have to be as crazy as she is.

KELLI

Well I guess I'm as crazy because I gave her some money. And what's more, I would give her some more if I had it. (KELLI PUSHES PAST TRACY AND HER FRIENDS. DARCI IS STILL STANDING WITH TRACY AND HER FRIENDS)

TRACY

Who does that girl think she is, Mother Theresa?

DARCI

No, just someone who cares about people. Something you wouldn't know anything about. (SHE STARTS TO WALK PAST TRACY)

TRACY

Hey Miss Priss. You'd better be careful with the way you talk to me. Remember, I know you're planning on trying out for cheerleading and you know that I'm the one who chooses who makes the squad and who doesn't. Keep that in mind when you think about what type of friends you take up with. (SHE LAUGHS. TO HER FRIENDS) Come on girls, this place is beginning to smell. (THEY LEAVE)

KELLI

(TO DARCI) Thanks for sticking up for me. Only I think you just blew your chance of making the cheerleading squad.

DARCI

Don't worry about that. I don't think I would have made it anyway. Tracy always chooses her Tracettes.



KELLI

Tracettes?

DARCI

That's what I call those girls who always hang around her. They're like her puppets, you know, marionettes.

KELLI

That name fits the bill, that's for sure.

DARCI

Kelli, I don't know why I'm telling you this, but I do have some extra money pinned to my slip.

KELLI

So why are you telling me?

DARCI

I thought you could give it to the bag lady. It isn't much, but maybe she can at least eat today.

KELLI

I think it would be better if you gave it to her. After all, it is your money. (WE CAN SEE THE BAG LADY SITTING DOWN IN THE BACKGROUND)

DARCI

Are you sure you won't do it?

KELLI

I think it should come from you.

(KELLI AND DARCI LOOK AT EACH OTHER AND THEN TO THE BAG LADY. DARCI LOOKS BACK AT KELLI WHO SMILES AND NODS HER HEAD YES. DARCI UN-PINS THE MONEY FROM HER SLIP AND THEN WALKS OVER TO THE BAG LADY. AS IF KELLI WAS LISTENING IN ON A CONVERSATION, WE SEE BUT CAN'T HEAR AS DARCI HANDS THE MONEY TO THE BAG LADY. THE LADY TAKES THE MONEY, STARES AT IT FOR A MOMENT AND THEN HUGS DARCI. THE LADY IS SEEN

WALKING AWAY AS DARCI COMES BACK TO KELLI. DARCI HAS TEARS IN HER EYES)

DARCI

The bag lady had tears in her eyes. She reminded me of a real person with real feelings.

KELLI

She is Darci....and so are you. Now let's get that milk and bread you came after before our parents send out a search party. (THEY START INTO THE STORE)

SCENE 7

SAME LOCATION AS SCENE 5, IN THE ALLEY BEHIND KELLI'S HOUSE. KELLI AND DARCI ARE WALKING BACK FROM THE STORE WITH THE MILK AND BREAD IN A SACK. AS THE GIRLS TURN THE CORNER THEY SEE NAT SITTING BY THE TRAIL. HE LOOKS UP AS THE GIRLS APPROACH. WHEN THE GIRLS SEE HIM THEY SLOW DOWN THEIR WALKING PACE. AS THE GIRLS GET CLOSER, NAT STANDS UP AND SLOWLY BACKS UP AND LOOKS AS IF HE WAS GOING TO RUN OFF

KELLI

Wait, don't run away. It's just me and Darci. We're not going to hurt you.

DARCI

Kelli, I don't think he can talk.

KELLI

How do you know? Have you ever talked to him?

DARCI

No....I've just never heard him say anything.

KELLI

Maybe he's never had someone to talk to or something to talk about. (TO NAT. COMING CLOSER TO HIM AS SHE SPEAKS)  
Nat....can I call you Nat? (HE NODS HIS APPROVAL SLOWLY)  
Nat, Darci and I want to be your friend. (THERE IS A PAUSE AS NAT LOOKS AT THE GIRLS)

NAT

(SPEAKING VERY SLOWLY AS IF TRYING TO FIND THE RIGHT WORDS.  
TO KELLI) What...is....you're....name?

KELLI

Kelli....Kelli Olson. I just moved here from Ohio.

NAT

O..hi..o?

KELLI

That's a long, long ways from here.

DARCI

(TO KELLI) I wouldn't have believed it if I hadn't seen and heard it with my own eyes and ears. Nat is actually talking to you.

KELLI

(TO DARCI) He'd talk to you too, if you'd let him.

DARCI

(TO NAT) Hi Nat, I'm Darci.

NAT

(TO DARCI) I...know...you. You...the...pretty...girl.  
I...see...you...when...you...don....'t...see...me!

DARCI

(TO KELLI) What does he mean?

KELLI

(TO DARCI) I think he thinks your pretty and watches you when you don't see him. Remember the staring. (TO NAT) Can Darci and I be your friend?

NAT

Fr..i...ends. I...would...like...that.  
You...and...me...fr..i...ends. I...gotta...go...now.  
See...you...later...fr..i...ends. (HE TURNS TO GO AS THE  
GIRLS WATCH. HE THEN STOPS, TURNS BACK TO THE GIRLS)  
Thank....you. (HE LEAVES)

DARCI

You know Kelli. I've learned more about the people in this town in this past hour than I have the whole time I've lived here. Are you always like this?

KELLI

Oh no. Usually, I'm much worse. (SHE WALKS OFF AS DARCI JUST LOOKS AT HER, SHRUGS HER SHOULDER AND RUNS TO CATCH UP TO KELLI)

SCENE 8

A FEW MINUTES AFTER SCENE 7. TAKES PLACE IN FRONT OF KELLI'S HOUSE. DARCI STILL HAS THE BAG OF FOOD

DARCI

Well, at least we made it back to your house. I'd better get this milk home before it sours. Hey, you wanna go to Parris Hill Park this afternoon?

KELLI

Why not? Maybe we can get into a baseball game or something.

DARCI

(NOT THINKING THAT IS SUCH A GREAT IDEA) I was thinking more about you showing me some of those song and dance routines you did with the Rainbow Kids.

KELLI

Sure, we can do that. But, maybe you'd better wear something different than that outfit (INDICATING DARCI'S DRESS).

DARCI

Ok. I'll come by your house after lunch. Bye.

KELLI

See ya later. (AS DARCI IS LEAVING, KELLI'S MOTHER COMES OUT) Oh, hi mom.

MOTHER

Hi honey, anything interesting happen while you were gone?

KELLI

Not really. What's there to eat? I'm starved. Hey, is it ok if I go with Darci to the park this afternoon?

MOTHER

I suppose it would be alright. Who knows, you might meet some interesting people and make some new friends there.

KELLI

Yeah, maybe.

THEY WALK INTO THE HOUSE AND SCENE GOES TO BLACK

SCENE 9A

THIS SCENE TAKES PLACE IN THE PARK. KELLI IS WEARING THE SAME OUTFIT SHE HAD ON AT THE BEGINNING OF THE DAY. DARCI IS WEARING ANOTHER OUTFIT, EXCEPT IT IS ANOTHER DRESS.

KELLI

Darci, when I suggested that you wear something different, I was thinking more in the line of shorts or leotards.

DARCI

But, I don't have anything else but dresses.

KELLI

You are one of a kind Darci Jackson.

DARCI

I'm me, and that's all I want to be.

AT THIS MOMENT SISSIE AND HER SISTERS COME INTO VIEW AND SURROUND KELLI AND DARCI.

DARCI

Kelli, do you think that we're in trouble?

KELLI

I would think that might be a good assumption.

DARCI

What are we going to do?

KELLI

I was just going to ask you that same question.

WITH EACH COMMENT THE GIRLS CLOSE IN TO KELLI AND DARCI

SISSIE

Well, well. If it isn't Miss prim and proper Jackson and her boyfriend....meathead.

KELLI

I'm not a boy, I'm a girl and my name isn't meathead.

SISSIE

Oh pardon me....I should have said mud because that is what your face is going to look like when we're finished with it.

KELLI

Now look, we don't want any trouble.

BRENDA

You should have thought about that before you stuck your nose in where it doesn't belong.

JONI

Yeah, you're makin' us look bad.

DARCI

We didn't make you look bad, you did.... (REALIZING THAT SHE TALKED BACK TO THE GORDON SISTERS FOR THE FIRST TIME)...I mean.

KELLI

Darci's right. You're the punks causing the trouble.

CHRIS

Did you hear that Sissie, she called us punks.

SISSIE

Yeah, I heard. (TO KELLI) You got nerve talking to us like that. Don't you know we could tear you to pieces?

KELLI

Sure, but I figure you're going to do that regardless of what I say and I won't give you the satisfaction of thinking your scaring us.

DARCI

(TO KELLI) They're scaring me!

BRENDA

Let's get 'em Sissie.

SISSIE

Right!

AS THE GORDON SISTERS START CLOSER, DARCI SCREAMS, FALLS DOWNS AND COVERS HER EYES. THE GORDON SISTERS ALL GO FOR KELLI AND THE FIGHT IS ON AGAIN. JUST AS THEY ARE ABOUT TO GET HER DOWN, NAT COMES OUT OF THE BUSHES AND JOINS IN THE FIGHT. JONI, CHRIS AND BRENDA ARE KNOCKED DOWN, SISSIE FLATTENS NAT AND THEN TURNS TOWARDS KELLI. AS SISSIE TURNS SHE HAS A KNIFE IN HER HAND AND STARTS TO WALK CLOSER TO KELLI.

You leave Nat alone and all the other people around here. Someone could get hurt.

KELLI

Already she's making conditions. Nobody makes conditions to Sissie Gordon. (PAUSE) Alright, what condition?

SISSIE

I.....don't.....think so. I would like to be your friend though.....with one condition.

KELLI

You wanna join my gang?

SISSIE

Somehow that doesn't surprise me (STILL NOT SURE OF WHAT IS GOING ON).

KELLI

(PUTTING THE KNIFE AWAY) Don't worry, I'm not going to hurt you. You're the first person who ever stood up to me?

SISSIE

(NOT SURE OF WHAT TO MAKE OF THE SITUATION) Yes, I can honestly say you did.....or do.

KELLI

I had you going there, didn't I? You were scared, weren't you?

SISSIE

Sissie, why don't you put that thing down before someone gets hurt? (SISSIE CONTINUES TO WALK TOWARDS KELLI. DARCI LOOKS UP AND SEES WHAT IS GOING ON, SCREAMS AND THEN HIDES HER EYES AGAIN. KELLI GETS BACKED UP AGAINST A TREE AS SISSIE MOVES CLOSER AND CLOSER. JUST AS IT LOOKS LIKE SISSIE IS GOING TO STAB KELLI.....SISSIE BREAKS INTO A BIG SMILE)

KELLI



SISSIE

So what if they do?

KELLI

Let me put it to you this way. You're the leader for your sisters, right?

SISSIE

Yeah, what's the point?

KELLI

Ok then, say you did hurt someone. They tell the cops about you. The cops come and pick you up. Now who's going to watch out for your sisters. No one will. The county comes and puts them in foster homes. You're in juvenile hall so you can't do anything about it.

SISSIE

Yeah, that makes sense.

AT THIS TIME TRACY AND HER GROUP COME UP.

TRACY

(TO DARCI) I see you're still trashing it Darci. Too bad. You're pretty enough to be one of us. But you can kiss off any chance of doing that.

DARCI

I wouldn't want to be one of your groupies. Besides, Kelli and I belong to a group that is more talented than your cheerleading group will ever be.

TRACY

That'll be the day. You know we always win any competition we enter.

DARCI

Maybe in the past, but no more....turkey lips.

TRACY

So why don't you put your group where your mouth is....on the line.

DARCI

Anytime, any place, fuzz face.

TRACY

Ooh the names. I can see your boyfriend and those other creeps over there have rubbed off on you.

SISSIE

(PULLING HER KNIFE. TO KELLI) Want me to cut her nose off for you?

KELLI

(TO SISSIE) No I don't think that will be necessary.

DARCI

(TO TRACY) What did you have in mind?

TRACY

How about the talent contest the youth center is putting on. The audience can be the judge, if they don't boo you off the stage before you begin. (TO HER GROUP) Come on girls, it's getting a little thick around here. Let's go cheer for Bobby and his baseball team. (THEY EXIT LAUGHING)

NAT

(REFERRING TO TRACY'S GROUP)  
Nat...don't...like...those...girls.

KELLI

I think Darci would agree with you on that one. (TO DARCI) You sure told her off....however, what's this about us having a performing group?

DARCI

Oh, I had to say something. Couldn't we put something together for the talent show?

AS SHE SAYS THIS, THERE IS SOME COMMOTION AND THEY ALL LOOK TO THE DIRECTION TRACY AND HER GROUP HAD GONE.

SCENE 9B

ACTION IS NEAR BALL FIELD. TRACY AND HER GROUP ARE THERE AND SO ARE SEVERAL BOYS IN BASEBALL UNIFORMS. ANOTHER BOY, SHORT AND WITH GLASSES, IS STANDING CLOSE AND IS LOOKING DEJECTED.

BOBBY

(TO THE BOY) And don't ever come around here again thinking you can play baseball with us. Why don't you go someplace and play with the girls at the dance studio or something more your speed. (TO TRACY AND THE REST OF THEIR GROUP) Imagine that, Jason Wallerman actually asked me if he could play baseball with us.

TRACY

What is this town coming to? Some people don't know their place in life (GLANCING TOWARDS KELLI).

BOBBY

Sometimes people like us have to take the dirty work and make sure people stay where there own kind. I'm sorry you had to witness this, Tracy. I know it must have upset you.

TRACY

Oh it did, but I can't be sheltered all my life. Come on Bobby. I can't wait to watch you beat the Dodgers today. (AS THEY LEAVE TRACY PUTS HER ARM IN HIS AND THE SNOITY GROUPS WALK OFF. JASON STAND THERE AND LOOKS SADLY AT THEM WALK AWAY. WITHOUT JASON SEEING THEM, KELLI, DARCI, SISSIE, BRENDA, JONI AND NAT ARE BEHIND HIM)

KELLI

(TO JASON) Not a very nice group of kids, are they? (NOT WAITING FOR A RESPONSE) Are you alright?

JASON

I'm ok. I just wanted to play some baseball. They didn't have to make fun of me because I like to dance.

KELLI & DARCI

You know how to dance?

JASON

Yes, but don't you go making fun of me or I'll....I'll oh I don't know what I'd do, but I'd do it.

KELLI

We're not going to make fun of you. As matter of fact, I think we could become good friends.

JASON

You do?

DARCI

If she says so, you will become her friend even if it kills you.

JASON

(TO NAT) What are they talking about? (NAT JUST SHRUGS HIS SHOULDERS AND SMILES)

KELLI

Let me tell you this....what did you say your name is?

JASON

Jason.

KELLI

You see Jason....Darci, Sissie, Brenda, Joni and I (SEEING NAT) and Nat (NAT SMILES) are starting to put together a little performing group....and we'd like to have you join us.

JASON

You mean, a song and dance group?

KELLI

Exactly.

JASON

What do you call this group of yours?

KELLI

(APPARENTLY THINKING AND THEN WHILE LOOKING AT THE GROUP A LIGHT COMES ON IN HER BRAIN) The Misfits.

DARCI

(ADDING TO IT) Kelli and the Misfits. (DARCI, SISSIE, BRENDA, JONI AND NAT ABLIB COMMENTS ABOUT THAT BEING A PERFECT NAME)

JASON

Sounds good to me. When do we start?

KELLI

Right now. (THEY START WALKING AWAY) What do you kids know about the 50's.

DARCI

The girls wore petticoats and poodle skirts.

SISSIE

There were lots and lots of street gangs.

JASON

Happy Days.

NAT

The....Fonze....Hey.... (DOES THE FONZE THUMB UP ROUTINE)

I heard a TV station will be there and might use some of the talent for a special TV show. I'm sure the winner will be on it.

JASON

Nats' right. We've been losers up till now. But that could all change if we win this contest.

SISSIE

Wa..it...a...mn.u..te! You...can...t...qui...t... You...can...t...let...those...kids...willin.

NAT

We're lousy.

DARCI

OK kids, let's try it again. We only got a couple days left until the talent show and we can't seem to get anything together. Tracy could be right and the audience could boo us from here to kingdom come.

KELLI

ACTION TAKES PLACE IN KELLI'S BACKYARD. KELLI, DARCI, SISSIE, BRENDA, JONI, CHRIS, NAT AND JASON ARE WORKING ON SOME DANCE STEPS. THEY DO NOT LOOK VERY GOOD AT ALL.

SCENE 10

THE KIDS CONTINUE TO WALK AWAY.

Are you really a dancer Jason?

KELLI

THE GROUP STARTS TO WALK AWAY FROM THE CAMERA. AS THEY DO, JASON TRIPS AND THE KIDS HELP HIM UP.

(RIGHT TO THE CAMERA) The Mistsits....a good name and I think I've got my work cut out for me.

KELLI

JONI

And that winner will be US!

KELLI

That's what I like....enthusiasm. Let's get back to work.

MOTHER

(ENTERING BACKYARD. EMILY IS WITH HER) Hi kids. (THE KIDS ALL SAY HI BACK. TO KELLI) Kelli, your father and I are thinking about having a little cookout up past Running Springs today. Nothing great, just some hotdogs and chips. Do you think your friends would like to go?

KELLI

I'll ask. (BEFORE SHE CAN EVEN START TO ASK)

ALL THE KIDS

ADLIB YES, SURE WOULD LIKE TO GO, GOT TO TELL MY MOTHER, ETC.

KELLI

(TO HER MOTHER) I think the answer is yes.

MOTHER

I got that impression too! Why don't you let the kids call their parents.

KELLI

Ok Mom. Oh, by the way. Thank you for volunteering to make those 50s outfits for us.

MOTHER

I'm glad I could help. (SHE EXITS)

KELLI

Ok, let's get cleaned up. Jason, take the tape recorder with us. We can practice at the picnic. (GROANS ARE HEARD FROM THE KIDS. TO CAMERA) I love taking command.

SCENE 11

THE VAN PULLS UP TO A CAMP SIGHT IN THE MOUNTAINS. AFTER THE VAN STOPS THE KIDS COME OUT.

KELLI

Hey this is great. (CAMERA DOES A FULL PAN OF AREA WHICH IS JUST BEAUTIFUL) No one around for miles to hear our music. I just hope the batteries hold out.

SISSIE

(CHECKING TAPE MACHINE) Hey this doesn't work. The batteries must be dead.

JASON

How can they be.....(SISSIE CLASPS HER HAND OVER HIS MOUTH AND SMILES)

KELLI

(LOOKING AT TAPE PLAYER) Hey, the batteries are gone. I could have sworn I put new ones in.

SISSIE

I guess we'll just have to take a break. Too bad, I was really looking forward to dancing my shoes off (DOES A BOOG-A-LOO).

TRACY

(ENTERING WITH HER TROUPE) Well, look who the Rangers let in. The bottom of the barrel. (HER FRIENDS LAUGH) You can't go anywhere without low-lives following you. Come on girls, I know a place with a great view. Bobby and I went there once and....well you don't need to know anymore. (HER FRIENDS GIGGLE AS THEY ALL WALK OFF)

SISSIE

(PULLING THEM OUT OF HER POCKETS) Look what I have here, batteries. Now I wonder where they came from?

DARCI

Who cares. Let's rehearse. I want to beat those creeps.



THE MUSIC COMES ONE AND EVERYONE STARTS TO GET INTO LINE AND DANCE. THEY STILL LOOK BAD. WHILE THIS IS HAPPENING THE CAMERA WILL DO A 360 DEGREE TURN AND AS IT COMES BACK TO THE KIDS THEY ARE ALL LAYING ON THE GROUND....TIRED.

SCENE 12

ANNIE, LORETTA AND MONICA ENTER RUNNING. THEIR CLOTHES ARE TORN AND DIRTY AS ARE THEIR FACES AND HAIR.

ANNIE

Help.....you've got to help us.

KELLI

(JUMPING UP) What's the matter?

SISSIE

(TO KELLI) Be careful, it could be a trick.

LORETTA

It's Tracy, she missing!

DARCI

Missing?

MONICA

Yeah. We were going for a walk to see the spot she told us about.

SALLY

We must have walked forever.

LORETTA

Before long we were lost.

JASON

Lost?

MONICA

Where are your parents? We need help.

KELLI

My Dad went back into town to get some marshmallows and my Mom is out walking with Shawn. What's wrong?

LORETTA

(CRYING) Now, what are we going to do?

KELLI

What's wrong? (LOOKING AROUND) Where's Tracy?

SALLY

That's just it. She told us to wait where we were and she would go and get help. We did that and when she didn't come back, we got scared and finally found our way back here.

MONICA

Tracy is out there alone in the woods.

LORETTA

(CRYING AGAIN) What are we going to do?

KELLI

We're going to find her, that's what we're going to do! (TO ANNIE) Where did she leave you?

ANNIE

About a mile off the old Silver Springs trail.

DARCI

I know where that is.

KELLI

Good. Ok. Darci, you come with Annie and me. Sissie, you go find my Mom. Tell her what's going on. (POINTS TO LOOKOUT TOWER) Jason and Nat, you climb up to the Ranger's lookout tower and tell them. The rest of you kids stay here. We don't want to lose anyone else.

JASON

We're off. (THEY START UP TRAIL)

CHRIS

(TO KELLI, DARCI AND ANNIE) Be careful.

KELLI

We will. (KELLI, DARCI AND ANNIE START DOWN THE OTHER TRAIL)

### SCENE 13

MONTAGE OF SHOTS GOING THROUGH WOODS, OUT OF BUSHES, CROSS CREEKS. THE GIRLS WILL BE ADLIBING ABOUT SITUATION. AS THE GIRLS MOVE FROM SHOT TO SHOT THEY ARE GETTING DIRTIER AND DIRTIER. DARCI COMPLAINS ABOUT BEING A MESS, ETC.

### SCENE 14

DARCI

Kelli....I don't know. I'm beginning to think that we're lost too!

ANNIE

It sure looks like it to me too. And it's beginning to get dark.

KELLI

(NOT OVERLY SURE BUT MORE TO REASSURE THE GIRLS) It is beginning to get a little dark. But we can't leave with Tracy out there....alone!

DARCI

I guess not. But Kelli, do you think Tracy would do all this for you?

KELLI

I don't know, but that isn't the point. The point is that she is lost and maybe hurt. We don't want a wild animal to get her.

DARCI

Wild animal?

(WE HEAR SOME MOANING AND ALL THE GIRLS STOP AND LISTEN)

KELLI

Did you hear that?

DARCI

Was that some kind of a wild animal?

KELLI

Ssssh. I want to listen for it again.

THE NOISE IS HEARD AGAIN

ANNIE

I heard it. It sounds like Tracy.

KELLI

Come on. It sounds like it's coming from over here.

KELLI AND ANNIE RUN TOWARDS THE SOUND. DARCI IS LOOKING THE OTHER WAY AND WHEN SHE SEES THE GIRLS ARE GONE SHE RUNS AFTER THEM.

SCENE 15

WE SEE KELLI, ANNIE AND DARCI RUN UP AND THEN AS WE PAN WE SEE TRACY ON THE GROUND. IT IS APPARENT SHE HAS FALLEN OFF A ROCK AND HAS INJURED HER HEAD. SHE IS OUT COLD.

ANNIE

(POINTING TO TRACY) There she is! (THE GIRLS RUN OVER TO HER)

KELLI

(AFTER LOOKING HER OVER) She's alive, but looks like she banged her head pretty bad.

DARCI

What're we going to do, we don't even have a first aid kit.

KELLI

We've got to remain calm and think. First thing we have to do is stop the bleeding. (THINKING. THEN NOTICES DARCI IS WEARING A DRESS) Darci, do you have a slip on?

DARCI

This is a heck of a time to tease me about me wearing a dress.

KELLI

Just answer me. Are you wearing a slip?

DARCI

Well...yes I am. I don't get it.....

KELLI

Take it off.

DARCI

What?

KELLI

Don't ask questions. Take your slip off!

DARCI

Ok. I still don't know what your doing. (SHE TAKES HER SLIP OFF AND HANDS IT TO KELLI WHO TEARS IT INTO PIECES) Oh great, my mother is going to love this. (KELLI THEN MAKES A GAUZE OUT OF ONE PIECE AND WRAPS ANOTHER PIECE AROUND TRACY'S HEAD)

KELLI

Got to think of something that will hold this on.

ANNIE

How about the elastic in the slip?

KELLI

Great idea.

-30-

DARCI

Well so much for that slip!

KELLI

(AS SHE FINISHES) There, that should hold it.

ANNIE

(TRACY STARTS SHIVERING) Kelli, why is Tracy shivering so much? It's not cold out.

KELLI

She looks like she might be going into shock. We've got to find something to keep her warm and then get her out quickly.

ANNIE

Hey, I saw an old jacket in the woods. Maybe that will help.

KELLI

Go get it Annie. (ANNIE RUNS OFF)

-85-

DARCI

Is she going to be ok Kelli?

KELLI

I hope so.

ANNIE

(CARRYING AN OLD JACKET EXACTLY LIKE THE ONE THE BAG LADY WAS WEARING) Will this do?

KELLI

That's great. (SHE PUTS THE JACKET OVER TRACY)

DARCI

(LOOKING AT JACKET AND THEN TO KELLI) Kelli, that jacket looks like the one the Bag Lady was wearing.

KELLI

Yes it does....a little. (SHE FINISHES PUTTING THE JACKET ON TRACY) There.

ANNIE

Kelli, how are we going to get out of here?

KELLI

We'll be alright. You girls stay here with Tracy. I'm going up the hill and see if I can find our trail back.

DARCI

Don't go too far.

#### SCENE 16

KELLI CLIMBS UP THE HILL. WHEN SHE REACHES THE TOP SHE STARTS TO LOOK AROUND AND AS SHE TURNS SHE COMES FACE TO FACE WITH THE BAG LADY. THIS SCARES HER. AFTER SHE GETS HER COMPOSURE BACK.

KELLI

You scared me.

BAG LADY

I'm sorry. I didn't mean to.

KELLI

(NOTICING THE LADY DID NOT HAVE HER COAT) Is that your coat that we found?

BAG LADY

Yes, I wanted you to find it.

KELLI

But why do you want to help her after everything she did to you?

BAG LADY

Why did you help her?

KELLI

(NOT SURE OF WHAT SHE MEANS. STAMMERING) Well....she was in trouble. Say, do you know how to get us out of here?

BAG LADY

Just follow the trail I leave.

KELLI

Can't we walk with you?

BAG LADY

I don't think that would be a good idea.

KELLI

Why?



BAG LADY

Don't try and understand.

KELLI

Ok, but this is confusing. (SHE HEADS BACK DOWN OFF THE HILL)

SCENE 17

AS KELLI ENTERS THE SCENE WE SEE ANNIE AND DARCI ON EACH SIDE OF TRACY WHO IS NOW AWAKE

DARCI

Kelli, Tracy's awake.

KELLI

Good. (TO TRACY) Do you feel like you can walk?

TRACY

I'm alright. (SHE STARTS TO GET UP AND THEN FALLS DOWN) I just feel a little light headed.

KELLI

Annie, Darci, do you think that you can carry her if she leans on you?

ANNIE

Sure.

DARCI

Let's give it a try.

KELLI

I'm going to lead you out of here.

KELLI STARTS UP THE HILL WITH THE GIRLS STRUGGLING BEHIND.

SCENE 18

AGAIN SEVERAL MONTAGE SHOTS OF THE KIDS GOING THROUGH THE WOODS

SCENE 19

LONG SHOT OF THE AREA THE GROUP WAS PICNICKING AT. THE CAMERA ZOOMS IN ON KELLI, DARCI, ANNIE AND TRACY COMING OUT OF THE WOODS. ALL THE REST OF THE GROUP RUNS OVER TO THEM YELLING AND CHEERING. TRACY IS TAKEN AWAY AND LAID ON THE GROUND TO WAIT FOR THE RANGERS AND HELP. KELLI'S GROUP GATHERS AROUND KELLI.

JASON

You did it Kelli!

NAT

I....knew...you'd do....it.

ANNIE

(RUNNING IN) Kelli, Tracy wants to talk to you. (THEY EXIT)

SCENE 20

EVERYONE IS STILL AROUND TRACY WHO IS DRINKING SOME FLUIDS. SHE STOPS WHEN SHE SEES KELLI

TRACY

Annie said you saved my life.

KELLI

I did what anyone would do.

TRACY

I just wanted to say.....(LONG PAUSE)....that don't think this is going to get you off the hook. The challenge is still on and my girls and I am going to trample you back into the trash pins where you belong. (LOOKING AT THE COAT) Where did this thing come from?

ANNIE

I found it in the woods.

TRACY

No wonder someone threw it away. Get it off me. (KELLI TAKES THE COAT LOOKS AT IT AND THEN BACK AT TRACY) What are you looking at pea brain. Take that group of trash back to where they belong, the other side of the tracks. (KELLI WALKS AWAY AS TRACY IS TALKING AND DOESN'T LOOK BACK)

SCENE 21

ACTION IS TAKING PLACE AT THE TALENT CONTEST A FEW DAYS LATER. TRACY IS NONE THE WORSE FOR HER EXPERIENCE. WE SEE A GIRL ENDING UP HER ROUTINE AND THE APPLAUSE. THE ANNOUNCER COMES ON THE STAGE

ANNOUNCER

For our final talent is a group of young dancers. Please welcome Sarah, Christi, Tracy, Michelle, Lindsay and Emily. (THE GIRLS DO THEIR ROUTINE AND THE ANNOUNCER COMES BACK ON) Thank you girls. Ladies and Gentlemen lets hear it for Sarah, Christi, Tracy, Michelle, Lindsay and Emily. And now have the judges made their final decision. (ACTING AS IF SHE IS WAITING FOR WORD ABOUT THE WINNER. SOMEONE HANDS HER AN ENVELOPE. SHE TAKES HER TIME OPENING AND READING IT.) Oh my. We've never had this before. There seems to be a tie. Yes, a tie between the dance group of Tracy, Annie, Loretta, Sally and Monica (SHOT OF THE GIRLS YELLING AND SCREAMING AND OF KELLI AND HER FRIENDS DEJECTED) and Kelli and the Misfits. (SHOT OF KELLI'S GROUP YELLING AND SCREAMING AND THEN TRACY ANGRY. TO THE JUDGES) We can't have two winners. I know. We'll have a run off. Do both of you have a second number you can do?

TRACY

Of course. (TO HER FRIENDS) We can do "Saturday Night."

ANNOUNCER

Good. (TO KELLI) How about your group. If you don't I'm afraid you'd forfeit and Tracy's group would win.....again.

KELLI

Can you wait a minute? (THINKING AND THEN AS SHE TURNS THE BAG LADY IS THERE) Boy I see you at the strangest places. Look I'm sorta busy now. Can we talk later?

BAG LADY

Do Hound Dog.

KELLI

Hound Dog. We've never practiced Hound Dog.

BAG LADY

Ask Jason to be Elvis and do Hound Dog.

KELLI

Jason as Elvis. Are you trying to let Tracy win?

BAG LADY

Jason and Hound Dog.

KELLI

(SHE TURNS TOWARDS THE GROUP AND THEN BACK TO BAG LADY)  
Jason and Hound Dog. (THE BAG LADY IS NOW GONE) Why does she keep doing that. (THE REST OF THE GROUP IS NOW THERE)

DARCI

What're we going to do Kelli? We only practiced one number.

KELLI

(TO JASON) Jason....do you know the lyrics to Elvis Presley's Hound Dog?

JASON

Know it. I live and breath Elvis.

KELLI

Do you think you could sing one of his songs?

JASON

Sure!

SISSIE

What about the rest of us? What are we going to do?

KELLI

I don't really know, but just get out there and act like we know what were doing.

ANNOUNCER

Kelli and the Misfits. Your time is almost up. Do you forfeit the contest?

KELLI

Not on your life. We're going to do Hound Dog.

ANNOUNCER

Good, please give the audio person your music and let's get on with it.

KELLI

(TO HERSELF) Music...I forgot all about the music.

ANNOUNCER

Never mind, I see the audio person already has it. Let the contest begin.

KELLI'S GROUP IS ON STAGE EXCEPT FOR JASON. KELLI LOOKS AROUND AS WONDERING WHERE HE IS. THE MUSIC STARTS AND JASON RUNS ON STAGE WITHOUT HIS GLASSES AND DRESSED LIKE ELVIS. THEY DO THE NUMBER TO A STRONG ROUND OF APPLAUSE.

ANNOUNCER

(OFF STAGE TO TRACY) They're pretty good. But, I know you girls won the state title with the Saturday Night routine. I don't think they stand a chance....unless something happens during your routine.

TRACY

Yeah, Aunt Emma, we should win unless something happens.

ANNOUNCER

(BACK ON STAGE) Thank you. That was Kelli and the Misfits. (KELLI AND HER GROUP ARE REALLY EXCITED ABOUT HOW WELL THEY DID. THEY ARE HUGGING AND KISSING EACH OTHER) And now ladies and gentlemen. It gives the Youth Center great pride to introduce to you Tracy, Annie, Loretta and Monica doing a routine they did when they won the state tournament last month. Here they are, our state champions.

THE MUSIC STARTS AND TRACY'S GROUP IS DOING JUST GREAT. WE SEE CUTS OF KELLI AND HER GROUP AS THEY WATCH AND SEE HOW GOOD THE GIRLS ARE.

SISSIE

Well, there goes the title.

NAT

Don't give up.

KELLI

Nat, what did you say?

NAT

I said, don't give up.

KELLI

(GIVING HIM A HUG) Listen to you, you're talking clearly. You're doing it Nat. You're doing it!

KELLI'S GROUP GATHERS AROUND NAT AND DISREGARD THE DANCE GOING ON IN THE BACKGROUND. BACK ON STAGE WE CAN SEE TRACY SHE TURNS TOWARDS KELLI'S GROUP AND SEES THEM. THE CAMERA COMES IN CLOSE ON TRACY.

TRACY V.O.

You'll win, unless something happens.

THE CAMERA PULLS BACK INTO A LONG SHOT. TRACY AND HER GROUP ARE STILL DOING GREAT AND THEN TRACY FALLS FLAT ON HER FACE PULLING DOWN ALL HER GIRLS WITH HER. THE ANNOUNCER COMES ON STAGE.

ANNOUNCER

Are you girls alright?

TRACY

Yes, but I think I twisted my ankle.

ANNOUNCER

Do you want the music to start over?

TRACY

No, my ankle hurts too much.

ANNOUNCER

I'm sorry, but I don't have any choice. (TO THE AUDIENCE) Ladies and Gentlemen, boys and girls. The winner of this year's youth center talent contest is....Kelli and the Misfits.

KELLI AND HER GROUP RUN ON STAGE AND IS HAVING A TIME OF THEIR LIVES. WE SEE TRACY LIMPING OFF AND THEN STOPPING AT THE EDGE OF THE STAGE AND LOOKING UP. TRACY THEN WALKS OFF AS OF HER ANKLE WAS JUST PERFECT. AS TRACY NEARS THE DOORWAY THE BAG LADY STEPS OUT. THERE IS A PAUSE. THEN TRACY BREAKS OUT INTO A SMILE AS DOES THE BAG LADY. TRACY WALKS OUT. KELLI LOOKS UP AND SEES TRACY WALKING OFF. AS TRACY EXITS THE ROOM SHE PASSES THE BAG LADY WHO LOOKS UP AT KELLI. THE BAG LADY TURNS AND WALKS INTO THE DARK. KELLI PAUSES FOR A MOMENT. SMILES TO HERSELF AND THEN GOES BACK TO THE OTHER KIDS AND THE EXCITEMENT OF WINNING.

END

THE CREDITS ROLL WHILE THE SCENE CONTINUES

CAST

KELLI.....CHRISTY SMITH  
MOTHER.....KAY KLATT  
DARCI.....KIM SQUIRES  
SISSIE.....RENEE' RAMIREZ  
JONI.....MICHELLE (SHELLY) MCGUIRE  
CHRIS.....MELISSA (MISSY) CHAVEZ  
NAT.....DONALD BLAIR  
BAG LADY.....DORIS CRAWFORD  
TRACY.....CHARLENE GONZALES  
ANNIE.....CECILIA AGUAYO  
MONICA.....MANDY ORRISON  
LORETTA.....SUMMER (SUMMI) WILKERSON  
SALLY.....RHIANA ADAMS  
BOBBY.....SHAWN WHITTED  
JASON.....JASON REEDY  
ANNOUNCER.....LINDA BAKER HAREN  
LITTLE GIRL DANCERS....SARAH MOMSEN  
CHRISTI THOMAS  
TRACY (SHANNON) CRAWFORD  
MICHELLE GRISWOLD  
LINDSAY ORRISON  
EMILY KING

WRITTEN, DIRECTED AND PRODUCED BY: RON JOY  
ASSISTANT DIRECTOR AND CHOREOGRAPHER: DARCY JOY  
TECHNICAL ASSISTANCE BY CALIFORNIA STATE UNIVERSITY, SAN  
BERNARDINO AND AMERICAN VIDEOPHONICS



STORY BOARD

SCENE 1 A



LONG Shot - Kids ARE TALKING

SCENE 1-B



ZOOM TO GIRL ON RIGHT

SCENE 1-C



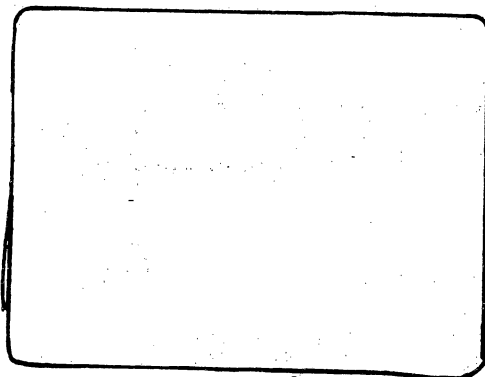
PAN LEFT UNTIL CENTER

SCENE 1-D



PULL BACK TO SHOW ALL 3

SCENE 2A



Montage shots of opening credits

SCENE 3-A



Long shot following Kelli - Keep Long & we see mother come out & x-to Kelli

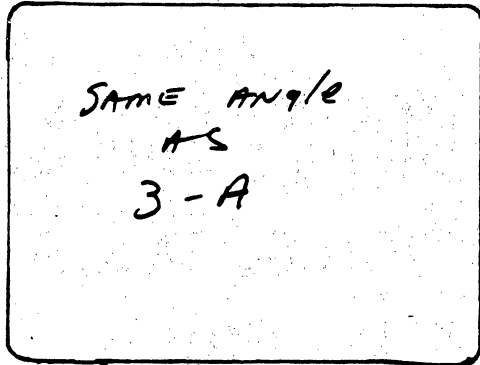
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SCENE 3-B



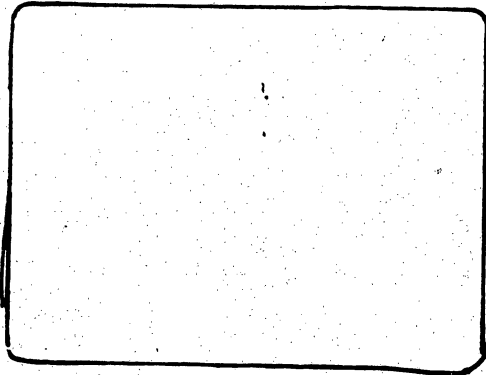
angle shot - mother talking to Kelli - MED shot

SCENE 3-D

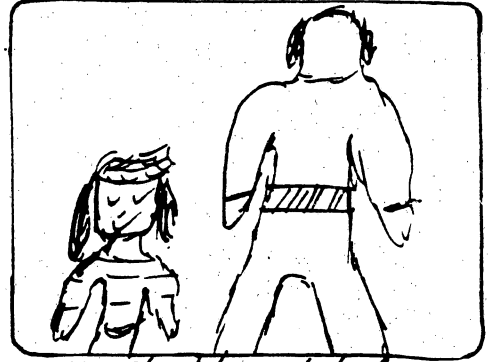


Follow Kelli TO give an embrace to mother - follow Kelli

SCENE \_\_\_\_\_



SCENE 3-C

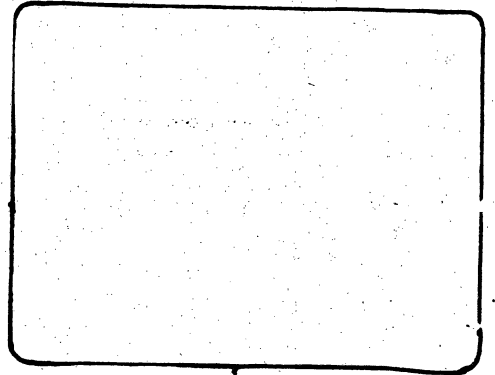


over shoulder shot from mother looking at Kelli

SCENE \_\_\_\_\_

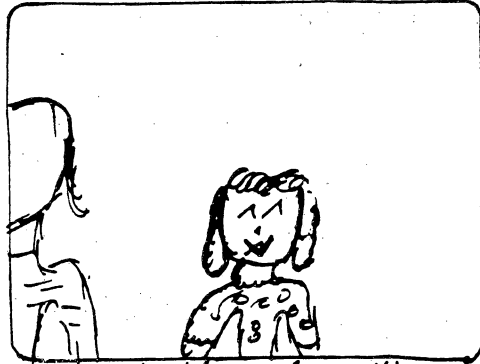


SCENE \_\_\_\_\_



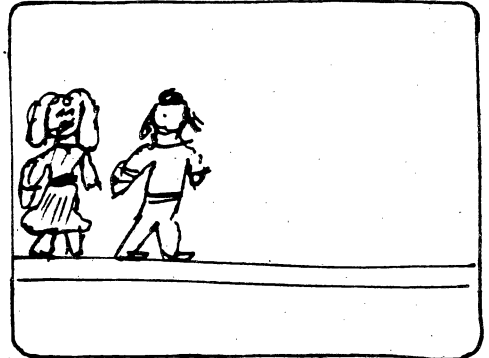
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SCENE 3-E



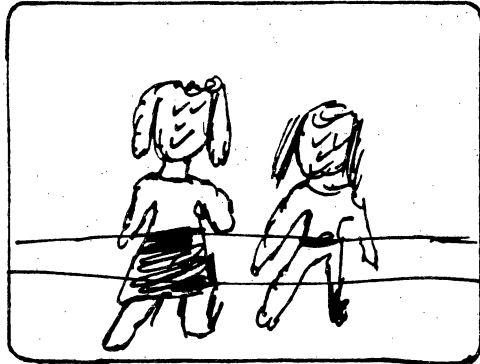
OVER Shoulder of Kelli  
Looking AT Danci

SCENE 3-F



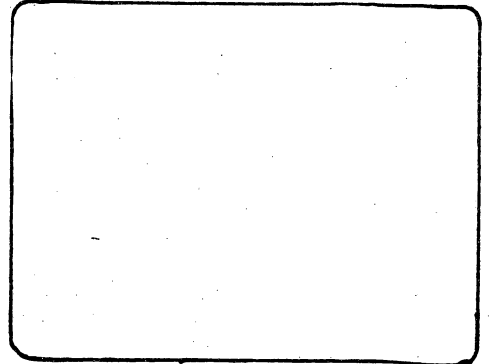
Long shot as Kelli walks  
Along curb. Danci is behind

SCENE 3-G

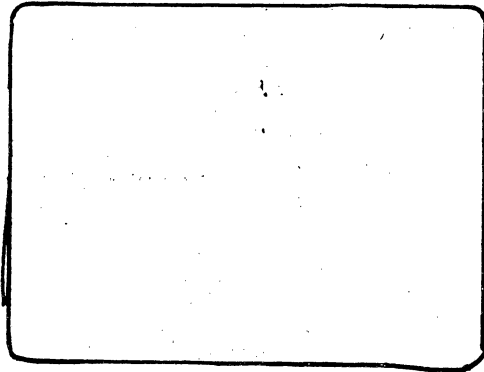


sits on curb

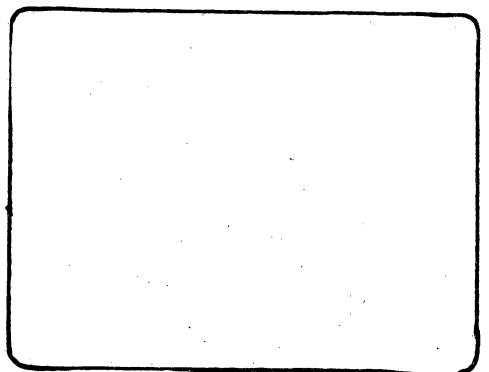
SCENE \_\_\_\_\_



SCENE \_\_\_\_\_



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SCENE 3-14



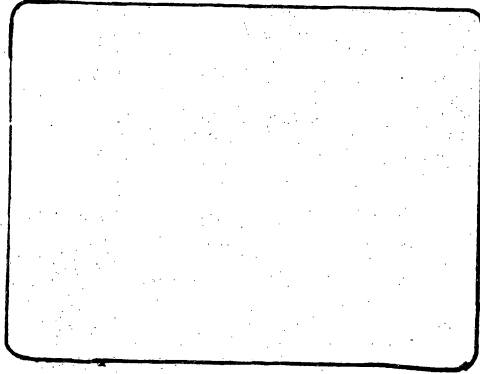
over shoulder towards Daaci

SCENE 3-1

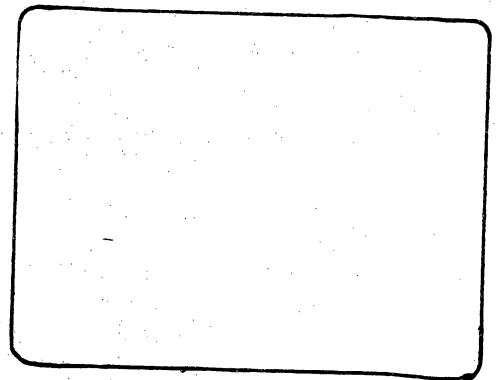


over shoulder towards Kelli

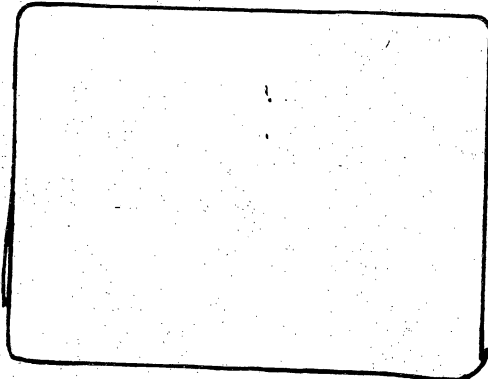
SCENE \_\_\_\_\_



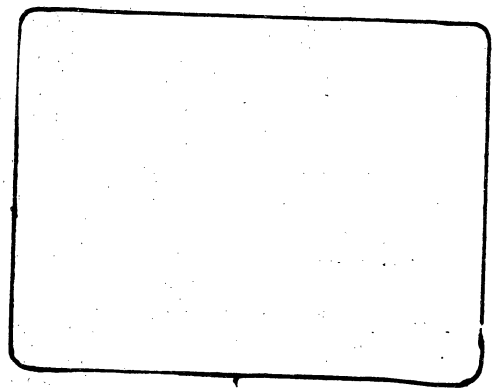
SCENE \_\_\_\_\_



SCENE \_\_\_\_\_

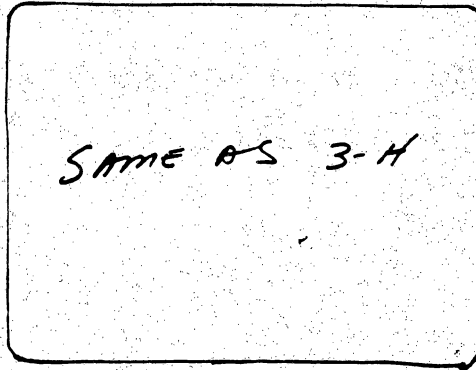


SCENE \_\_\_\_\_

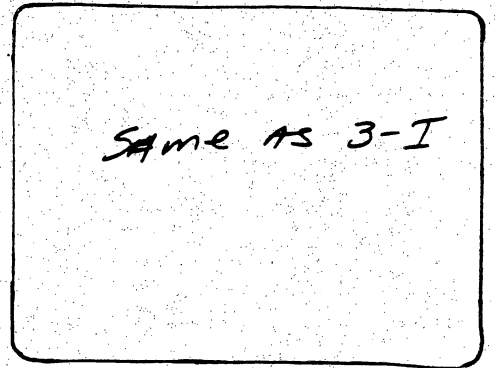


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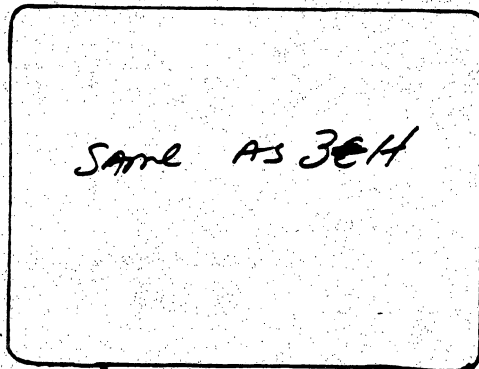
SCENE 3-J



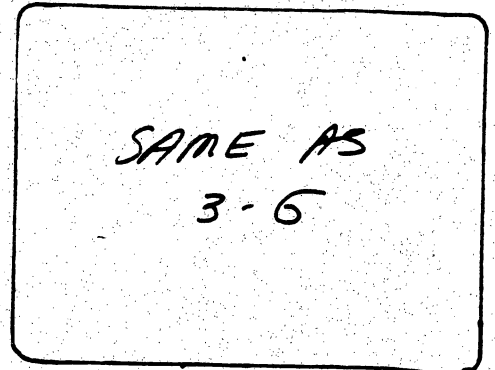
SCENE 3-K



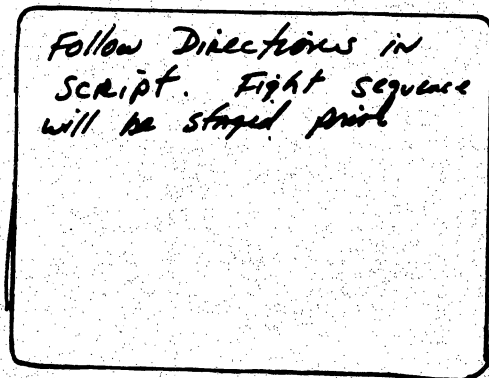
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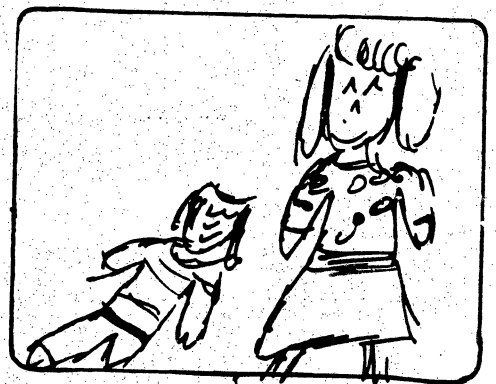
SCENE 3-M



SCENE 4-A

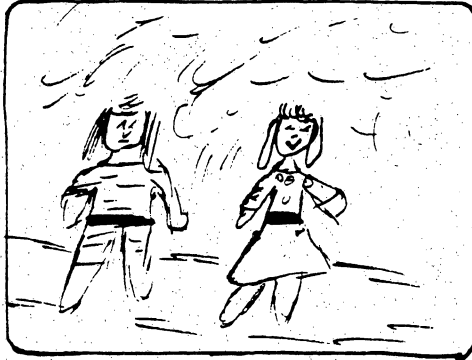


SCENE 4-B



STORY BOARD

SCENE 4-C

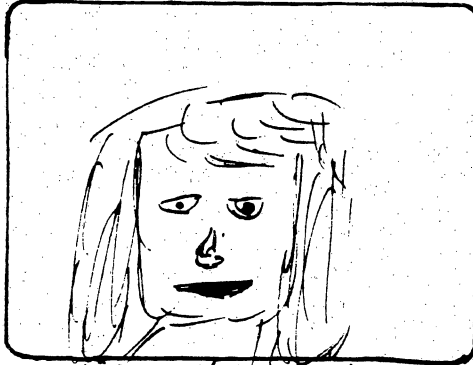


SCENE 4-D



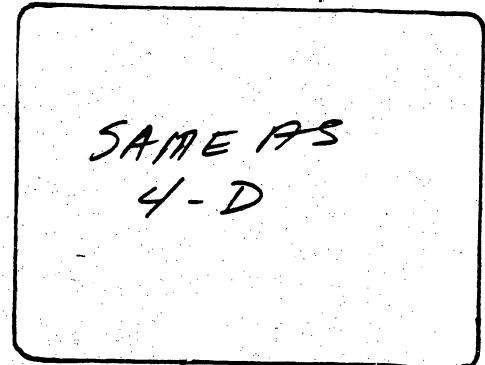
Looking at Danni

SCENE 4-E

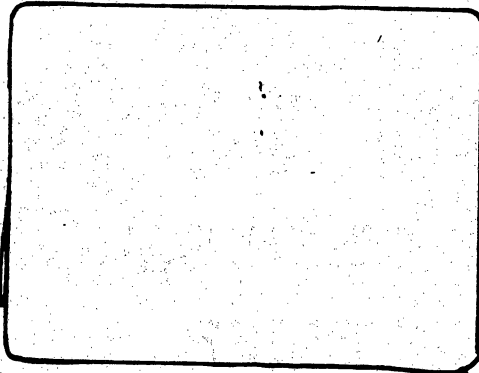


Looking at Kelli

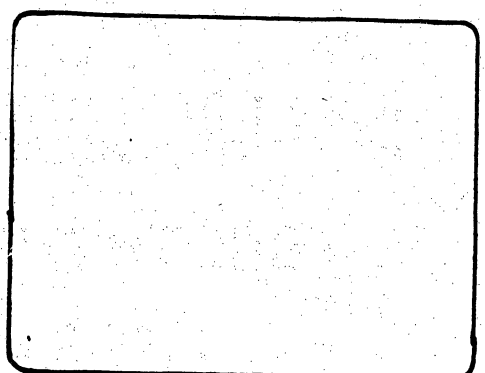
SCENE 4-F



SCENE \_\_\_\_\_

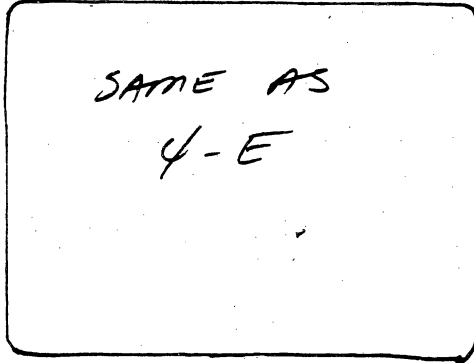


SCENE \_\_\_\_\_

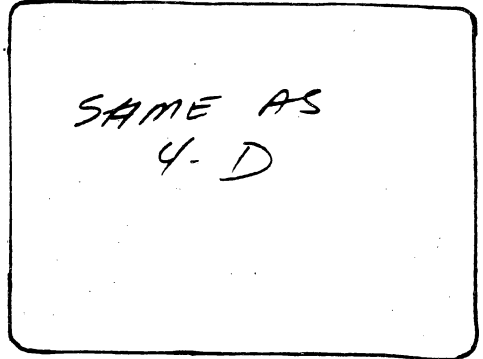


STORY BOARD

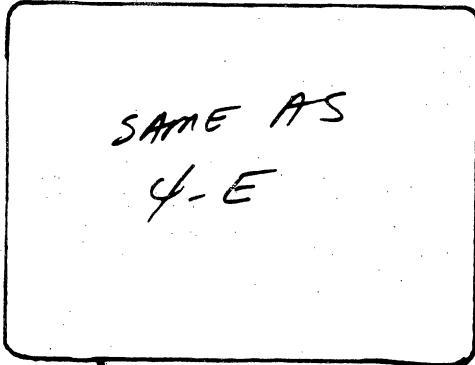
SCENE 4-B



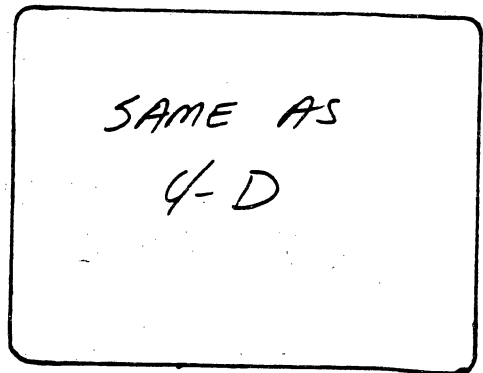
SCENE 4-H



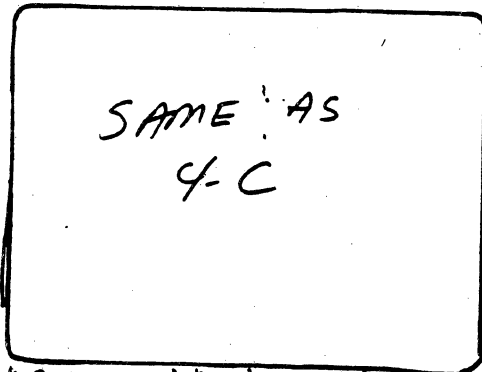
SCENE 4-I



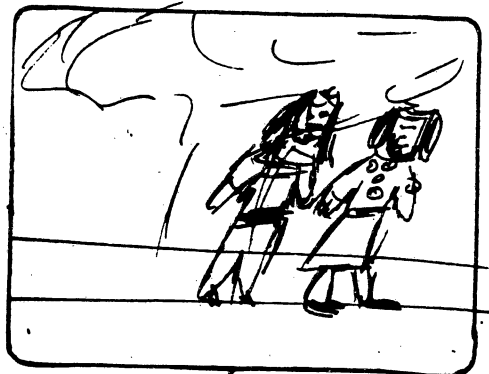
SCENE 4-J



SCENE 4-K



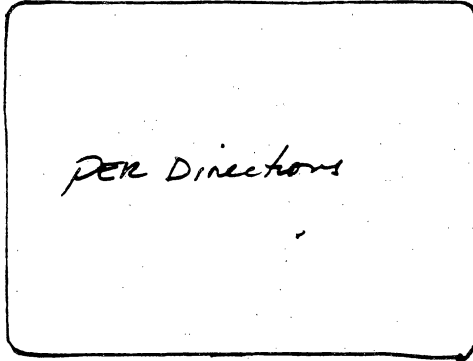
SCENE 5



\* See specific instructions on last line

STORY BOARD

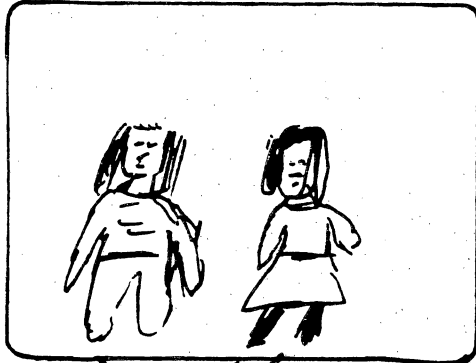
SCENE 6-A



SCENE 6-B

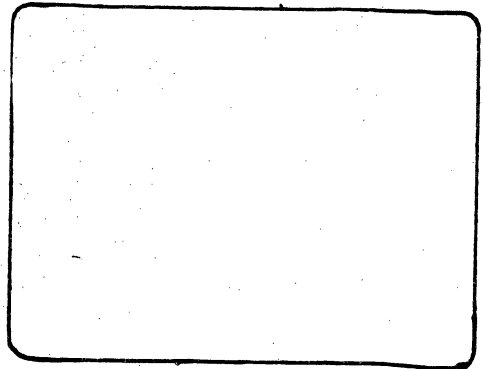


SCENE 6-C

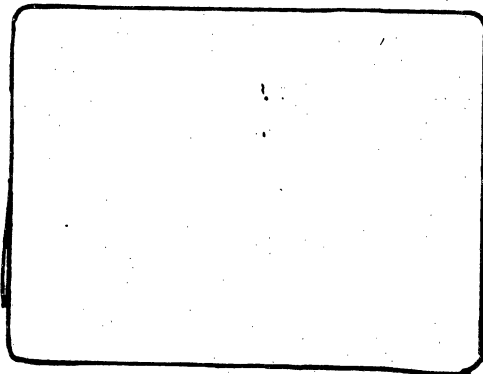


two shot

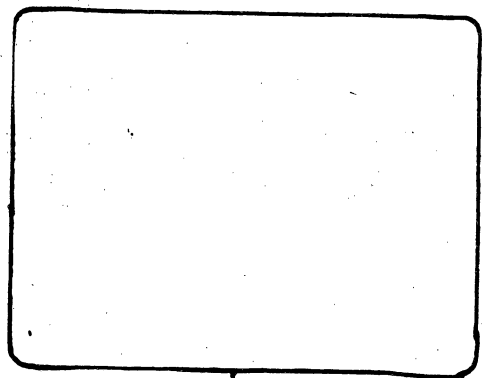
SCENE \_\_\_\_\_



SCENE \_\_\_\_\_



SCENE \_\_\_\_\_





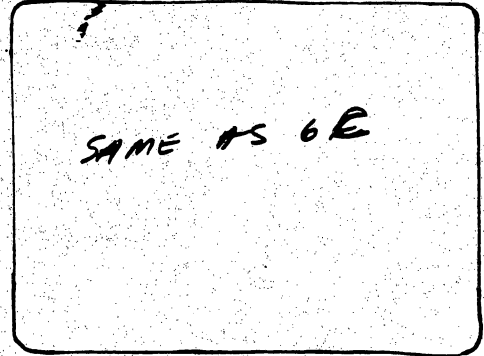
STORY BOARD

SCENE 6-D

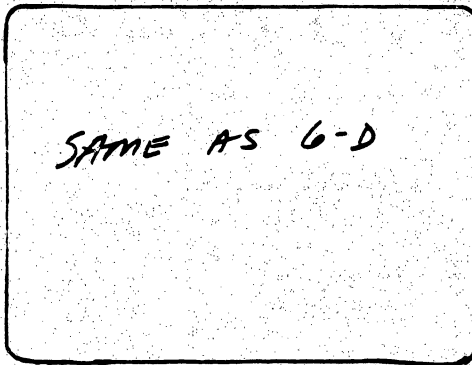


Over shoulder - Danu & Kelli  
Looking at Bag lady

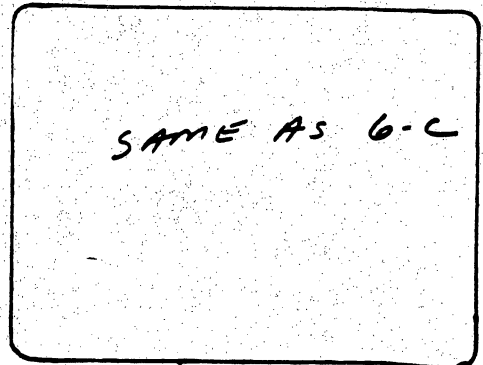
SCENE 6-E



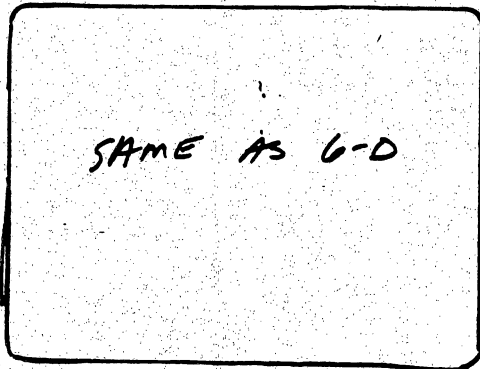
SCENE 6-F



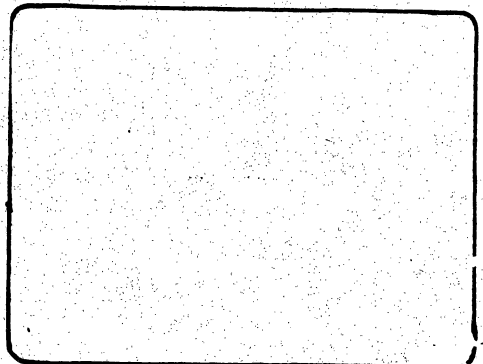
SCENE 6-G



SCENE 6-H

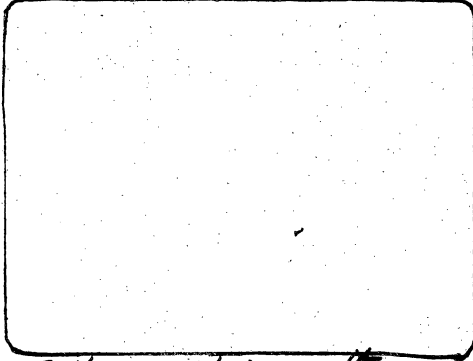


SCENE 6-I



STORY BOARD

SCENE 6 J



*Follow Director's written*

SCENE 6 K



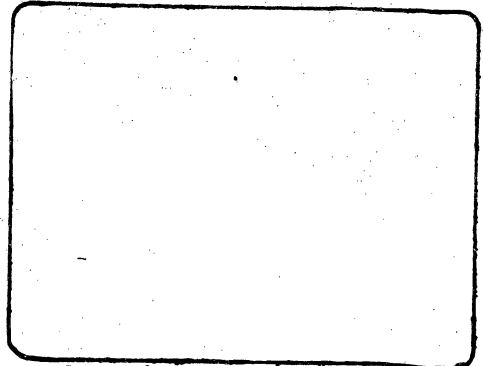
*MID shot*

SCENE 6 L



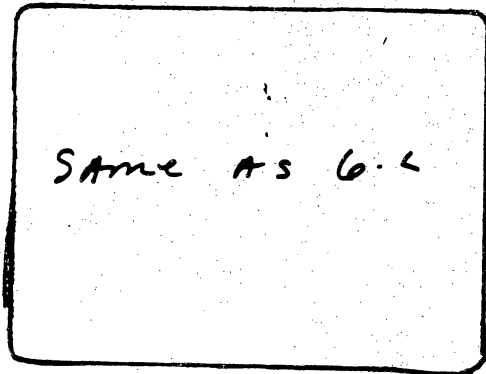
*MID shot*

SCENE 6-m

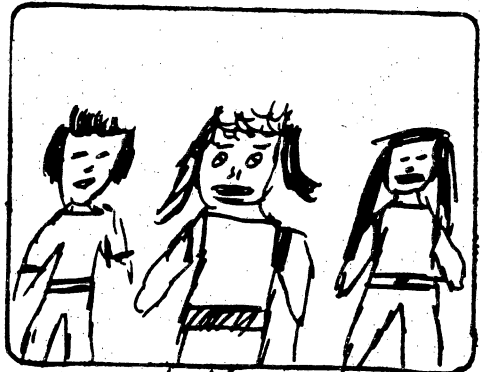


*SAME AS 6K*

SCENE 6 N



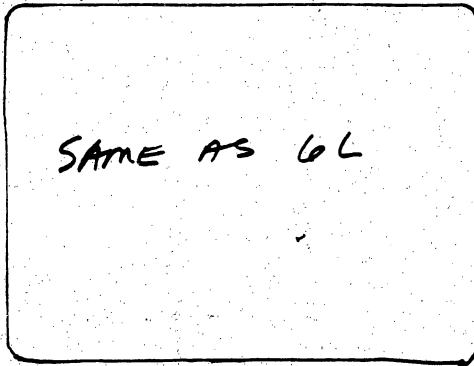
SCENE 6-O



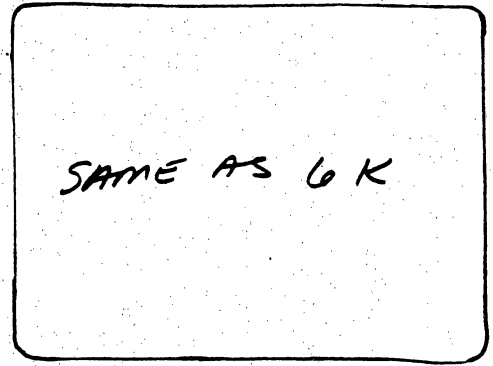
*Three shot*

STORY BOARD

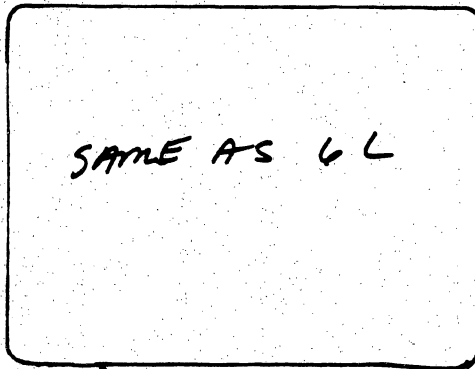
SCENE 6-P



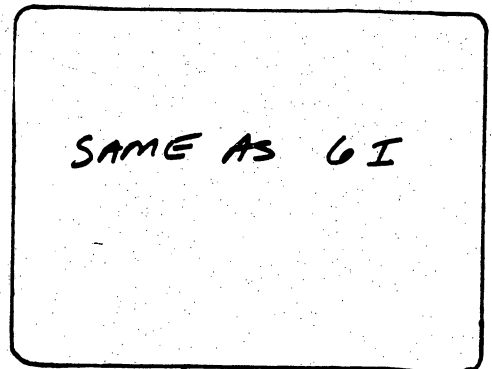
SCENE 6-Q



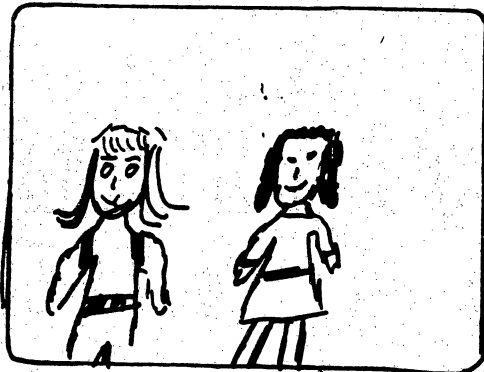
SCENE 6-R



SCENE 6-S

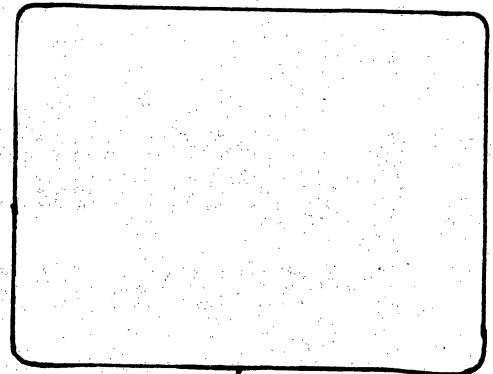


SCENE 6-T



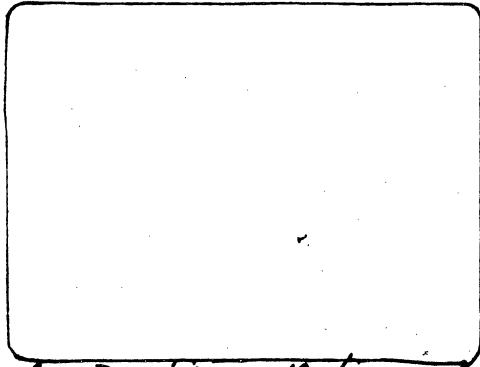
Two shot - other girls  
behind listening

SCENE \_\_\_\_\_



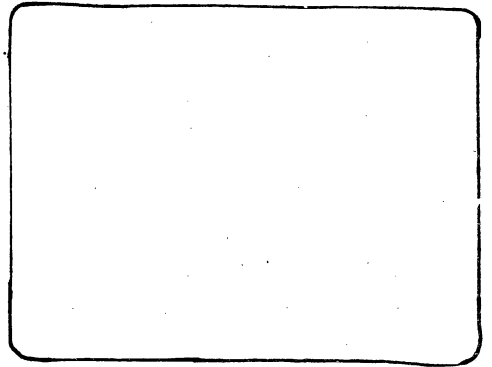
STORY BOARD

SCENE 6 U

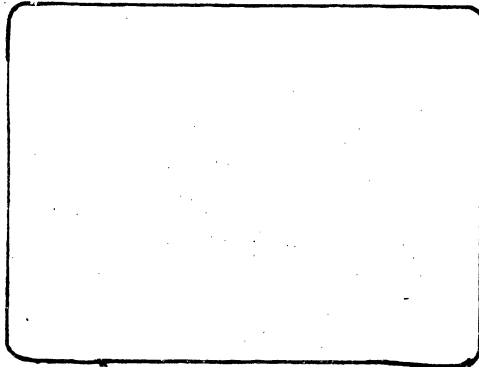


*See Directions - Continue on  
6 T*

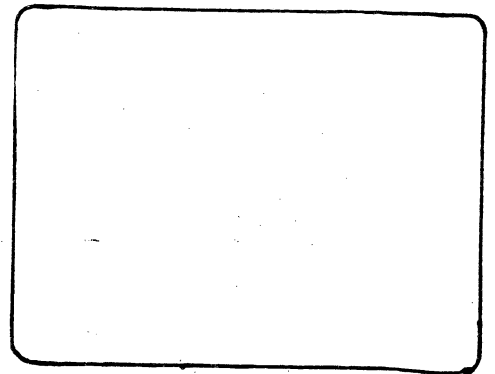
SCENE \_\_\_\_\_



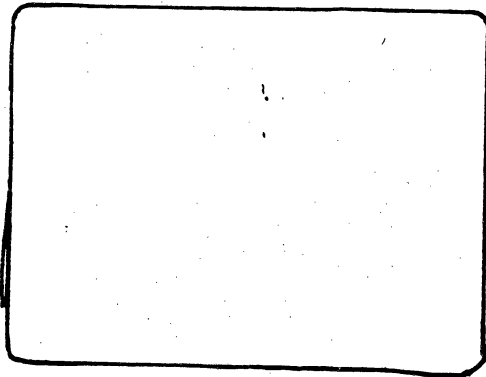
SCENE \_\_\_\_\_



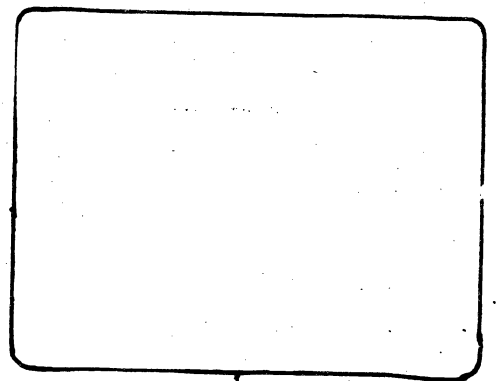
SCENE \_\_\_\_\_



SCENE \_\_\_\_\_

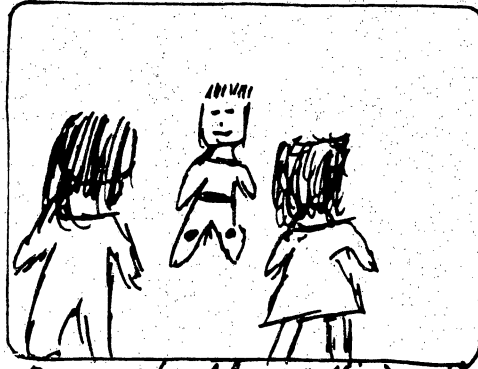


SCENE \_\_\_\_\_



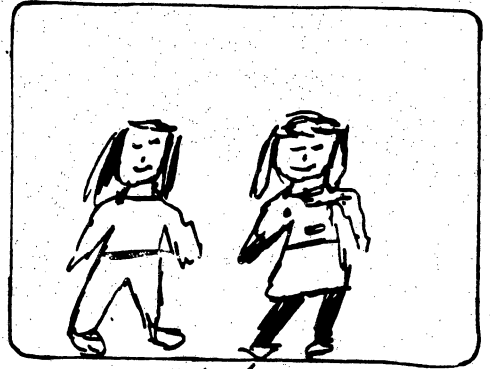
STORY BOARD

SCENE 7-A



Over shoulder - Kelli-Danni

SCENE 7-B

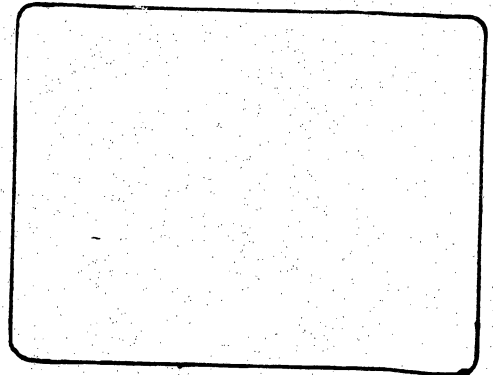


Two shot

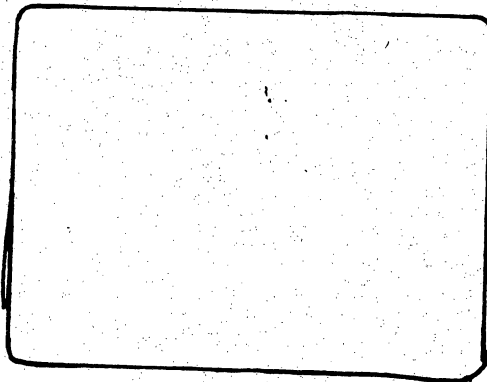
SCENE \_\_\_\_\_



SCENE \_\_\_\_\_



SCENE \_\_\_\_\_

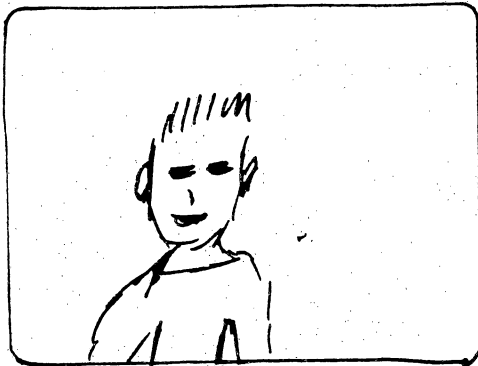


SCENE \_\_\_\_\_



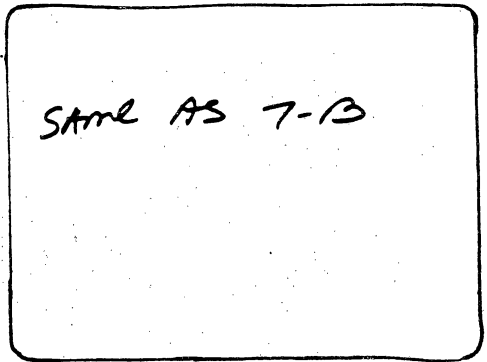
STORY BOARD

SCENE 7-C

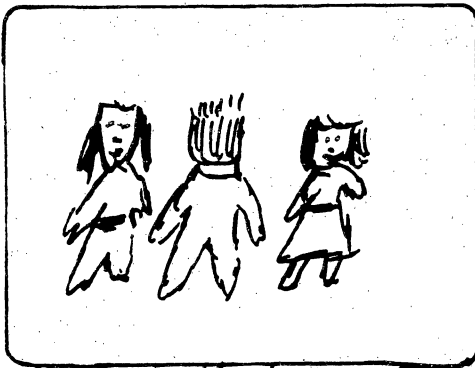


Close-up NAT

SCENE 7-D

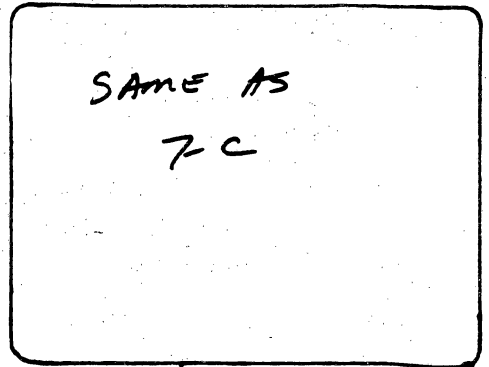


SCENE 7-E



over shoulder from NAT

SCENE 7-F

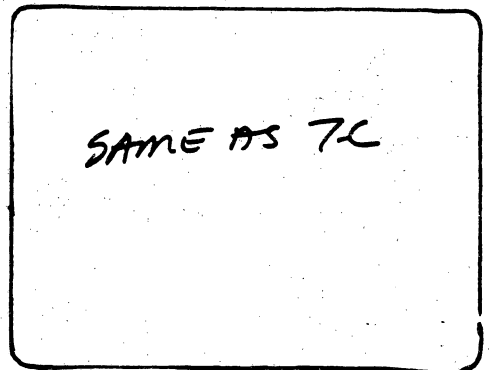


SCENE 7-G



Close up - Kelli

SCENE 7-H

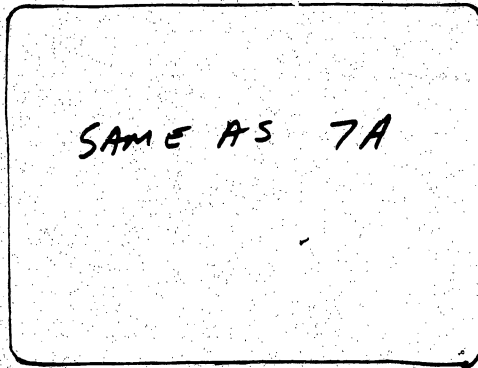


7-I SAME AS 7-D  
7-J SAME AS 7-C

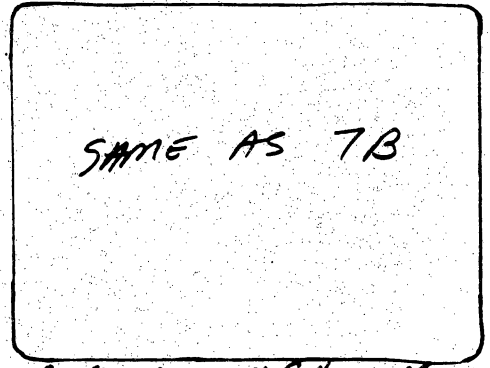
7-K SAME AS 7-B

STORY BOARD

SCENE 7-L

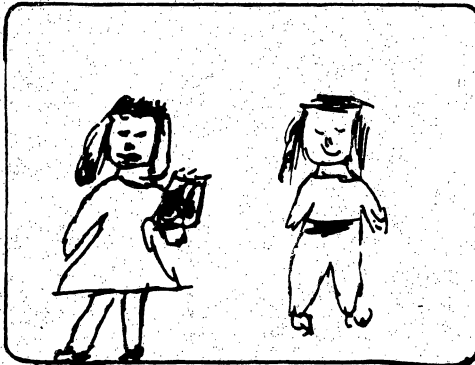


SCENE 7-M

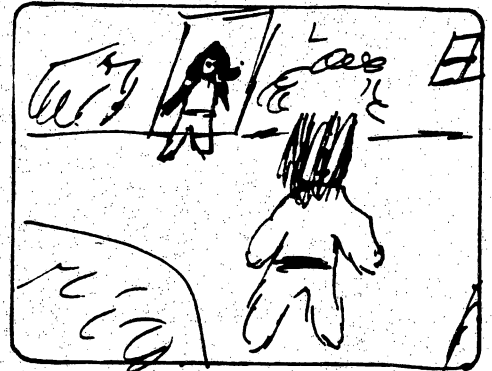


*Camera pans & follows them  
up the trail*

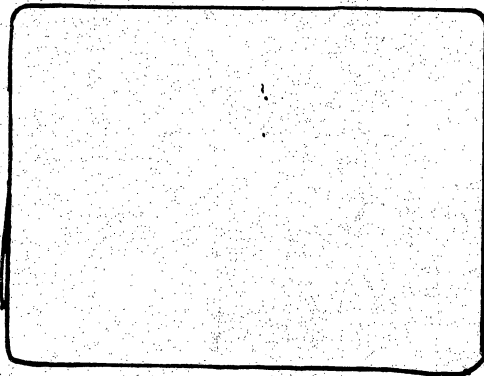
SCENE 8-A



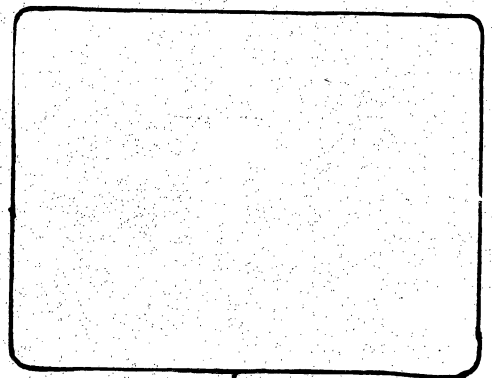
SCENE 8-B



SCENE \_\_\_\_\_



SCENE \_\_\_\_\_

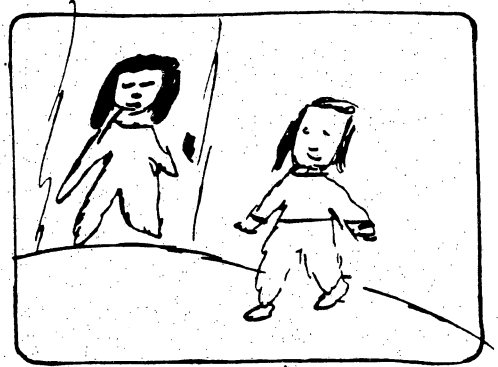


STORY BOARD

SCENE 8-B

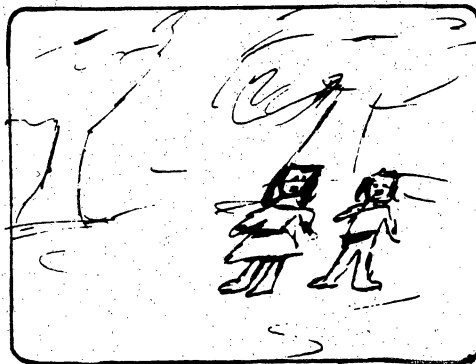


SCENE 8-C



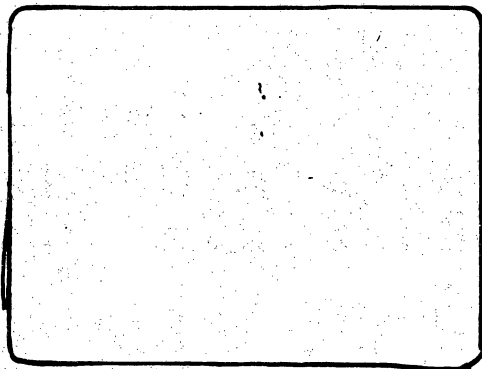
FADE TO BLACK

SCENE 9-A

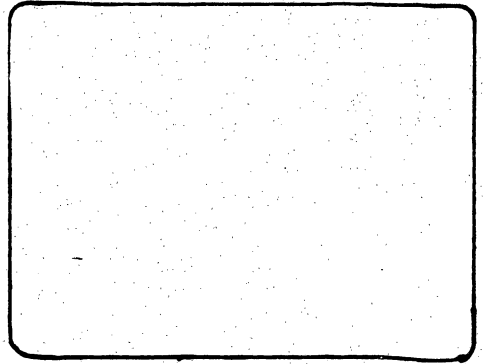


FADE UP FROM BLACK - camera  
Dollys - Pushes with them

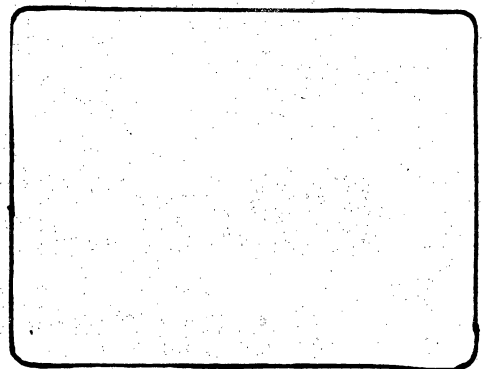
SCENE \_\_\_\_\_



SCENE \_\_\_\_\_



SCENE \_\_\_\_\_





STORY BOARD

SCENE 9-B



SCENE 9-C

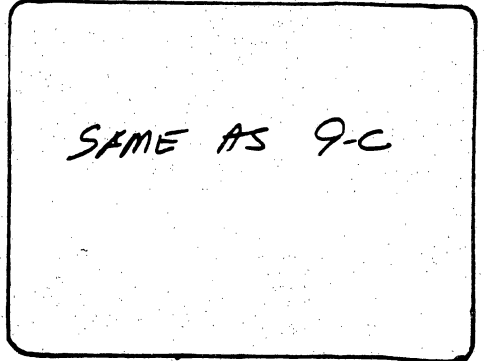


SCENE 9-D

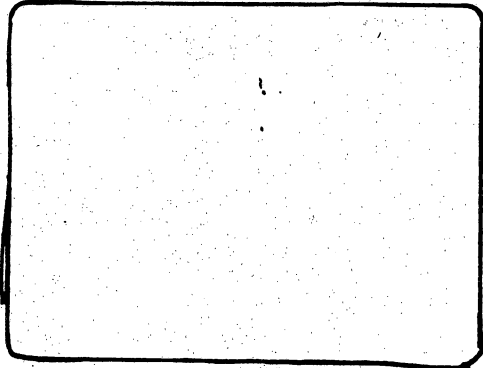


close-up Sussie

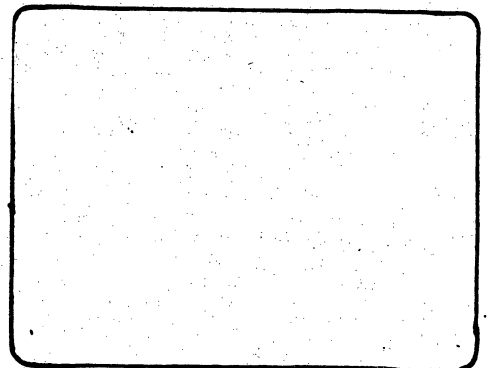
SCENE 9-E



SCENE \_\_\_\_\_

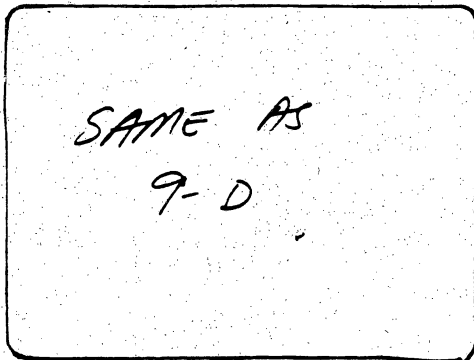


SCENE \_\_\_\_\_

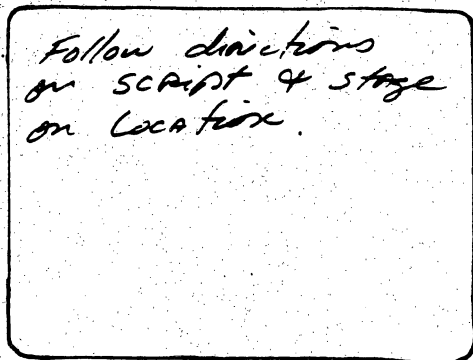


STORY BOARD

SCENE 9-F



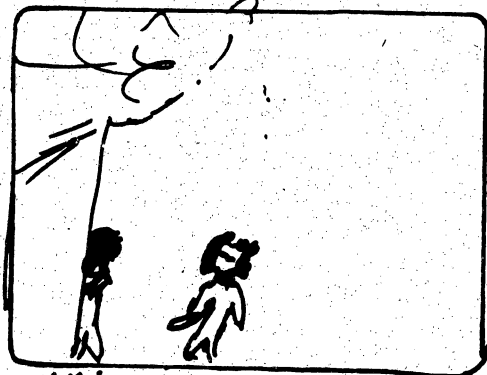
SCENE 9-G



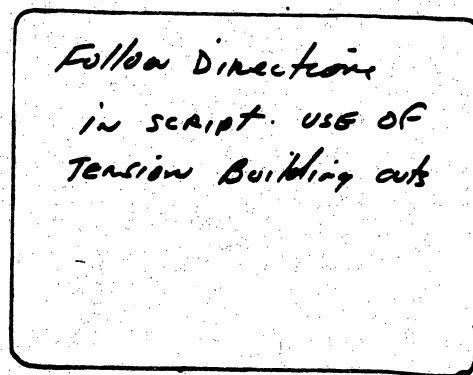
SCENE 9-H



SCENE 9-J



SCENE 9-I



SCENE \_\_\_\_\_



STORY BOARD

SCENE 9-L

SAME AS 9-D

SCENE 9-M

SAME AS 9-H

SCENE 9-N

SAME AS 9-J  
CAMERA pulls into  
A TWO SHOT

SCENE 9-O

SAME AS 9-H.  
over shoulder - Sissie

SCENE 9-P

SAME AS 9-D  
over shoulder - Kelli

SCENE 9-Q

SAME AS 9-N

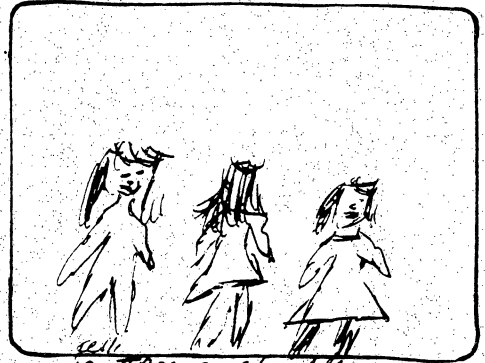
STORY BOARD

SCENE 9R



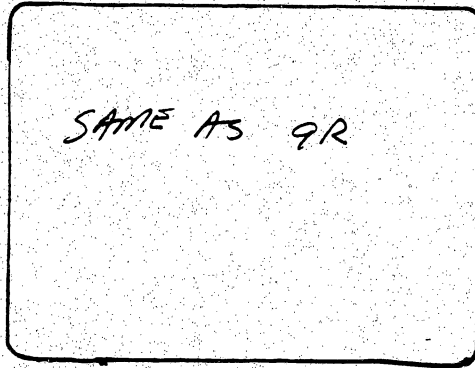
Camera in to Kelli & Sissie Bank  
Tracy & her group in front

SCENE 9S



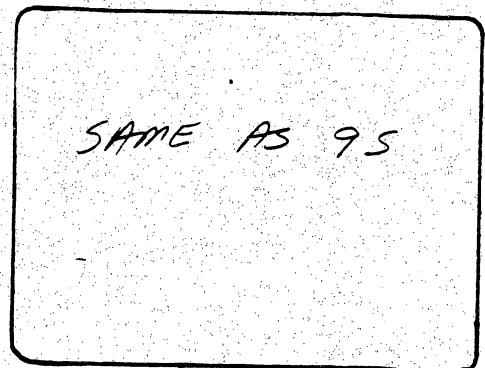
over Tracy's shoulder

SCENE 9T



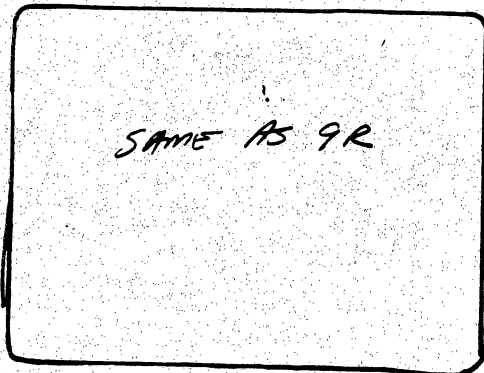
SAME AS 9R

SCENE 9U



SAME AS 9S

SCENE 9V



SAME AS 9R

SCENE 9W



CLOSE-UP Danci

STORY BOARD

SCENE 9X



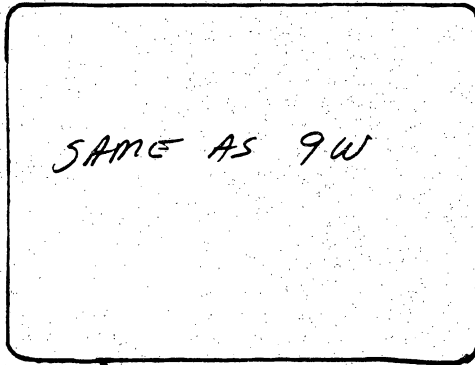
CLOSE-UP TRACY

SCENE 9Y

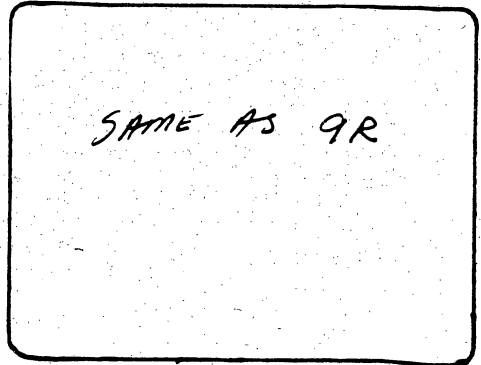


Kelli & Sissie with Knife

SCENE 9Z



SCENE 9AA

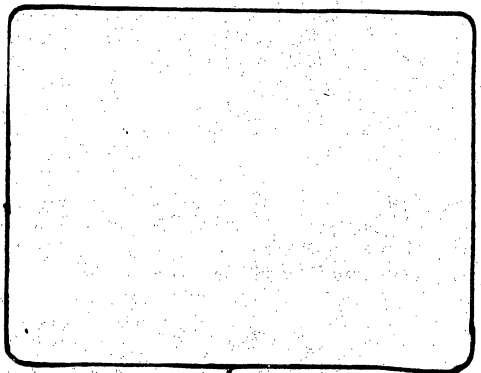


SCENE 9BB



Kelli, Darcy, NAT Sissie & Sissie  
RIM FRONT

SCENE \_\_\_\_\_



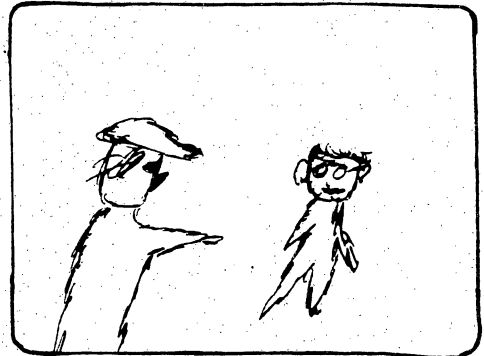
STORY BOARD

SCENE 9CC



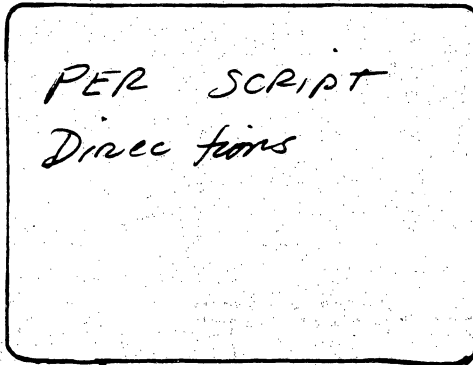
LONG SHOT of SCENE DESCRIBED

SCENE 9DD



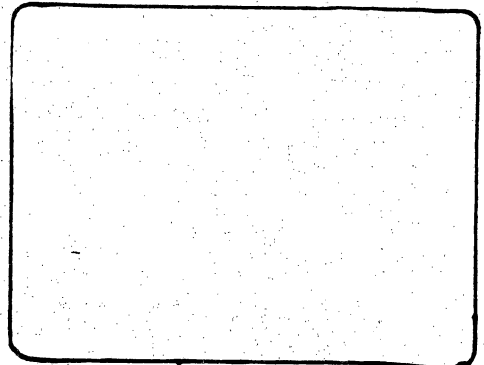
SIDE VIEW - Bobby + Jrs.

SCENE 9EE

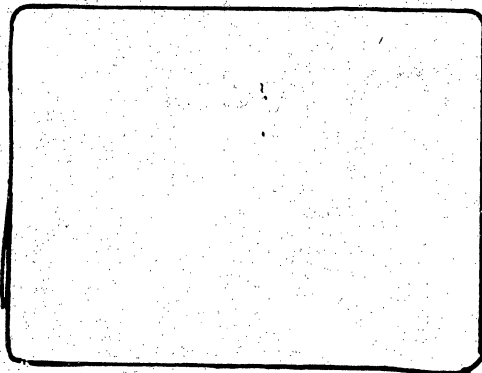


PER SCRIPT  
Directions

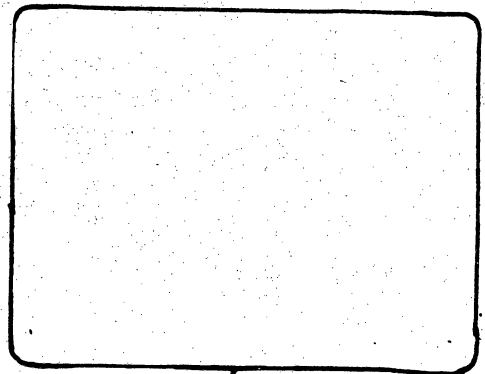
SCENE \_\_\_\_\_



SCENE \_\_\_\_\_



SCENE \_\_\_\_\_



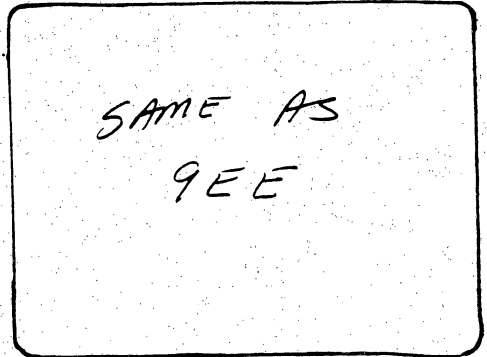
STORY BOARD

SCENE 9FF

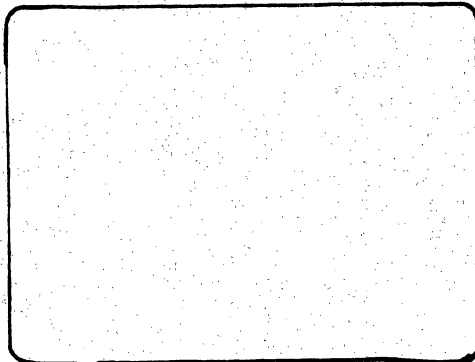


CLOSE-UP KELLI

SCENE 955



SCENE 9HH



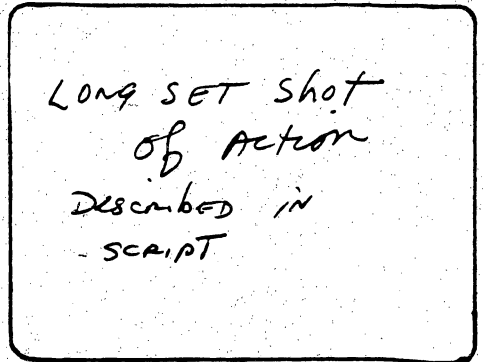
CAMERA TRUCKS BACKWARDS AS GROUP WALKS TOWARDS IT

SCENE 10B

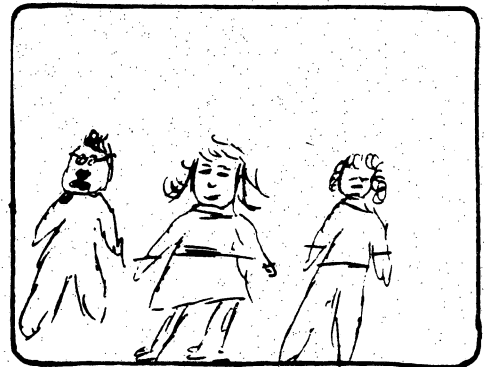


CLOSE-UP KELLI

SCENE 10A



SCENE 10C



Full shot of group - all members

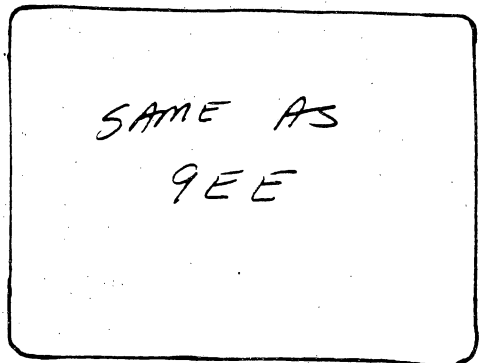
STORY BOARD

SCENE 9FF

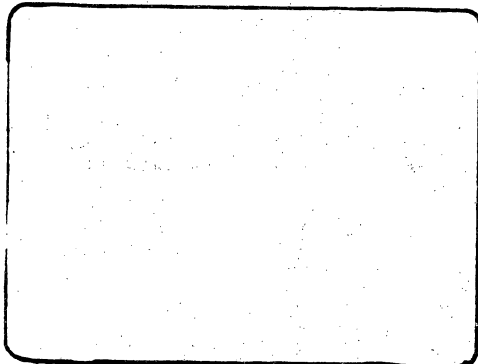


CLOSE-UP KELLI

SCENE 9EE

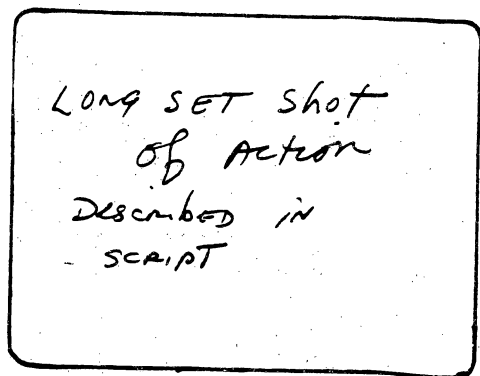


SCENE 9HH



CAMERA TRUCKS BACKWARDS AS GROUP WALKS TOWARDS IT

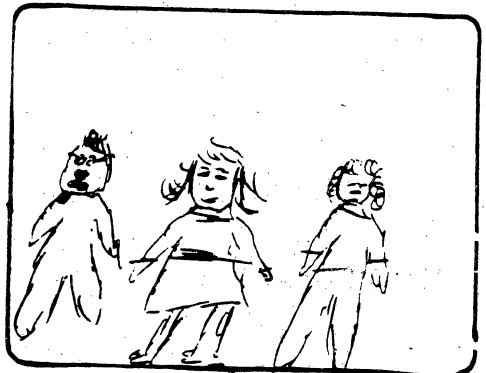
SCENE 10A



SCENE 10B



CLOSE-UP KELLI

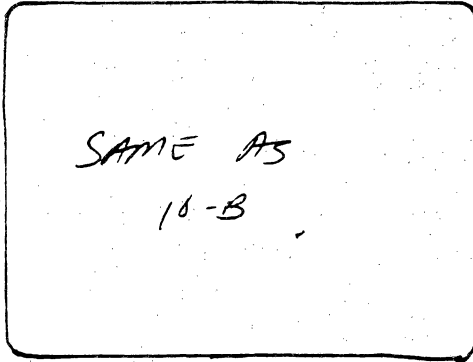


FULL SHOT OF GROUP - ALL MEMBERS

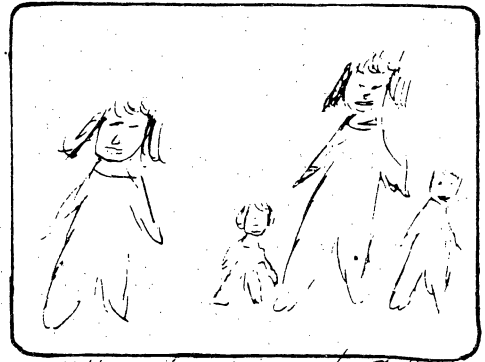


STORY BOARD

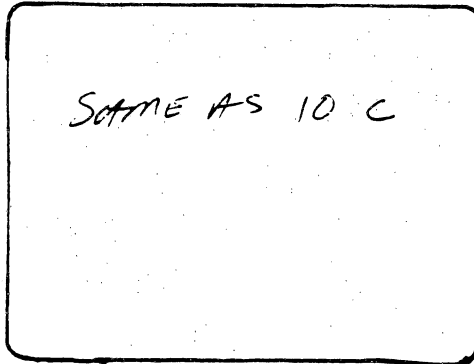
SCENE 10-D



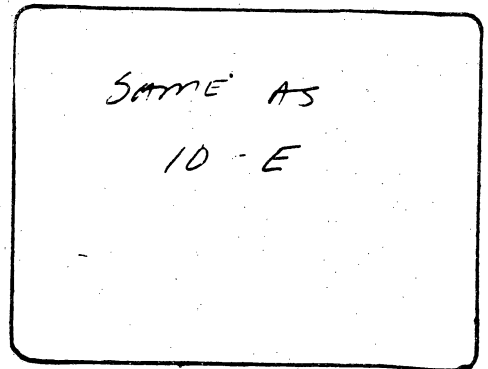
SCENE 10-E



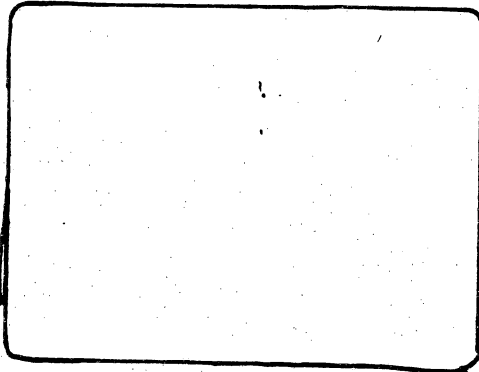
SCENE 10-F



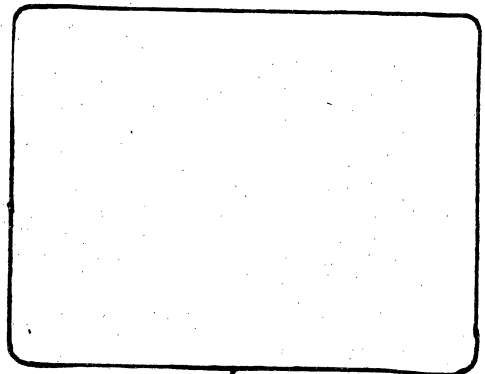
SCENE 10-G



SCENE \_\_\_\_\_

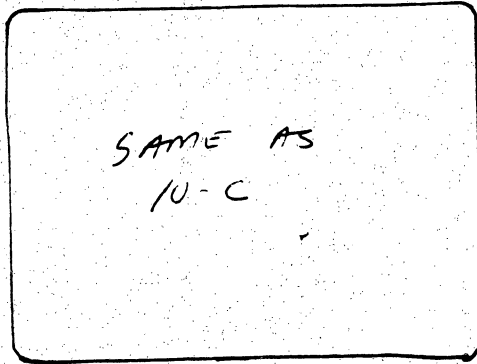


SCENE \_\_\_\_\_

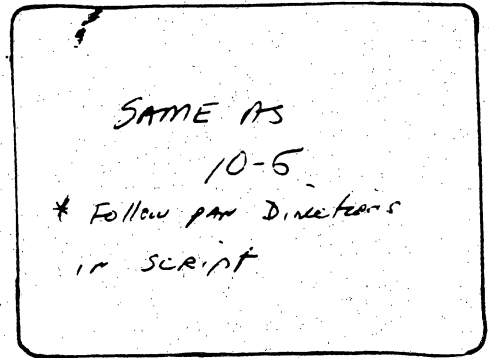


STORY BOARD

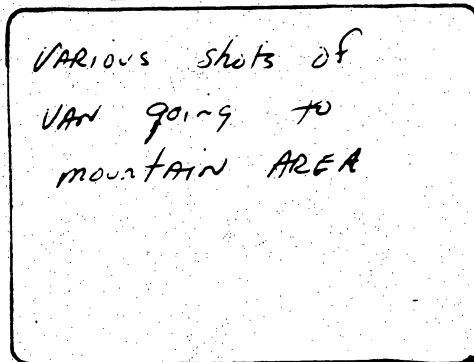
SCENE 10-H



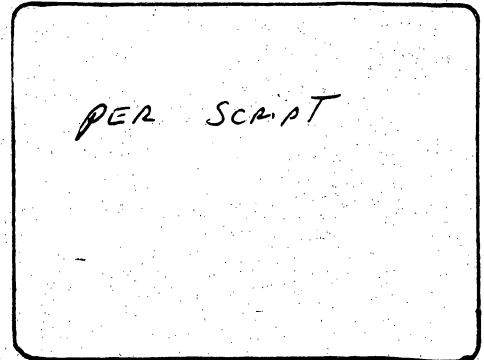
SCENE 10-I



SCENE 11-A



SCENE 10-B

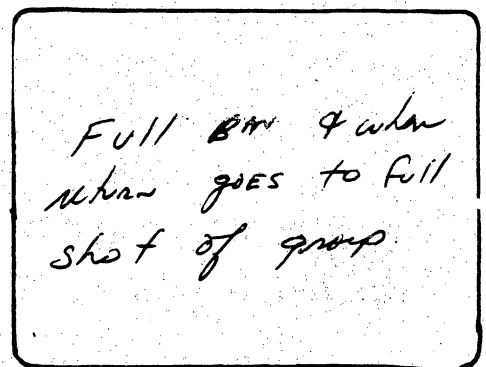


SCENE 10-C



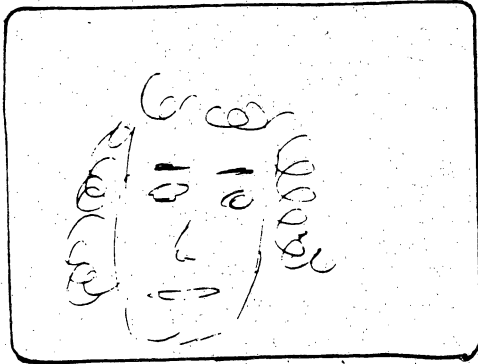
Close-up Kelli

SCENE 10-D



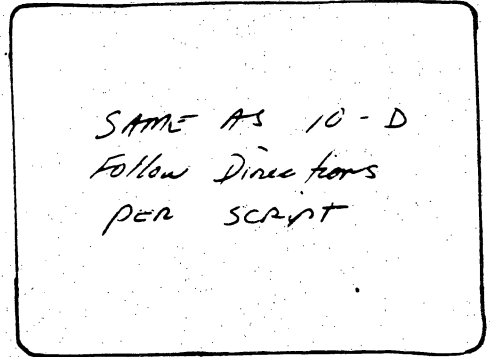
STORY BOARD

SCENE 10-E



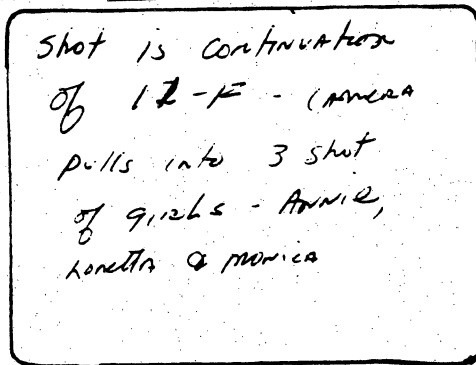
CLOSE-UP SISSIE

SCENE 10-F



SAME AS 10-D  
Follow Directions  
PER SCRIPT

SCENE 12-A



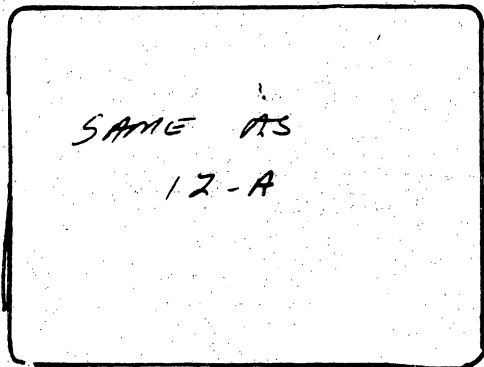
Shot is continuation  
of 12-F - camera  
pulls into 3 shot  
of girls - Annie,  
KONETTA & MONICA

SCENE 12-B



OVER SHOULDER SHOT

SCENE 12-C



SAME AS  
12-A

12-F - SAME  
AS 12-A

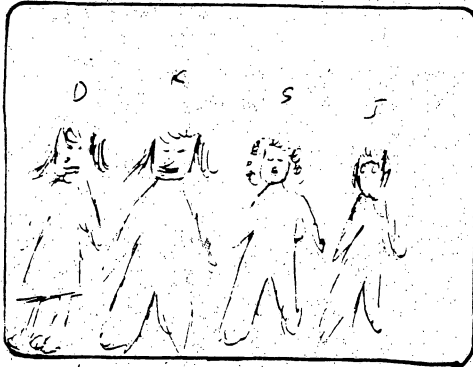
SCENE 12-D



Close-up Darcy

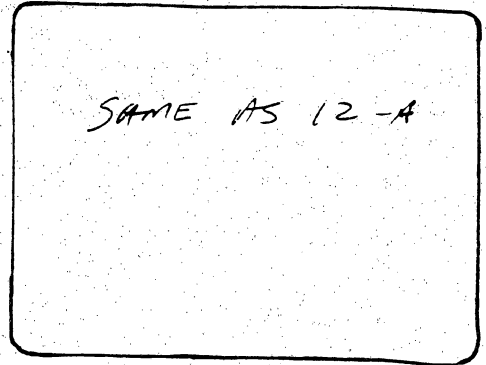
STORY BOARD

SCENE 12-G



KELLI'S GROUP

SCENE 12-H

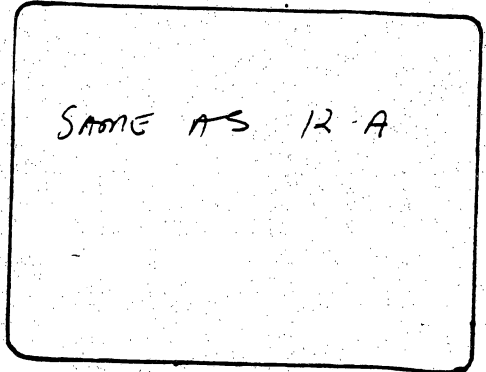


SCENE 12-I

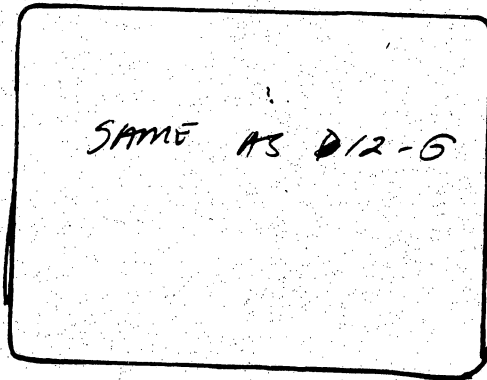


CLOSE-UP KELLI

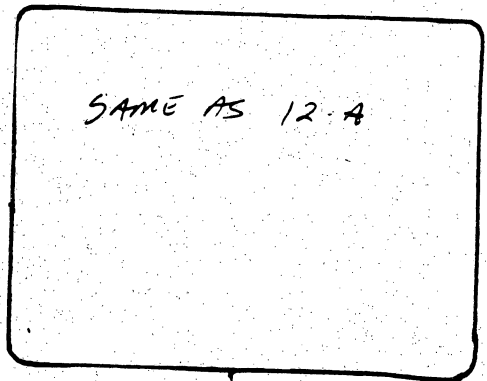
SCENE 12-J



SCENE 12-K



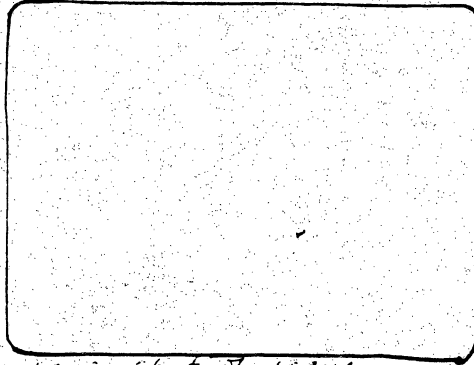
SCENE 12-L



- 12-M - SAME AS 12-B
- 12-N - CLOSE-UP of ANNIE
- 12-O - SAME AS 12-B

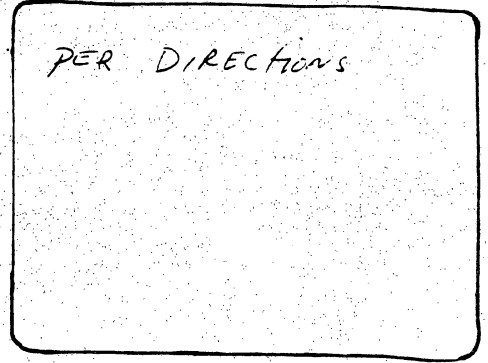
STORY BOARD

SCENE 12-P



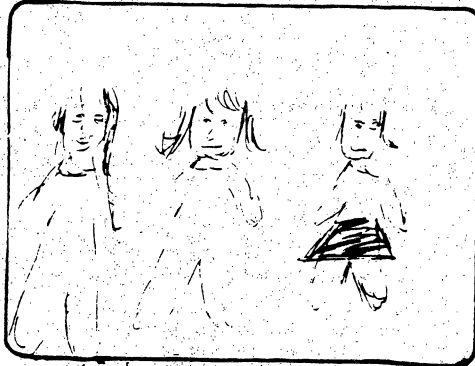
LONG SHOT OF SCENE -  
PAN & FOLLOW Kelli, Danni & Annie

SCENE 13



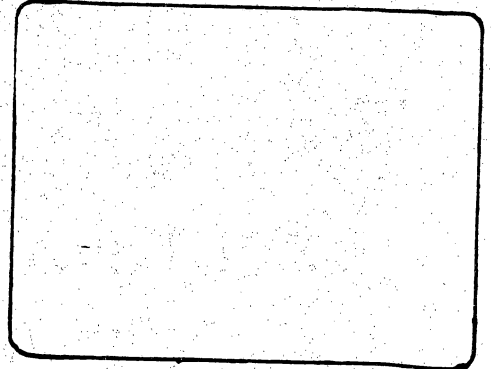
PER DIRECTIONS

SCENE 14-A

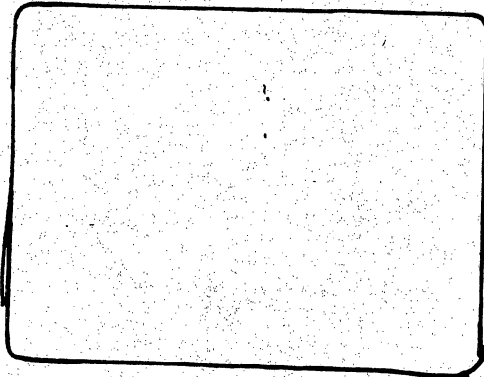


WALKING INTO SHOT

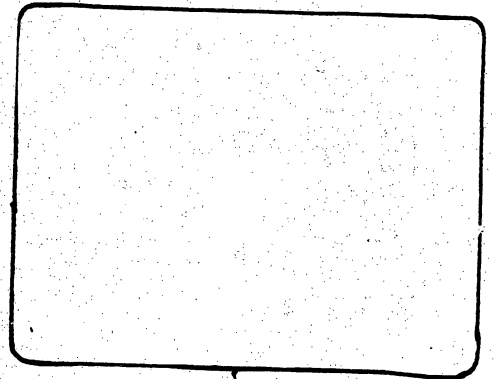
SCENE \_\_\_\_\_



SCENE \_\_\_\_\_



SCENE \_\_\_\_\_



STORY BOARD

SCENE 14-B

SAME LOCATION AS 14-A  
only different angle

SCENE 15-A

PER DIRECTORS IN  
SCRIPT - would like high  
angle shot looking down  
on scene

SCENE 15-B



CLOSE-UP DANCY

SCENE 15-C



SCENE 15-D

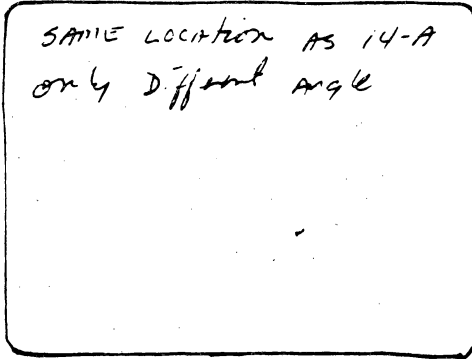


SCENE 15-E

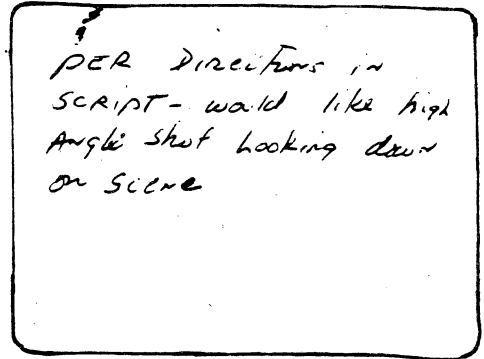
SAME AS 15-C

STORY BOARD

SCENE 14-B



SCENE 15-A



SCENE 15-B



CLOSE-UP Darcy

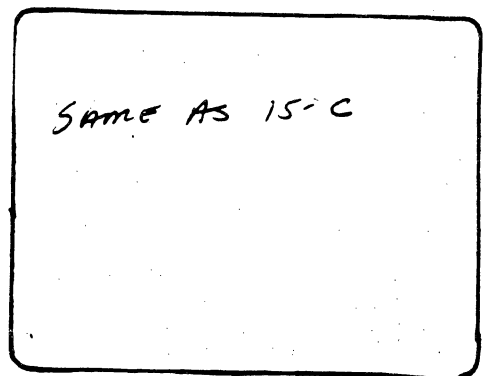
SCENE 15-C



SCENE 15-D



SCENE 15-E



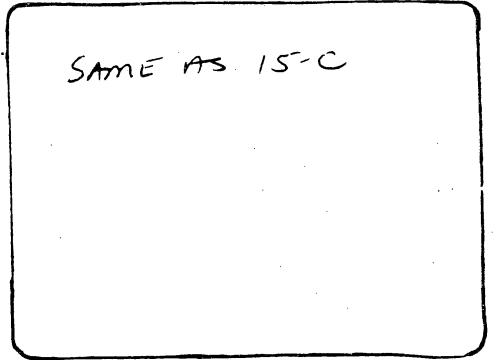
STORY BOARD

SCENE 15-F

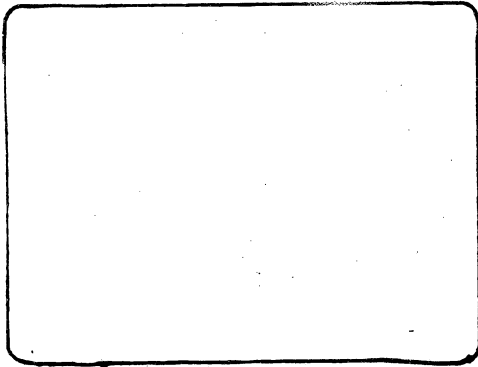


CLOSE-UP DAVEY

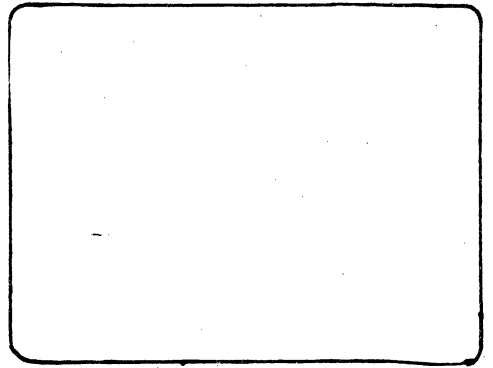
SCENE 15 G



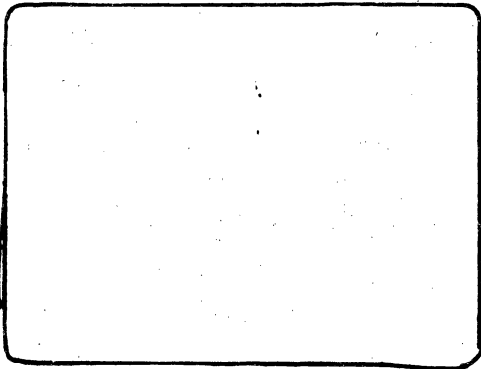
SCENE \_\_\_\_\_



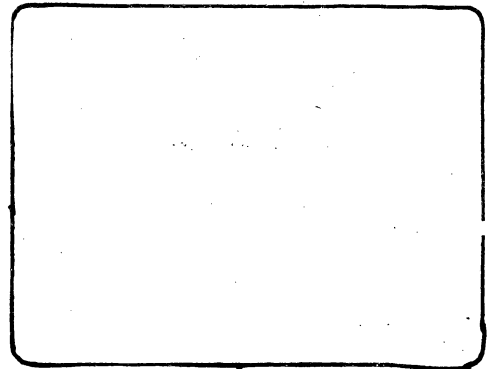
SCENE \_\_\_\_\_



SCENE \_\_\_\_\_



SCENE \_\_\_\_\_





STORY BOARD

SCENE 15-H

CAMERA pulls to  
2 shot of ~~B~~ DANCE  
& ANNIE

SCENE 16 A

PER Directions -  
Kelli WALKS into  
shot - Becomes  
two shot

SCENE 16 B



CLOSE-UP KELLI

SCENE 16 C

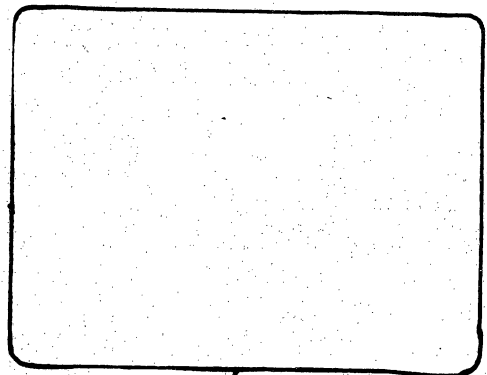


CLOSE-UP BAS LADY

SCENE 16-D

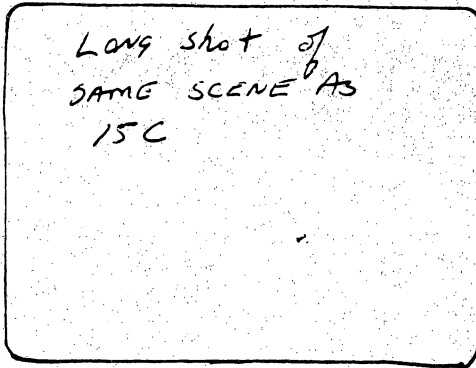
SAME AS  
16-A

SCENE \_\_\_\_\_

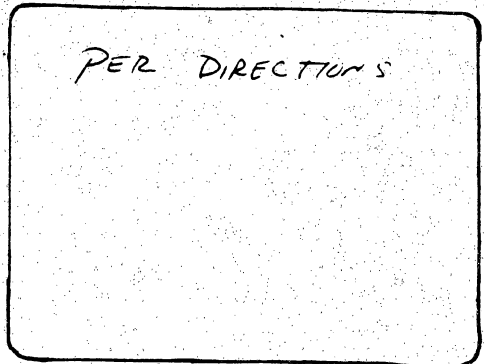


STORY BOARD

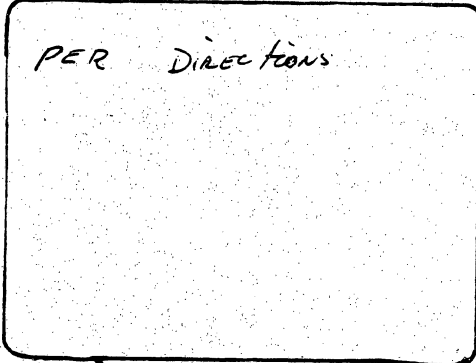
SCENE 17 A



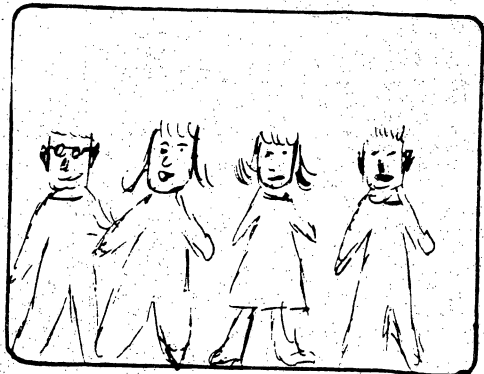
SCENE 18 A



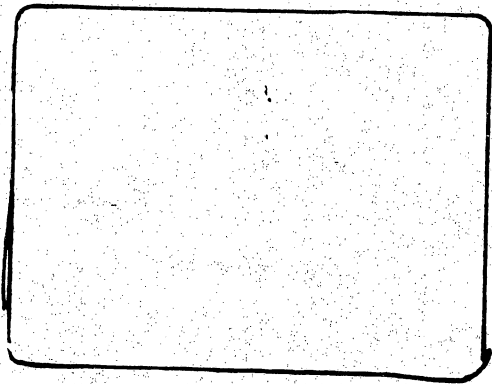
SCENE 19 A



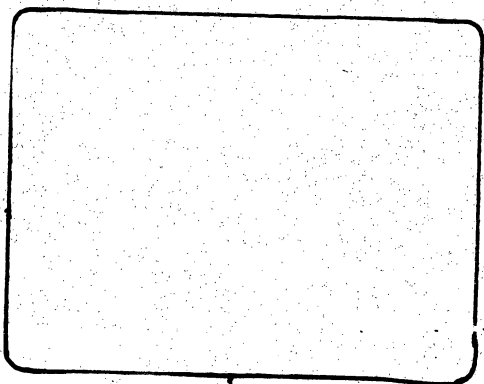
SCENE 19 B



SCENE \_\_\_\_\_



SCENE \_\_\_\_\_



STORY BOARD

SCENE 20A

PER Director -  
Kelli, GOES NEXT  
TO TRACY who is  
sitting on the ground  
Kelli Kneels NEXT TO  
HER.

SCENE 20B



MID Shot of TRACY

SCENE 20C



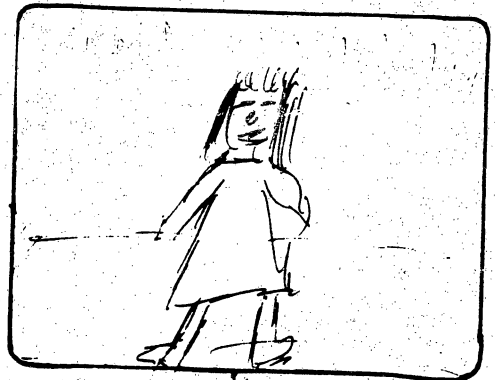
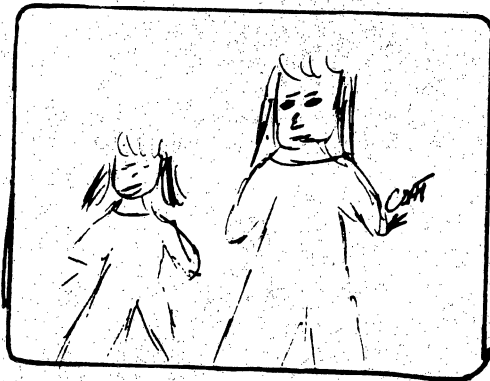
Close up KELLI

SCENE 20D



TWO SHOT - TRACY - Kelli,  
ANNIE in Background BETWEEN THE  
SCENE 21A

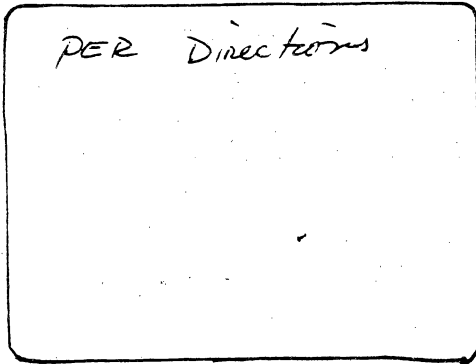
SCENE 20E



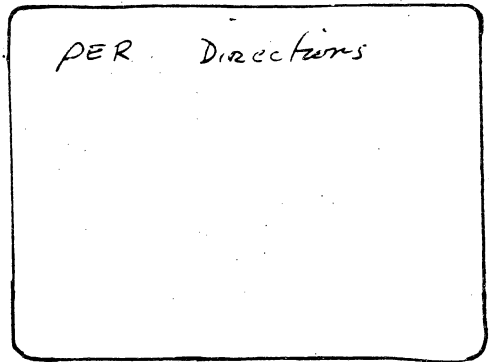
LONG SHOT

STORY BOARD

SCENE 20-B



SCENE 20-C

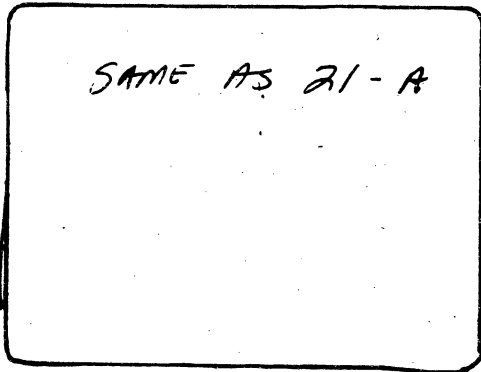


SCENE 20-D

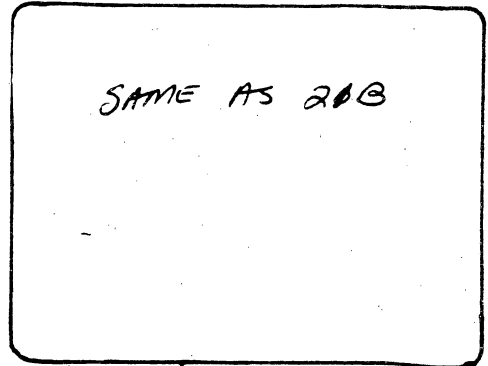


CLOSE-UP TRACY

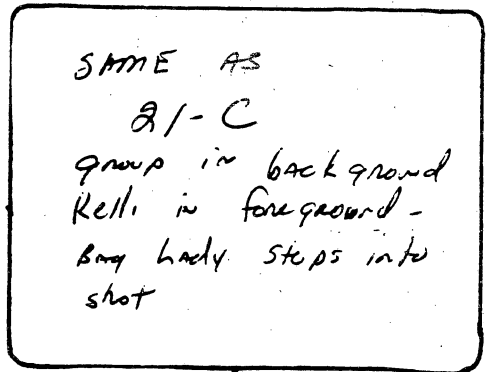
SCENE 20-E



SCENE 20-E

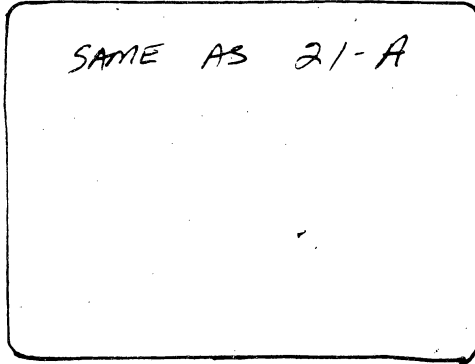


SCENE 21-G

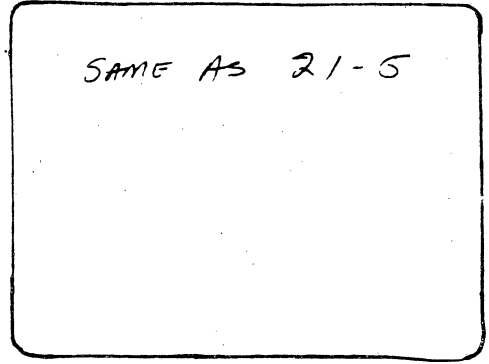


STORY BOARD

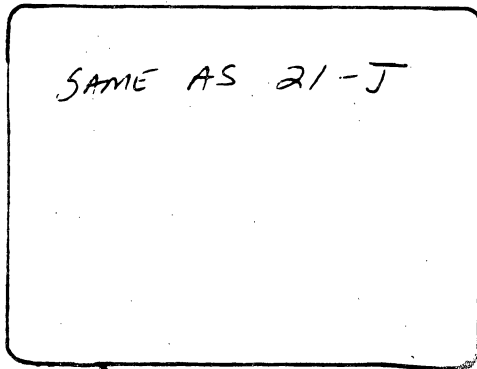
SCENE 21-H



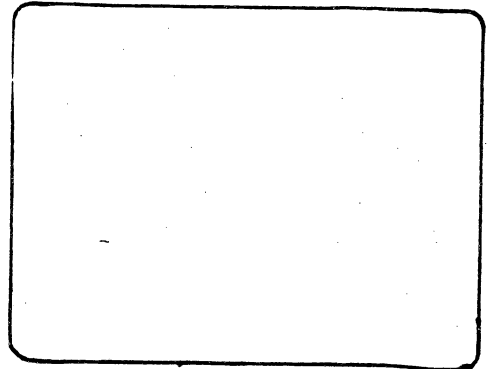
SCENE 21-I



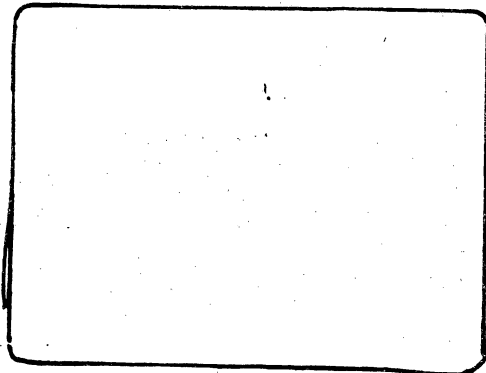
SCENE 21-J



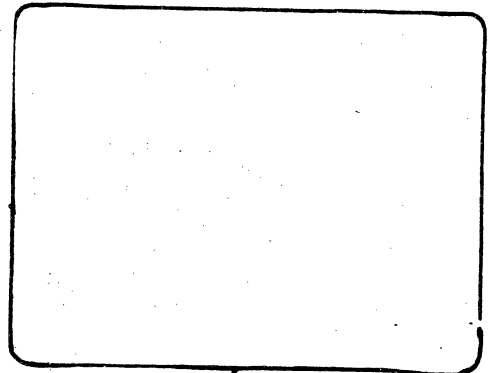
SCENE \_\_\_\_\_



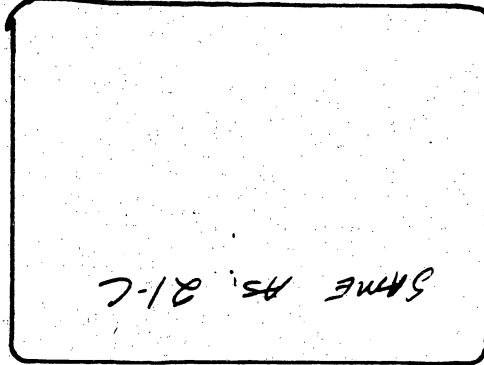
SCENE \_\_\_\_\_



SCENE \_\_\_\_\_



81-Q - Shot of Kellis group  
as they walk away from  
stage



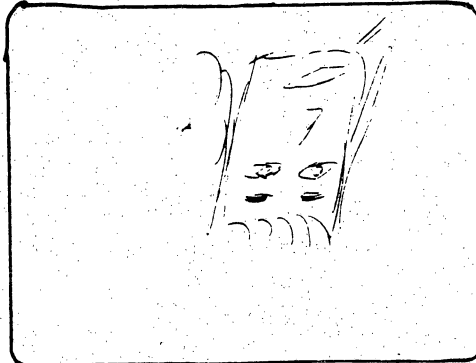
SAME AS 81-C

81-O SCENE  
Two shot Tracy & Annacker  
Camera pans to close-up of Tracy



SCENE

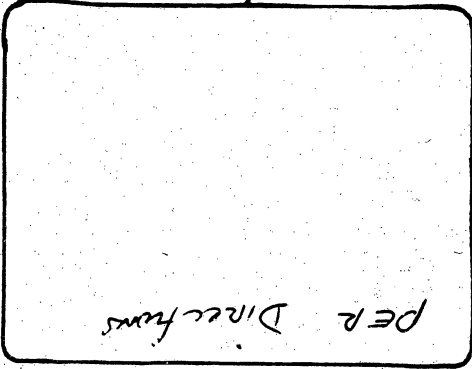
Close-up Kelli!



SCENE

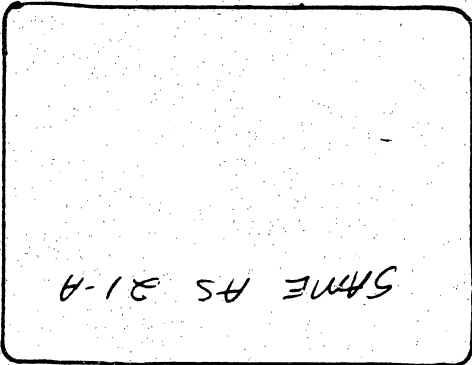
81-K

PER Directions



81-P SCENE

SAME AS 81-A

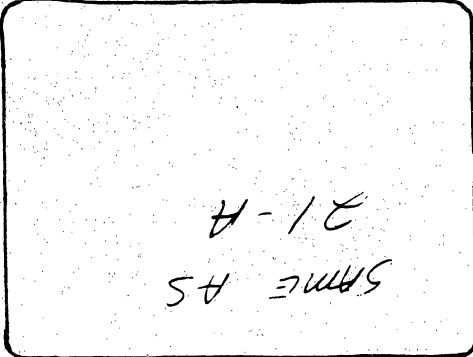


SCENE

81-N

KELL'S GRIP GOES ON STAGE AS  
ANNACKER IS TALKING

SAME AS  
81-A

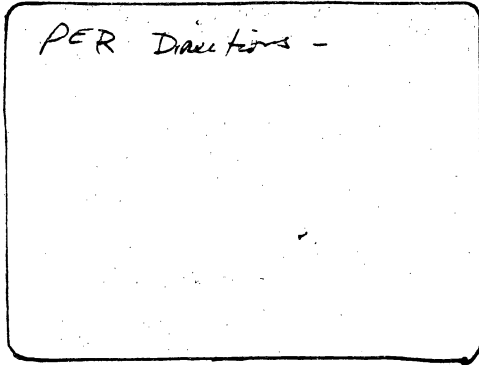


SCENE

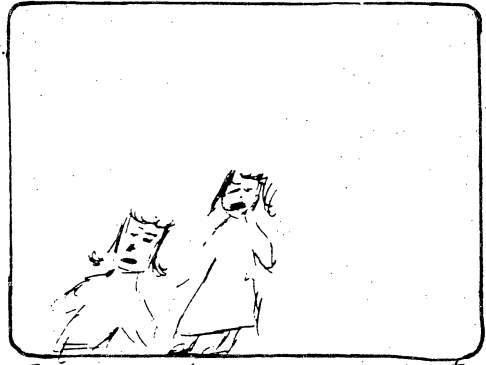
81-L

STORY BOARD

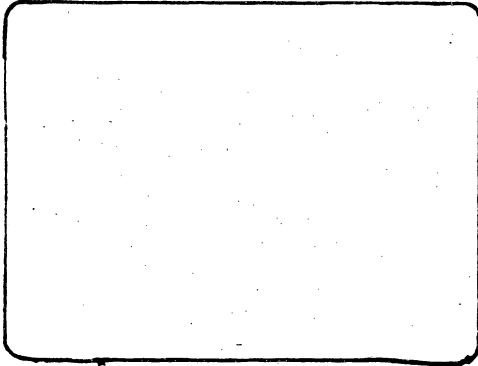
SCENE 21-R



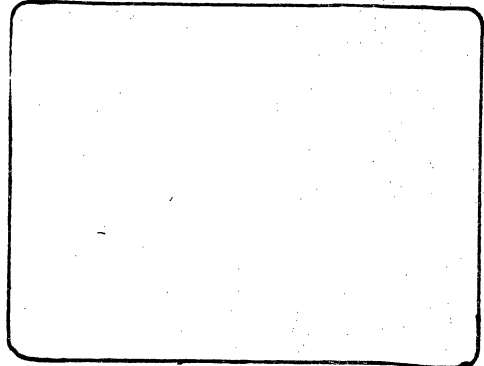
SCENE 21-S



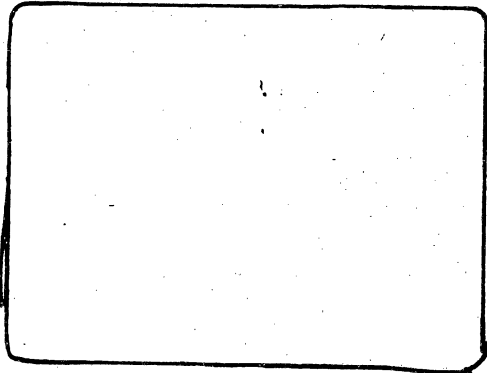
SCENE \_\_\_\_\_



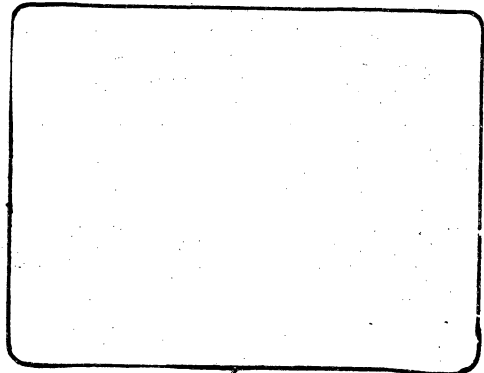
SCENE \_\_\_\_\_



SCENE \_\_\_\_\_

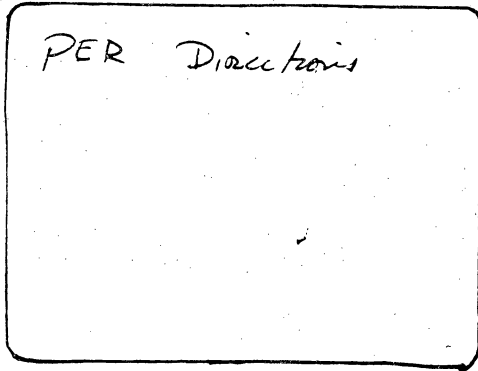


SCENE \_\_\_\_\_



STORY BOARD

SCENE 21-T



SCENE 21-U



CLOSE-UP OF TRACY

SCENE 21-V



CLOSE-UP Bay Lady

SCENE 21-W



TRACY WALKING OUT DOOR

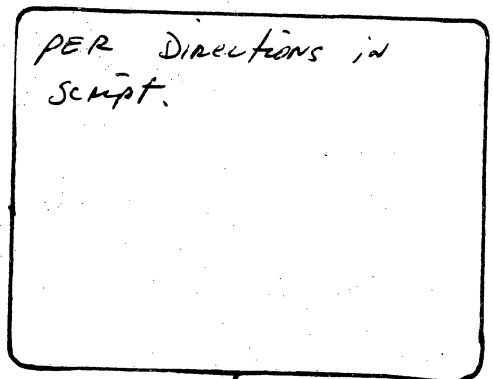
SCENE 21-X



MID SHOT of KELLY - Her group  
in background celebrating

21-AA PER Directions  
21-BB PER Directions

SCENE 21-2





RON JOY

AND

CALIFORNIA STATE UNIVERSITY, SAN BERNARDINO

DEPARTMENT OF COMMUNICATIONS

PRESENT

"KELLI AND THE MISFITS"

FEATURING

CHRISTY SMITH

KIM SQUIRES

CHARLENE GONZALEZ

RENEE' RAMIREZ

MICHELLE MC GUIRE

MELISSA CHAVEZ

DONALD BLAIR

JASON REEDY

DORIS CRAWFORD

CECILIA AQUAYO

MANDY ORRISON

SUMMER WILKERSON

RHIANA ADAMS

KAY KLATT

SHAHN WHITTED

L I N D A   B A K E R   H A R E N

S A R A H   M O M S E N

C H R I S T I   T H O M A S

T R A C Y   C R A W F O R D

M I C H E L L E   G R I S W O L D

L I N D S A Y   O R R I S O N

T E C H N I C A L   A S S I S T A N C E

A S S I S T A N T   D I R E C T O R :   D A R C Y   L .   J O Y

A U D I O :   D .   L .   J O Y

D O N A L D   B L A I R

AMERICAN VIDEOPHONICS

LIGHTING: NORTON AFB YOUTH CENTER

AMERICAN VIDEOPHONICS

COSTUMES BY: DARCY JOY

SHANDIN HILLS JUNIOR HIGH

CHOREOGRAPHY BY: DARCI

TITLES & CREDITS: AMERICAN VIDEOPHONICS

POST PRODUCTION: PAUL YATES  
SHAWN BROILES  
RANDA LEE  
BOB CARROLL

THESIS ADVISORS

DR. FRED JANDT

DR. MARSHA LISS

DR. BOB SENOUR

WRITTEN AND DIRECTED

BY

RON JOY

PRODUCED BY

CALIFORNIA STATE UNIVERSITY,

SAN BERNARDINO

DEPARTMENT OF COMMUNICATION

IN COORDINATION WITH

RON JOY

CAST

IN ORDER OF APPEARANCE

KELLI OLSON: CHRISTY SMITH

KELLI'S MOTHER: KAY KLATT

DARCI JACKSON: KIM SQUIRES

SISSIE GORDON: RENEE' RAMIREZ

JONI GORDON: MICHELLE MC GUIRE

CHRIS GORDON: MELISSA CHAVEZ

NAT JONES: DONALD BLAIR

BAG LADY: DORIS CRAWFORD

TRACY: CHARLENE GONZALEZ

ANNIE: CECILIA AGUAYO

MONICA: MANDY ORRISON

LORETTA: SUMMER WILKERSON

SALLY: RHIANA ADAMS

BOBBY: SHAHN WHITTED

JASON: JASON REEDY

ANNOUNCER: LINDA BAKER HAREN

RAINBOW KIDS:

SARAH MOMSEN

CHRISTI THOMAS

TRACY CRAWFORD

MICHELLE GRISWOLD

LINDSAY ORRISON



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UNITED STATES DEPARTMENT OF AG

RICULTURE

FOREST SERVICE

SHANDIN HILLS JR. HIGH SCHOOL

AMERICAN VIDEOPHONICS

NORTON AFB YOUTH CENTER

CSUSB - COMMUNICATIONS

AND

MY WONDERFUL  
AND SUPPORTIVE WIFE  
DARCY JOY

PRODUCTION OF "KELLI AND THE MISFTITS" IS PART OF A FINAL  
MASTER'S THESIS OF RON JOY. IT SHALL NOT BE COPIED,  
BROADCAST, OR USED IN ANY FORM WITHOUT THE EXPRESS WRITTEN  
CONSENT OF RON JOY AND CALIFORNIA STATE UNIVERSITY, SAN  
BERNARDINO'S DEPARIMENT OF COMMUNICATION.

#### AUDITION INFORMATION

1. Please sign in and fill out an information form. Keep this form with you until your called upon.
2. Review the cast list and start thinking about one or two characters you would be interested in trying out for.
3. Each person trying out will be required to do a cold reading from the script. In addition, you may be asked to learn a few dance steps (most of the performers will be involved in a musical routine).
4. Be sure to review the taping schedule to see if there will be a problem.
5. Each person will be notified by mail if they have been cast and what character they are. In addition, due to time limitation, cast members could be notified by telephone.

#### ADDITIONAL INFORMATION

BACKGROUND: The video teleplay is the final project for the director to receive his master's degree in Family Broadcasting from Cal State University, San Bernardino. The script was written by the director especially for this production and is the fourth film the director has completed using this format. In addition, the director has been working with young performers for over 20 years in Arizona, California, New Jersey, Ohio and Europe. From these areas many past performers have gone on to successful careers in films, television, stage shows and radio.

WHO ARE THE DIRECTORS? Ron and Darci Joy. Both have been involved in the theater for many years and have appeared in stage shows, television programs, commercials and films.

WHAT IS THE STORYLINE? The basic story is about a young girl, Kelli, who has recently moved to San Bernardino from Ohio. Kelli is a tomboy who is rather outspoken and tells things the way she sees them. Kelli is also sensitive to people and their problems which gets her into trouble. Shortly after arriving in California she meets Darci who is just the opposite. Darci likes wearing dresses and doesn't like to cause problems. These two team up and with their compassion help many of the people who are over looked in today's society. The ability of Kelli and Darci to

communicate with people of all races and backgrounds brings the story to a somewhat surprising and happy ending.

HOW WILL THE VIDEO BE TAPED? All the scenes will be originally shot using a high quality VHS video system. Each scene will be shot using at least three different angles to allow for the best shots and angles to be used. The material will then be either dubbed onto a 3/4" professional system or will be edited at the university using a new professional VHS editing system.

WILL ANYONE BE PAID FOR THIS? No. Again, this is a CSUSB Master's project and no one will receive any money from the show.

DO I HAVE TO PAY ANYTHING TO BE INVOLVED IN THE SHOW? No. Cast members will need to supply transportation to the locations and bring a lunch if it requires a full day of shooting.

CAN PARENTS OR VISITORS WATCH THE TAPING? They can as long as the scenes are not interrupted. Visitors should be cleared prior.

CAN I HELP WITH OTHER THINGS ON THE SHOW? Yes. The directors need people to help set up the scenes, take the times down, move equipment, and help with hair styles and make-up.

DO I NEED TO WEAR MAKE-UP? That depends upon your facial features and what the scene calls for. You should bring basic make-up to each shooting to be safe.

WHAT ABOUT COSTUMING? Costumes will be supplied by the cast members for the most part. If cannot obtain a certain outfit, the directors will try and find it for you.

WHAT HAPPENS TO THE VIDEO AFTER IT IS COMPLETED? The video will be presented to the Master's committee for review and consideration. If it is approved, a copy of the program will be submitted to local cable channels for presentation on public access broadcasting. Another copy will become a permanent part of the Master's Thesis and kept on file at the university.

WILL THERE BE A SPECIAL SHOWING OF THE VIDEO FOR THE PEOPLE INVOLVED? Yes. That will be set-up after everything has been completed?

CAN I GET A COPY OF THE FINAL PRODUCT? Yes. If you request a copy of the program and supply a blank VHS video tape, a copy will be made for you.

WILL THE CAST BE NOTIFIED OF WHEN AND WHERE THE VIDEO WILL BE SHOWN? Yes. Once a date and time is set, each talent will be notified.

CAN I USE THIS ON MY RESUME'? Yes.

ARE THE DIRECTORS INVOLVED IN ANY OTHER PROGRAMS FOR YOUNG PERFORMERS? Yes. They are the directors for a traveling young performing group called "The Rainbow Kids."

CAN I GET INFORMATION ABOUT THE RAINBOW KIDS? Yes. Just ask the directors.

TENTATIVE FILMING SCHEDULE  
KELLI AND THE MISFITS

<u>DATE</u>	<u>TIME</u>	<u>LOCATION</u>	<u>SCENES</u>	<u>CAST</u>
JAN 26	7 PM	RON'S HOUSE	READ THRU	ALL
JAN 30	9 AM	RON'S HOUSE	3, 5, 8	KELLI, DARCI & MOTHER
JAN 30	1 PM	RON'S HOUSE	10	KELLI, DARCI, GORDONS, NAT, JASON, MOTHER & EMILY
FEB 6	9 AM	RON'S HOUSE	1, 2	KELLI, EMILY & FRIEND
FEB 20	9 AM	RON'S HOUSE	4, 7	GORDONS, NAT, KELLI, & DARCI
FEB 20	1 PM	RON'S HOUSE	6	KELLI, DARCI, TRACY, ANNIE, MONICA, BAG LADY, LORETTA, SALLY
FEB 27	9 AM	PARRIS HILL PARK 9-A		KELLI, DARCI, GORDONS, NAT, TRACY, ANNIE, MONICA, SALLY, LORETTA

FEB 27	NOON	PARRIS HILL PARK 9-B		SAME AS 9-A BUT ADD JASON & BOBBY
MAR 5	9 AM	TO BE SET	11, 12	GORDONS, KELLI, DARCI, JASON, NAT, TRACY, MONICA, ANNIE, LORETTA, SALLY
MAR 5	10:30 AM	TO BE SET	19, 20	SAME AS SCENES 11 & 12
MAR 5	1 PM	TO BE SET	13,14,15, 16,17,18	ANNIE, DARCI, KELLI, TRACY & BAG LADY
21 Mar	1 PM	NORION YOUTH CENTER	21	FULL CAST

#### IMPORTANT INFORMATION

1. OTHER DATES COULD BE ADDED DEPENDING ON WEATHER CONDITIONS AND QUALITY OF TAPING.
2. CAST MEMBERS INVOLVED IN MUSICAL NUMBERS WILL BE REQUIRED TO REHEARSE FOR THOSE ROUTINES. THIS WILL BE DISCUSSED AT THE FIRST READ THRU.
3. PARENTS OR TALENT WITH QUESTIONS CAN ASK THEM ANYTIME. HOWEVER, WE DO REQUEST THAT YOU DON'T ASK THEM DURING THE TAPING ITSELF.
4. COSTUMING WILL BE DISCUSSED DURING THE READ THRU AND A COSTUME/SCENE BREAKDOWN WILL BE GIVEN OUT AT THAT TIME.
5. KEEP IN MIND THAT EVERY ACTOR/ACTRESS AND CREW MEMBER IS IMPORTANT TO THE SUCCESS OF THIS VIDEO. PLEASE KEEP THE COMMITMENT YOU HAVE STARTED AS IT WOULD BE IMPOSSIBLE TO RE-SHOOT SCENES IF YOU CHANGE YOUR MIND ONCE IN TAPING.

6. IF YOU'RE NOT TAPING AND WOULD LIKE TO ASSIST DARCI OR WORK CREW, WE WOULD LOVE TO HAVE YOU.

WHAT WILL IT BE LIKE?

DAY OF TAPING YOUR SCENE

1. ARRIVE ON LOCATION ON TIME OR A FEW MINUTES EARLY. NEVER BE LATE. IF YOU HAVE A PROBLEM, CONTACT RON OR DARCI AT 862-3298.
2. KNOW YOUR LINES FOR THE SCENES TO BE SHOT. DON'T WASTE THE DIRECTORS, CAST AND CREWS TIME WHILE YOU LEARN WHAT IS GOING ON. IF YOU BELIEVE YOU CAN SAY A LINE MORE NATURALLY THAN WHAT IS WRITTEN, MENTION IT TO THE DIRECTOR BEFORE THE SHOOTING STARTS. THE DIRECTORS WANT THIS PRODUCTION TO BE THE BEST QUALITY AND THE MOST ACCURATE THAT CAN BE DONE GIVEN WHAT EQUIPMENT WE HAVE TO WORK WITH.
3. BRING SEVERAL OUTFITS TO WEAR AND LET RON OR DARCI CHOOSE THE RIGHT ONE FOR YOU. YOU'LL HAVE AN IDEA IN ADVANCE OF WHAT TO BRING. IF YOU WEAR THAT OUTFIT IN SEVERAL SCENES, MAKE SURE YOU NOTE EXACTLY WHAT YOU HAD ON INCLUDING JEWELRY, SOCKS AND SHOES.
4. EACH SCENE WILL BE REHEARSED PRIOR TO THE BEGINNING OF THE SHOOT. BE PATIENT, BUT BE READY WHEN YOU'RE CALLED.
5. EACH SCENE WILL BE SHOT FROM AT LEAST THREE DIFFERENT ANGLES. BE PREPARED TO GO OVER AND OVER THE SCENE. WE DON'T HAVE THE BUDGET FOR A THREE CAMERA SET-UP.
6. DARCI OR A CREW MEMBER WILL CHECK EACH TALENT FOR HAIR AND MAKE-UP UPON ARRIVAL ON THE SET AND BEFORE EACH SCENE IS SHOT. BE SURE AND BRING A BRUSH AND GENERAL MAKE-UP KIT WITH YOU.
7. PLEASE DON'T GET YOUR HAIR CUT DURING THE PRODUCTION OR MAKE ANY MAJOR CHANGES IN HAIR STYLE. THIS WOULD CAUSE A REAL PROBLEM.
8. DON'T MAKE ANY NOISE WHILE A SCENE IS BEING SHOT. THE MIKE BEING USED ARE VERY SENSITIVE AND COULD PICK UP NOISE.
9. MAKE SURE YOU VISIT THE REST ROOM BEFORE WE START SHOOTING. SOME LOCATIONS MIGHT PRESENT A PROBLEM OF FINDING A REST ROOM.



10. YOU CAN BRING SNACKS TO THE SET. HOWEVER, KEEP IN MIND THAT ANY FOOD ON YOUR TEETH CAN BE PICKED UP BY THE CAMERA. IF YOU HAVE TO EAT OR SNACK, BRING A TOOTH BRUSH WITH YOU TO CLEAN YOUR TEETH AFTERWARDS.

11. LISTEN TO WHAT THE DIRECTORS TELL YOU. THEY KNOW WHAT IS GOING ON AND WANT TO MAKE THIS A VERY POSITIVE EXPERIENCE FOR YOU.

12. YOU MIGHT WANT TO BRING SOMETHING TO READ, A GAME TO PLAY OR SOMETHING TO DO WHILE YOU'RE WAITING TO GO ON CAMERA. IT IS NOT UNCOMMON FOR TALENT TO WAIT QUITE A WHILE AS THE CREW SET UP THINGS OR WHILE ANOTHER SCENE IS BEING SHOT. THE DIRECTORS CANNOT ENTERTAIN YOU. WE JUST DON'T HAVE THE TIME.

January 18, 1988

Dear

First I want to thank you for coming and auditioning for "Kelli and the Misfits." I wasn't expecting such a large crowd of talented young performers. As a matter of fact, we had 38 people try out for 15 parts. That's what makes this letter so hard to write.

Unfortunately, I won't be able to use you in this production. You did a super job during the audition, however, I just couldn't find a part that would fit you right now.

I am sorry and I do hope that we might be able to work together sometime in the future. Thanks for taking the time to come to the audition and for letting me have the opportunity to meet you and see your talent.

Ron Joy

P.S. If you're interested in working crew on this video, please give me a call at 862-3298. Thanks again.

P.S.S. Don't give up. You've got talent and I think you'll become a busy actor if you keep going.

February 16, 1988

I wanted to update you on the schedule for rehearsals and shooting of the video. In addition, I wanted to give directions for the shooting on the mountain scheduled for March 5th. Here is what the next few weeks is going to look like.

Feb 20th shooting has been cancelled and rescheduled for March 19th. Scenes 4 and 7 will start shooting at 8 am and scene 6 will begin at 10 am. I'm sorry, but we are running out of time with the sudden changes. We would like to have Tracy's group meet at Ron and Darcy's to work on their dance routine. Please bring a tape recorder and cassette so you can practice the routine at home. Also, wear comfortable clothes to dance in. You may bring your clothes you plan on wearing in the video to show Darcy.

Feb 25th need to have Jason, Kelli and Darci meet at Ron and Darcy's to work on Hound Dog. Work from 6:30 pm till 8 pm.

Feb 27th will remain the same.

March 3rd need to have Tracy's group at Ron and Darcy's from 6:30 pm to 8 pm.

March 5th scenes will be shot near Lake Gregory (see map). Directions are: Take highway 18 and exit at highway 138 going towards Crestline. Continue past the stop sign towards Lake Gregory and you will see an old white church on your left. The road to the church's left is called "Old Mill Road." Take that road past the homes and you will go past a water tower on your left, continue on for about 1/2 mile and there will be a dirt road going to the left, take that. We will be just off the road. I will try and have a sign out. Darcy and I will be leaving our house about 8 am if anyone needs to follow us. **IMPORTANT:** There are no bathrooms in the area. Also remember, this is in the mountains and it does get cold there in the mornings, bring a warm coat to wear. Once you are completed with your part of the taping, you are free to go. This is going to be a difficult day and I'll need all the help I can get. Any parents that can help, Darcy and I would appreciate it.

March 10th and 17th Jason, Kelli and Darci at Ron and Darcy's 6:30 to 8 PM.

**March 19th** Scenes 4 and 7 start at 8 am (sorry). Scene 6 starts at 10 am. **IMPORTANT** Need to see all the "Rainbow Kids" at 1 pm, kids in "Hound Dog" at 2 pm and Tracy's group at 3 pm to work all of the musical numbers. **BRING THE COSTUMES YOU ARE GOING TO WEAR FOR THE DANCE ROUTINES!**

**March 20th** Norton Youth Center from 1 to 6 pm. **Please enter the 3rd and Del Rosa gate.** Youth Center will be a block in and on your left. Scene 21 will be shot. This is going to be a tricky taping and I need all the help I can get again. If any parents, brothers and sisters or friends want to be in the crowd scenes, can sure use them. They should be ready about 2 pm. The Youth Center's phone number is 382-3236.

I'll be scheduling a viewing date and time once I get close to finishing the editing. So far the scenes look great and all the performers are doing wonderful. I'm sorry we are having to change things, but sometimes some problems can't be worked out. I really appreciate all the work and effort people are doing and I think you'll be very please with the outcome.

If you have any problems, please let me know immediately by calling 862-3298.

Thanks for everything.

Ron

Jason,

March 14, 1988

Well, only one more weekend and the taping of "Kelli and the Misfits" will be completed. With the actual production coming to a close, I wanted to say thanks for a job well done. In all the years I've worked with young performers, I've been extremely impressed with this casts ability and reliability.

I also wanted to take a moment and give you information concerning the final days of taping. Here is what we are looking at.

**March 17th:** Need to have Jason, Kelli and Darci from 6:30 to approximately 8 pm at Ron and Darci's. This may be shorter if the dance and routine is ready. I need to talk with the rest of the "misfits" to make sure they know what they have to do. They may come to the rehearsal if they like. If not, call me.

**March 19th:** Scenes 4 and 7. We need to start on time at 8 am. The scene will be shot at Ron's. Be ready to go on time.

**March 19th:** Scene 6 will start about 10 am and will meet at Ron's. We will go to Von's at the corner of Sterling and Highland and shoot the scene in the back area.

**IMPORTANT** ALSO ON MARCH 19TH WE WILL RUN ALL THE MUSICAL NUMBERS. MEMBERS OF THE "RAINBOW KIDS" WILL MEET AT 1 PM, KIDS IN "HOUND DOG" WILL MEET AT 2 PM AND TRACY'S GROUP WILL MEET AT 3 PM. **FULL COSTUMES ARE REQUIRED.**

**March 20th:** Norton Youth Center from 1 to 6 pm, Scene 21. This will follow basically the same as I told you on my Feb 16th letter. Enter the base from the 3rd and Del Rosa gate. The Youth Center will be on your left about a block from the gate. We will shoot all the musical numbers first starting with the "Rainbow Kids" routine. Kelli's group will follow and then Tracy's group. All the performers should be in their musical number costumes right at the start. Check with Darci about make-up. After this is finished, the Rainbow Kids will be completed and may leave. We will shoot all the fillers and dialogue after the musical numbers are completed except for the announcer's introduction of the groups. If you have a problem, call me at home or at the Youth Center (382-3236).

**April 30th:** If things go according to schedule, Darci and I would like to have the grand premier of "Kelli and the Misfits" at the Norton Youth Center. We would like to have a pot-luck dinner to start about 6 pm and then the movie will start about 7:30 pm. Everything is tentative, but this is the date we are looking at. Hope everyone can attend. Again thanks for all your help and I think you'll enjoy the video.

KELLI & THE MISFITS  
COSTUME LIST

SCENE 1

KELLI: OLD SHORTS OR PANTS WITH A PLAIN BLOUSE AND TENNIS SHOES. HAIR IS MESSED UP.

EMILY: PLAY CLOTHES

SCENE 2

NO CHARACTERS INVOLVED

SCENE 3

KELLI: SAME TYPE OUTFIT AS IN SCENE 1

DARCI: A NEAT DRESS OR SKIRT AND BLOUSE. NICE, CLEAN SHOES. HAIR COMBED AND CLEAN.

MOTHER: IN HOUSE CLEANING CLOTHES. NEAT HAIR.

SCENE 4

KELLI: SAME AS SCENE 3

DARCI: SAME AS SCENE 3

SISSIE, BRENDA, JONI AND CHRIS: DIRTY & TORN CLOTHES. HAIR MESSED. FACE DIRTY.

NAT: THE SAME AS THE GORDON SISTERS

SCENE 5

KELLI: SAME AS SCENE 3

DARCI: SAME AS SCENE 3

SCENE 6

KELLI: SAME AS SCENE 3

DARCI: SAME AS SCENE 3. NEEDS TO HAVE SLIP ON.

BAG LADY: VERY OLD CLOTHES THAT DON'T FIT. A VERY LARGE AND UGLY COAT. SHE IS VERY DIRTY LOOKING AND APPEARS TIRED. HER SHOES ARE OLD TENNIS SHOES WITH SWEAT SOCKS.

TRACY, ANNIE, LORETTA, MONICA AND SALLY: DRESSED IN VERY MOD OR CURRENT STYLE CLOTHES. HAIR IS ALSO CURRENT STYLES

SCENE 7

KELLI: SAME AS SCENE 3

DARCI: SAME AS SCENE 3 (HAS BAG OF GROCERIES)

NAT: SAME AS SCENE 4

SCENE 8

KELLI: SAME AS SCENE 3

DARCI: SAME AS SCENE 3 (HAS BAG OF GROCERIES)

MOTHER: SAME AS SCENE 3

SCENE 9

KELLI: SAME AS SCENE 3

DARCI: HAS ON A DIFFERENT DRESS OR SKIRT AND BLOUSE. AGAIN, NICE COMBED HAIR AND LOOKS VERY NEAT

SISSIE, JONI, BRENDA, CHRIS: SAME AS SCENE 4 (SISSIE NEEDS A KNIFE)

NAT: SAME AS SCENE 4

TRACY, LORETTA, ANNIE, MONICA & SALLY: SAME TYPE OF OUTFITS AS IN SCENE 6, BUT NOT THE EXACT SAME ONES WORN

BOBBY: EITHER IN A BASEBALL SUIT OR CLOTHES TO PLAY BASEBALL IN (NEEDS A BASEBALL GLOVE AND BAT)

JASON: FAIRLY NEAT CLOTHES. (WEARS GLASSES)

SCENE 10

KELLI: ANOTHER PAIR OF SHORTS OR PANTS. A LITTLE NEATER. HAIR IS NEATER.

DARCI: ANOTHER DRESS OR SKIRT AND BLOUSE. VERY NEAT AND PROPER

SISSIE, JONI, BRENDA, CHRIS: OLD BUT FAIRLY NEAT CLOTHES. THEY ARE CLEAN FACED AND HAIR IS COMBED SOMEWHAT.



NAT: OLD CLOTHES, BUT NEATER THAN BEFORE.

JASON: SAME TYPE OF CLOTHES IN SCENE 9.

MOTHER: IN SLACKS AND BLOUSE

EMILY: PLAY CLOTHES

SCENE 11

KELLI: SAME AS SCENE 10

DARCI: SAME AS SCENE 10

SISSIE, JONI, BRENDA & CHRIS: SAME AS SCENE 10

NAT: SAME AS SCENE 10

JASON: SAME AS SCENE 10

TRACY, LORETTA, ANNIE, MONICA AND SALLY: ANOTHER MOD OUTFIT. HAIR STILL IN STYLE

SCENE 12

KELLI: SAME AS SCENE 10

DARCI: SAME AS SCENE 10

SISSIE, JONI, BRENDA & CHRIS: SAME AS SCENE 10

NAT: SAME AS SCENE 10

JASON: SAME AS SCENE 10

LORETTA, ANNIE, MONICA AND SALLY: SAME OUTFITS AS SCENE 11 ONLY THEY ARE DIRTY AND MESSED UP. THEIR HAIR IS ALSO MESSED UP. THEIR FACES DIRTY

SCENE 13

KELLI, DARCI AND ANNIE: SAME AS SCENE 12

SCENE 14 & 15

KELLI, DARCI AND ANNIE: SAME AS SCENE 12. (DARCI HAS ANOTHER SLIP ON. WILL NEED TWO EXTRA ONES TO CUT UP AND USE FOR SCENE 16)

TRACY: SAME OUTFIT AS SCENE 11 ONLY IT IS DIRTY AND MESSED UP. SHE WILL HAVE A HEAD INJURY

SCENE 16

KELLI: SAME AS SCENE 10

BAG LADY: SAME AS SCENE 6 ONLY WITHOUT HER COAT

SCENE 17 & 18

KELLI, ANNIE, DARCI & TRACY: SAME AS SCENE 15

SCENE 19 & 20

KELLI, ANNIE, DARCI & TRACY: SAME AS SCENE 15

JASON, NAT, SISSIE, CHRIS, JONI, BRENDA, LORETTA, SALLY,  
MONICA: SAME AS SCENE 12

SCENE 21

ANNOUNCER: NICE GOWN OR DRESS

SARAH, CRISTI, TRACY (SHANNON), MICHELLE, LINDSAY & EMILY:  
NICE PARTY TYPE DRESSES. HAIR NEAT AND LOOKING VERY  
PRETTY.

KELLI, DARCI, SISSIE, JONI, BRENDA, CHRIS: FIFTY'S OUTFITS.  
ALL VERY CLEAN AND NEAT

JASON & NAT: LEVIS AND TEE SHIRTS WITH TENNIS SHOES

TRACY, ANNIE, MONICA, LORETTA AND SALLY: (IF WE CAN GET  
THEM, CHEERLEADING OUTFITS) \*\*NOT SURE WILL DISCUSS\*\*

BAG LADY: SAME OUTFIT AS SCENE 6