



A Film by Ellen Seidler & Megan Siler

The Script

We began to develop the story/script in January of 2007. Megan and I met several times a week, 3 to 4 hours at a time to brainstorm ideas, plot points, and craft scenes. Megan took the notes from our meetings and wrote the final screenplay for our film which we titled “And Then Came Lola.” Our film was loosely inspired by the hit German indie film “Run, Lola, Run.”



Casting

Once we'd completed the script we began the process of casting the film. Our initial efforts to cast the film were made in San Francisco. We held 2 full days of casting calls on 2 different.

Not satisfied with the level of talent we were finding in San Francisco we decided to hold additional casting calls in Los Angeles. We rented a room from a casting agency in Burbank and held 4 days of casting calls over two weekends in June/July and ultimately cast the film.



Most of the actors we cast were members of the [Screen Actors Guild](#) and so, in order to use them, we had to become SAG signatory. That forced Megan and I to form an LLC to become Fast Girl Films, LLC. We submitted an application to SAG and were approved as a signatory under their “Ultra Low Budget Agreement” and in September of 2007 received approval to move forward on our production.



Crew After locking in our cast, the next step was finding a crew. We returned to LA to meet with two potential cinematographers chose Jennifer Derbin as our DP. We also hired Berkeley-based Robyn Dettman as our Assistant Director. She assisted us in the breaking down the script in order to develop a shooting schedule for the film.



Location Scouting In the meantime Megan and I spent a week in San Francisco location scouting exteriors for the film. We scouted locations and took photos in the Haight Ashbury, the Castro, downtown, the Embarcadero, Duboce Triangle and Mission Bay neighborhoods. We also checked out a number of locations in the East Bay including Oakland, Berkeley, and El Cerrito.

Permits Once we had determined our locations we acquired a million dollar liability insurance policy and submitted paperwork to the [San Francisco Film Commission](#) for required permits to film on city streets. We also worked with the [SF Parks Commission](#) to gain access to use two of their properties within the city. In order to do that, we had to make ar-

Rehearsals Prior to the commencement of production Megan and I flew to Los Angeles twice in to hold rehearsals with our cast. We rented a small studio space in and spent 4 days (32 hours) rehearsing with our cast.



Once we'd determined our locations and received our permits, we spent another 8-hour day in San Francisco scouting our chosen locations with DP Jennifer Derbin and our production designer. At each location we reviewed the script and storyboards to plan our shoot and figure out what equipment would be required.

After locking down our locations, cast and crew, and acquiring the various permits, we were ready to schedule our shoot(s). Since our lead actor Ashleigh Sumner was scheduled to be in a play in Los Angeles during November of 2007 so we broke our initial shooting schedule into 2 parts to accommodate her.

Production We began production in San Francisco in early October and spent an **8 days** shooting exteriors. Megan and I were on set each day, usually 16-hour days including shoot that lasted until 2 a.m.

As co-directors we shared responsibilities on set. I generally dealt with the crew on technical matters while Megan focused on the actors and preparing them for the scenes.



Exteriors During production we ran into several logistical difficulties including an unforeseen problem with the Air Force's Blue Angels precision flight squadron practicing their air show overhead for annual "Fleet Week" festivities.

Needless to say roaring jets flying overhead made shooting exteriors and getting clean location sound next to impossible. It set us back schedule-wise.



Several of our exterior scenes were shot at night in San Francisco (in the Haight and Duboce triangle) so by law we had to be wrapped by midnight and it put mounting pressure on our shooting schedule.

One shoot in that took place in a cold and foggy alley South of Market lasted until 2 a.m.



Overall, during our 8 days of production, Megan and I spent more than a 130 hours working on the production. It was a grind that those working on films sets know all too well.

The setbacks caused by the noisy Blue Angels practicing in the skies above our locations and other delays ultimately meant we didn't meet our shooting schedule meant we would be forced "pick-up" some of the scenes at a later time. We ended up adding another week of shooting in June of 2008 to make up the exteriors we'd missed.



Our next scheduled shoot (interiors) was scheduled in late November, early December of 2007. For this round of shooting we needed to find a bar interior and a photography facility with a darkroom.

We scouted locations in Berkeley and Oakland and had to find locations that would allow us to shoot while their businesses were closed.

And Then Came Lola

CALL SHEET - FRONT

FAST DINE FAMILIAR Phone: (212) 240-2288 FAX: (212) 284-8801 Producers: Megan Sizer/Elton Sandler Directors: Megan Sizer/Elton Sandler Writers: Megan Sizer/Elton Sandler Line Producer/DPM: Elton Koozil SET AD: Pam Paulson Assoc. Producer AD: Suzanne Schwartz 415-414-9000		CREW CALL: 9:30 AM "Smoking Only in Designated Areas" "No Open Top Stoves On Set" "Safety Meeting To Be Held @ Call" NO FORCED CALLS WITHOUT PRIOR APPROVAL FROM UPW		DATE: Saturday, December 1, 2007 DAY: 03 of 10 SHOWTIME: 9:00 AM PREP: 11:30 AM SUNRISE: 7:02 AM SUNSET: 4:51 PM MONTH: NOV 11 SUNNY/PROB 40% W 50 LOW 40	
LOCATION #2 INT. THERAPIST'S OFFICE One table about front INT. THERAPIST'S OFFICE One's hand on therapist's office INT. THERAPIST'S OFFICE Therapist asks about front INT. THERAPIST'S OFFICE Therapist asks if conversation INT. THERAPIST'S OFFICE Left's hand in office INT. THERAPIST'S OFFICE Left and Pam talk about front INT. THERAPIST'S OFFICE Talk and carry and walk it out	75a 52a 75a 22a 55a 75a 22a	7 7 8 8 6 1.8 1.8, 8	0 0 0 0 0 0 0	LOCATION #1A MORGAN HOUSE/LOLA'S APT. 2021 Essex Street, Berkeley, CA 94704 Between Shattuck & Ashby	LOCATION #B PHOTO LAB 2225 9th Street, Berkeley, CA 94710 Between Shattuck & Channing
COMPANY MOVE TO LOCATION #3 PHOTO LAB - EXT Lola POV of Lola getting into Alex's car PHOTO LAB - EXT Lola sees it's Alex and she's on her feet PHOTO LAB - EXT Lola finds that Psychiatrist about but remembers a note PHOTO LAB - BAR/KITCHEN Lola gives envelope and gets followed by Alex PHOTO LAB - BAR/KITCHEN Lola hears something from cell phone PHOTO LAB - BAR/KITCHEN Lola hears Lola tell her what's going on PHOTO LAB - BAR/KITCHEN Lola meets Alex and the unobscured doctor	45a 20a 71a 85a 74a 77a 84a	1.7 3 1 1.7, 7 6.7 6.7 1.7	0 0 0 0 0 0 0	GREEN PANTS/LOCATION #2 BART: ASHBY STATION @ Westside Station 1 Street, near Shattuck Street okay for Bart Intra GREEN PANTS/LOCATION #1A, 1A, 1A PARKING NEARBY Streets: 21st St Parking: across Lot #1, San Miguel	CATERING/PARKING BREAKFAST: LOCATION #1 10:00 AM LUNCH: LOCATION #2 3:30 PM
TOTAL PAGE COUNT: 448					
CAST Name: [Empty] Role: [Empty] Species: [Empty] Height: [Empty] Weight: [Empty] Hair: [Empty] Eyes: [Empty] Complexion: [Empty] Special: [Empty]					
CREW Name: [Empty] Role: [Empty] Species: [Empty] Height: [Empty] Weight: [Empty] Hair: [Empty] Eyes: [Empty] Complexion: [Empty] Special: [Empty]					
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DATE Name: [Empty] Role: [Empty] Species: [Empty] Height: [Empty] Weight: [Empty] Hair: [Empty] Eyes: [Empty] Complexion: [Empty] Special: [Empty]					

Interiors After our first week of production we met with AD Robyn Dettman to create the shooting schedule for next 7 days of shooting to take place in late November, early December. We booked the crew and arranged air travel and lodging for our cast at a motel in Berkeley. We shot the bar interiors for three days during the week and our photo lab interiors after hours on Saturday and all day Sunday.

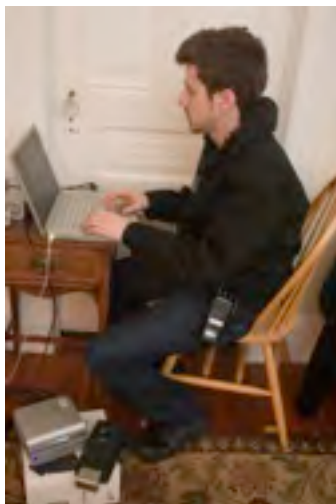
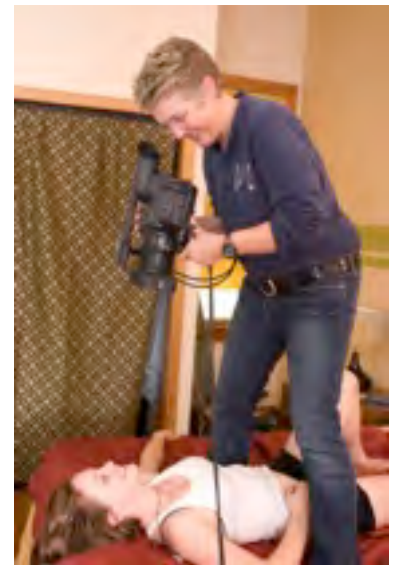
In order to expedite our shoots, we decided to utilize a 2 camera setups for our remaining interiors. I ended up operating the 2nd camera. Even with the extra camera and fewer setups, we still fell behind with our schedule.



We found that we couldn't complete our interior apartment shoot as planned and it would mean adding another costly 3 day shoot over a long holiday weekend in January of 2008.



We filmed over **3 days** in January with a huge winter storm raging outside. We had emergency generators on standby in case we lost power, but fortunately were able to get through the planned schedule with few problems.



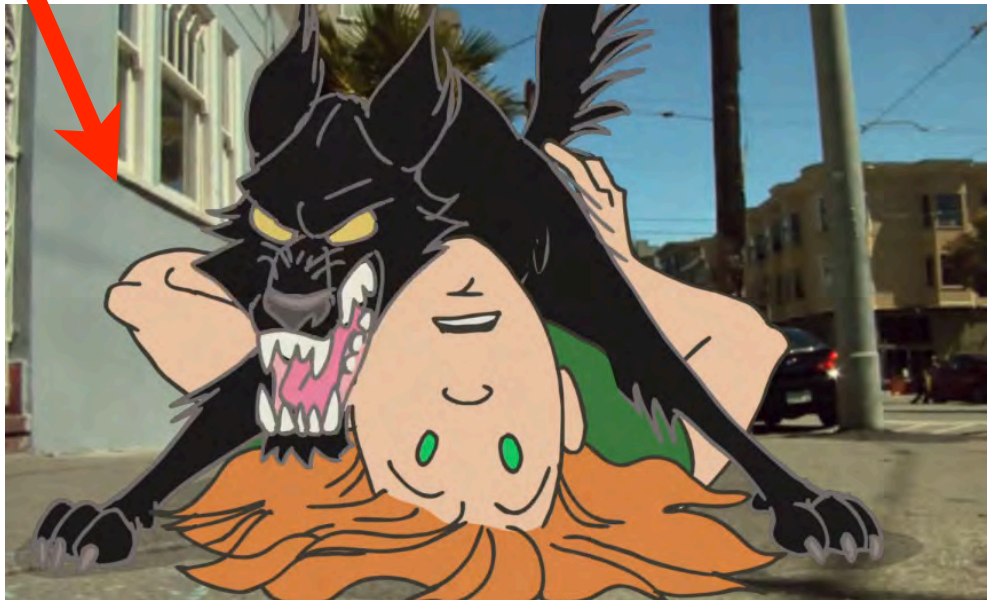
Once we'd completed our initial rounds of shooting, Megan and I started re-viewing the footage. We'd shot using an all-digital workflow (camera recorded onto an SD card not film) and began reviewing scenes using Final Cut Pro software.



Animation We also needed to bring an animator on board and settled on Jett Attwood, a San Francisco based animator to begin the complicated process of completing our animated sequences. Jett created cartoon versions of our cast and we began consulting on storyboards for the animated sequences in the film.



We decided that some of the sequences should have live backgrounds so Megan and I began shooting the footage and stills for that as time allowed.



Pick-up Shoots Given various issues with our initial shooting schedule we determined that unfortunately (for our budget) we'd have to schedule another week of shooting to pick up the shots and scenes we'd missed so scheduled **another week** of shooting in June 2008.

As mentioned, in our we had made arrangements with the SF Film Commission to acquire permits before our first round of shooting in the fall of 2007. Given that the permits were expensive (\$300 per day) and really did get us much in return (like a warning that the Blue Angels would be overhead) we decided to go "guerilla style" in June.



We also decided to use a different DP and hired Emeryville cinematographer Paul Nordin. It turned out to be a good move as he and his crew were both skilled and fast. It made "making our day" much easier.

We flew our actors from Los Angeles up and shot in Golden Gate Park, the Haight, South of Market



in Berkeley in Megan's backyard, and behind a 4th Street business and alongside the BART tracks in El Cerrito

Megan and I again spent more than 100 hours on location during that very productive week..



We also hired a new still photographer, Mollie McClure to complete a number of stills that were part of the narrative for the for the movie. This required shooting in a studio and on location with several of our actors.



We spent much of the summer of 2008 reviewing our footage and creating rough edits. Once we had an idea as to how we wanted the narrative to take shape, we began the process of looking for an editor who could work with us to edit the final film into its finished form. We settled on a Eli Olson, an award-winning editor from Oakland.

Post-Production Eli began editing the film in earnest in January of 2009. We had a goal of finishing it by June so we could submit it to the premiere LGBT film festival in the world, San Francisco's [Frameline](http://www.frameline.org) Festival.



As Eli worked full-time on the edit Megan and I met with nearly every day (M-Fri) for a couple hours to review her scene edits.

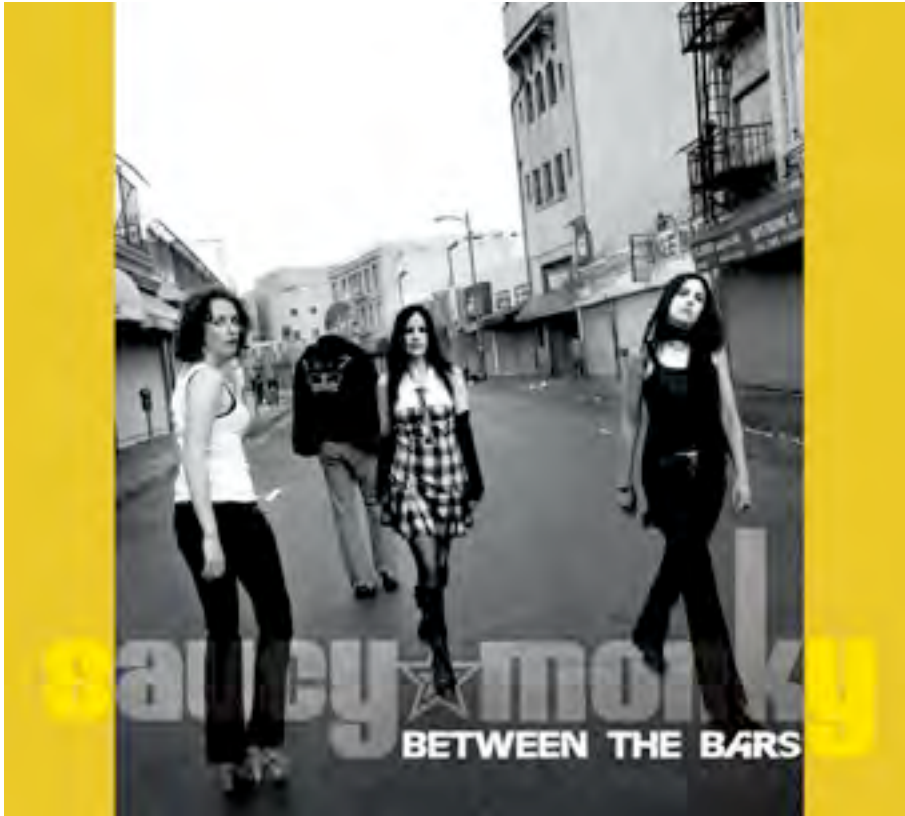
Sound Mix

During this period we also had to find and secure rights for music

we wanted to include in the film. We chose to use music by several independent artists including bands *Saucy Monkey* and *Sick of Sarah*, *Jessy Moss*, *Jen Corday*, *Lori Michaels*, and others. We also hired a local group to compose some original music for the film.

We also found a sound-designer, Berkley based Phil Perkins, who began working on the sound editing once Eli had locked down specific scenes. Megan and I spent a number of hours at his studio reviewing the sound mix, making changes, and also recording [foley](#) as

needed (like running footsteps, gravel crunching, breathing, etc).



As we moved through the editing process we also realized we had to do more pick-up shooting to fill some narrative holes that had emerged as we pieced the story together.



We moved back into production mode and scheduled another **4 days** of shooting for early April. Once again we shot in San Francisco, on a Muni train, in Golden Gate Park, at El Cerrito BART, and in the Haight, all without permits. It was guerrilla film-making at its best.



We sent a rough-cut of our film to the selection committee at Frameline and, despite being unfinished, our film was selected to screen at the festival during a prime, Friday-evening time slot at the Castro Theater.



We had less than a month to pull it together and complete finishing touches. As Eli continued editing, we added Phil's sound mix. Once that was complete we were ready to move on to the time-consuming task of color-correction. Paul

Nordin of EMBS Studios (and one of our DPs on the film) was our colorist. We also had to outsource some additional After-Effects compositing work to fix some problems in a few select shots (ie. reflection of the film crew in a character's sun



Film Mastered Once the color-correction was complete we were ready to take the digital files to a post-house and have a master copy laid to digital tape for the festival screenings. We shot the film in HD, but the Castro Theater didn't have the capability to screen in HD so we made an SD version.



Festivals The film premiered on Friday, June 18th 2009 to a sold-out house at the Castro. After the screening we noticed several problems with the sound mix and minor edits so spent time fixing those with Phil Perkins and Eli. We worked again on refining the color correction and created an HD copy of the film. Next up in July was



LA's [OUTFEST](#) LGBT film festival. From there *And Then Came Lola* went on to screen in nearly one hundred more film festivals worldwide.



We attended festival screenings in Rochester, Seattle, Fresno and in



March of 2010 flew to London for the film's screening at the London International Lesbian Gay Film Festival at the British Film Institute.

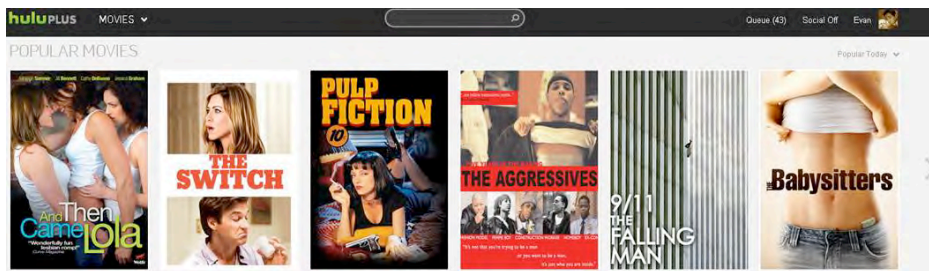




Distribution In April of 2010 the film was released on DVD in Germany and the next month re-released in the U.S., Canada, U.K. and France, and The Netherlands.



It's available worldwide on iTunes, Amazon, HULU, Netflix, Wolfe on Demand and Busk Films (subtitled in French, Spanish, Portuguese, German, Turkish, Chinese, and Italian).



This month, June of 2013, "And Then Came Lola" is one of the the "most popular" films on HULU-Plus.

In August, Simon Richter professor in German Cinema from the University of Pennsylvania is releasing a book called "[Women, Pleasure, Film: What Lolas Want](#)" and has included a chapter on our film.



The **addendum** to this narrative will include script, continuity notes, DVD covers in various languages, cast and crew list, festival list, press kit, reviews and other materials documenting the filmmaking process and its distribution.

"Run, don't walk, to this one!"

- Philadelphia Gay News

"A sugar rush of a movie"

- AfterEllen.com



Ashleigh Sumner Jill Bennett Cathy DeBuono Jessica Graham

This wonderfully fun and sexy lesbian romp takes a mad dash through the streets of San Francisco as photographer Lola (the beautifully athletic Ashleigh Sumner) races to get to a crucial meeting on time. As usual, Lola is running late. Her job and her girlfriend Casey (Jill Bennett, *Dante's Cove, We Have To Stop Now*) are on the line and Lola has three chances (a la the art house classic, *Run, Lola, Run*) to make it right. As Lola races against the clock is Casey falling into the arms of her ex?! Will Lola make it in time? Will she come at all?

"Highly entertaining!"

AND THEN CAME LOLA really is the whole package: drama, comedy, gorgeous women..."

- LA Splash.com



Bonus Features

20 Min. Behind the Scenes Featurette

Widescreen Dolby 5.1 Closed Captioned Trailer

Short Film: NCLR's 30th Anniversary More from Wolfe

FAST GIRL FILMS PRESENTS **AND THEN CAME LOLA**, AN ELLEN SEIDLER/MEGAN SILER PRODUCTION
ASHLEIGH SUMNER, JILL BENNETT, CATHY DEBUONO, JESSICA GRAHAM, ANGELYNNA MARTINEZ, CANDY TOLENTINO, JENVOA HARLOW

DIRECTOR OF PHOTOGRAPHY: JENNIFER DERBIN, EDITED BY ELI OLSON, ANIMATION BY JETT ATWOOD, COMPOSER: MOLLIE MCCLURE

STORY BY ELLEN SEIDLER/MEGAN SILER, SCREENPLAY BY MEGAN SILER, PRODUCED & DIRECTED BY ELLEN SEIDLER/MEGAN SILER

[NOT RATED]

Running Time: 71 min.

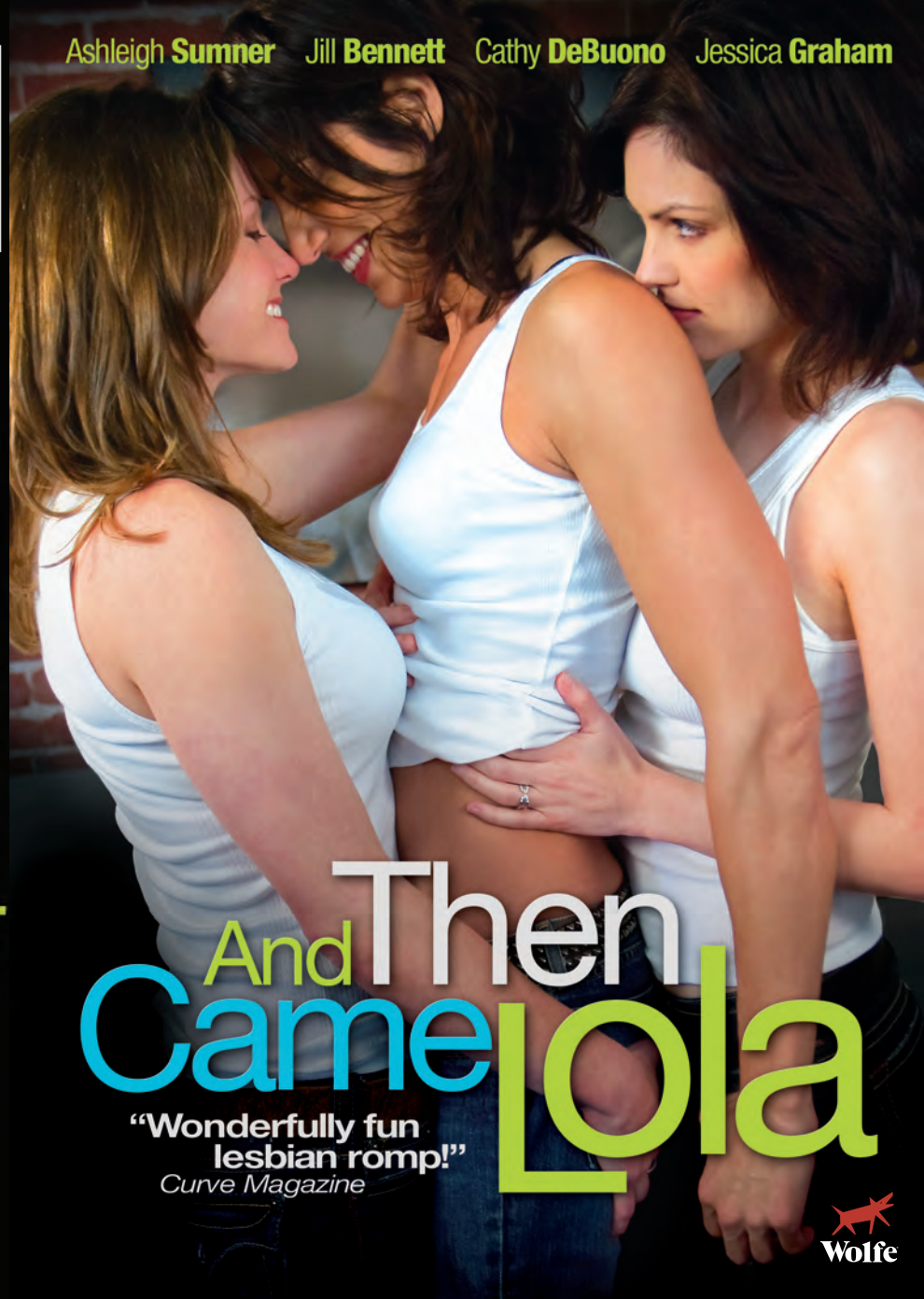
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Distributed by Wolfe Video, P.O. Box 64, New Almaden, CA 95042



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AndThenCameLola



And Then Came **Lola**

"Wonderfully fun lesbian romp!"
Curve Magazine

WOL#4724D



UK DVD (and Blu-Ray)

"a sugar rush of a lesbian movie... funny, campy and wildly imaginative"

AFTERELLEN.COM



AND THEN CAME LOLA An ELLEN SEIDLER MEGAN SILER production
 East City Films presents ASHLEIGH SUMNER, JILL BENNETT, CATHY DEBUONO, JESSICA GRAHAM,
 ANGELYNA MARTINEZ, CANDY TOLENTINO, JENNA HARLOW, LINDA IGNAZI, LISA DEWEY
 Director of photography JENNIFER DERBIN, Edited by EJI OLSON, Animation by JETT ATWOOD,
 Compositing Photography by MOLLIE McCULLURE Story by ELLEN SEIDLER MEGAN SILER,
 Screenplay by MEGAN SILER Produced & Directed by ELLEN SEIDLER MEGAN SILER
 A PECCADILLO PICTURES RELEASE

fasttrackfilms



"a sexy rom-com full of L Word-esque pretty women in tight vests" DIVA

Sizzling lesbian newcomer Ashleigh Sumner takes the leading role as Lola alongside cult lesbian heartthrobs Jill Bennett (Dante's Cove), Cathy DeBuono (Star Trek: Deep Space Nine, Out At The Wedding) and Jessica Graham (2 Minutes Later) in this sexy lesbian romp inspired by the classic *Run Lola Run*.

Sassy lesbian photographer Lola is on the verge of success in both love and work, yet she could lose it all if she doesn't make it on time to a crucial meeting with her girlfriend. But, as usual, Lola is late! Racing through the streets of San Francisco, Lola gets into an ever increasing number of outrageous scrapes involving ex-lovers, wannabe girlfriends and part-time stalkers. As the clock counts down, Lola realises that it will take more than one chance to make this date...

UK EXCLUSIVE BONUS FEATURES

- Director's commentary
- Dolby Digital 5.1
- Interviews with actresses
- Interviews with directors
- Behind the scenes
- Picture Galleries
- Subtitles for the Hard of Hearing (HOH)
- Claymation



Peccadillo Pictures

AndThenCameLola



PECCADILLO PICTURES 2000 | 10TH ANNIVERSARY YEARS



"A truly fun lesbian flick. Will have you giggling for two hours straight!"

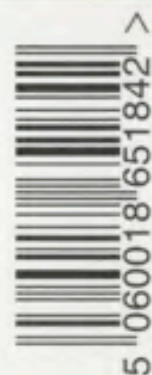
g3 MAGAZINE

AndThenCame

A Film by Ellen Seidler & Megan Siler

Lola

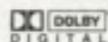
ASHLEIGH SUMNER JILL BENNETT CATHY DeBUONO JESSICA GRAHAM



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 SPECIAL FEATURES
 • Director's commentary
 • Dolby Digital 5.1
 • Interviews with actresses
 • Interviews with directors
 • Behind the scenes
 • Picture Galleries
 • Subtitles for the Hard of Hearing (HOH)
 • Claymation
 Language: English
 Sound: Dolby Digital 5.1
 DVD 9 PAL
 Suitable for all PAL Televisions



Peccadillo Pictures
 peccapics.com



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Contains strong language, sex and sex references
 Suitable only for persons of 15 years and over
 Not to be supplied to any person below that age

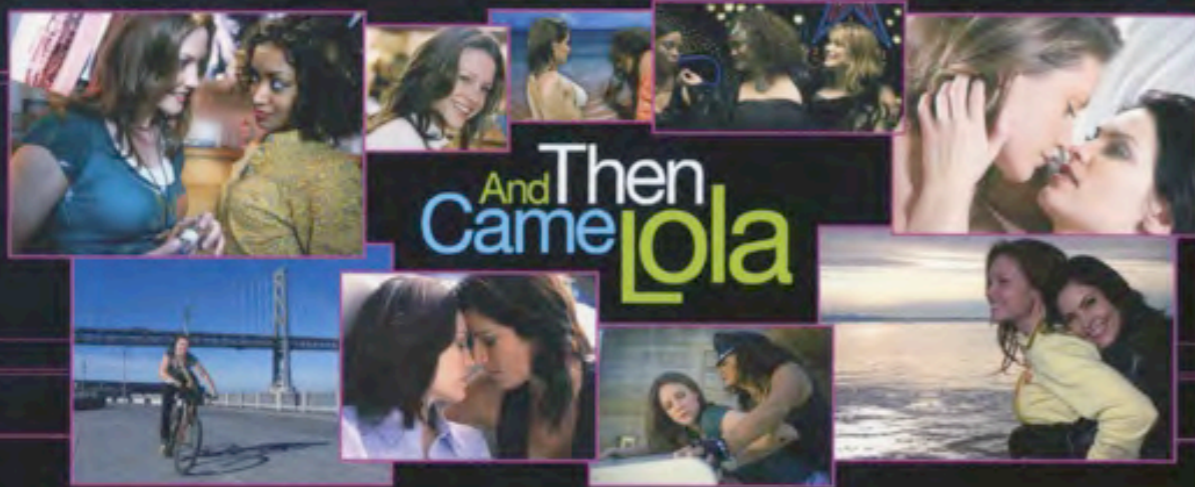


FIT FOR VIEWING by persons aged 15 YEARS OR MORE
 E



PPD184

Germany DVD



And Then Came Lola

„Sex ist Kommunikation – und ich liebe es, zu kommunizieren!“ Das ist Lola, wie sie liebt und lebt. Mit Verabredungen um eine bestimmte Uhrzeit kann man sie jagen. Kein Wunder, dass ihre Affären anfangs immer brandheiß, in der Mitte weniger angenehm und am Ende überhaupt nicht mehr sind.

Seit neuestem hat nun Lola die bildschöne und kluge Casey an der Angel. Als diese Lola anfleht, ihr für eine wichtige Präsentation Fotos vorbeizubringen (und zwar rechtzeitig!), legt sich Lola ins Zeug ... und rennt!

Ellen Seidler und Megan Siler landen einen echten Kult-Hit mit hippen Sound, hinreißenden Comic-Strips, peinlichen Paartherapie-Enthüllungen und viel Sex-Appeal.

EXTRAS:

- Vorfilm „HAPPY BIRTHDAY“ (ca. 16 Min., OmU) von Roberta Munroe ➤ Teaser
- Hinter den Kulissen / Interviews mit Cast und Crew ➤ Deutscher Kinotrailer
- Audiokommentar mit Ellen Seidler (Regie), Megan Siler (Regie, Produktion) und Ashleigh Sumner (Hauptdarstellerin) ➤ US-Kinotrailer
- Galerie mit vielen Bildern von den Dreharbeiten



*DVD 9 zweischichtig - für höchste Bildqualität - Beim Layerwechsel kann es zu einer kurzen Unterbrechung kommen. Dies ist DVD 9-typisch und kein Bildfehler.

Weitere Filme auf unserer Homepage: www.pro-fun.de

Bild	16:9 anamorph (1,78 : 1) <small>geeignet für alle Bildschirmformate</small>	Sound	5.1 Englisch 2.0 Englisch 2.0 Audiokommentar	Disc-ty	DVD 9*	Sprachen	Englische Originalfassung Deutsche (unsteril synchron)	Laufzeit	ca. 83 Min. (total)	Code	FREE	Ländercode:	0 - codifree PAL
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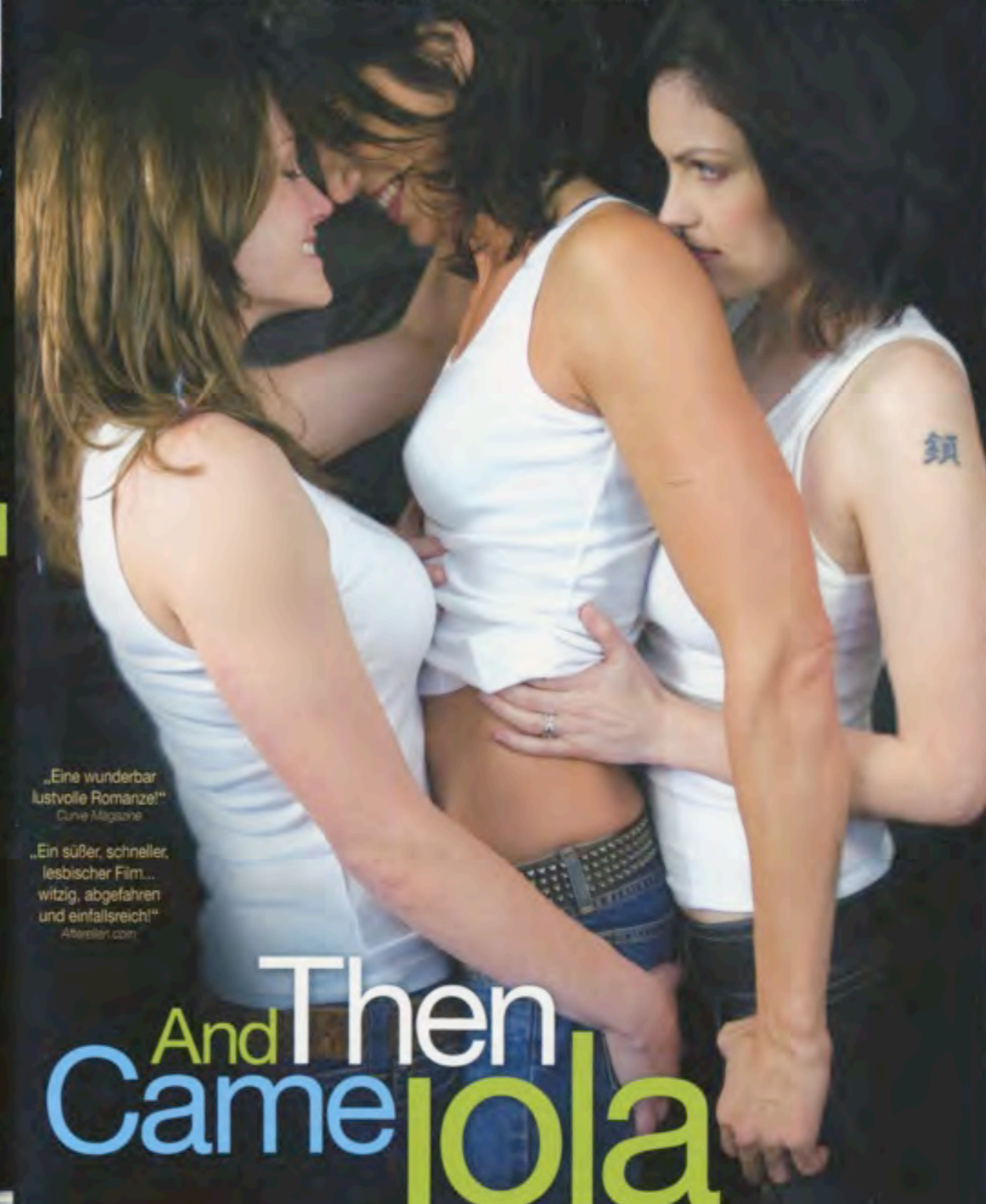
And Then Came Lola

Ashleigh Sumner
„CSI“, „Dawson's Creek“

Jill Bennett
„Out at the Wedding“, „Dante's Cove“

Cathy DeBuono
„Out at the Wedding“

Jessica Graham
„2 Minutes Later“



„Eine wunderbar lustvolle Romanze!“
Curve Magazine

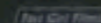
„Ein süßer, schneller, lesbischer Film... witzig, abgefahren und einfallsreich!“
Alterient.com

And Then Came Lola

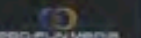
Ein Film von Ellen Seidler und Megan Siler



PF 0585D



Ein Film von Ellen Seidler & Megan Siler



France DVD

«Un film sur-vitaminé.»

AfterEllen.com

«Le hit de l'année»

Reel Pride Fresno LGBT Film Festival

Lola, une photographe talentueuse mais très distraite, est sur le point de tout avoir, l'amour et le travail. Mais elle peut aussi tout perdre si elle n'arrive pas à temps à une réunion cruciale. Avec comme enjeux, sa petite copine et le job de ses rêves, Lola se lance dans une course frénétique à travers San Francisco...



Probablement le film lesbien le plus plébiscité par les festivals outre-atlantique, LOLA est déjà en passe de devenir LE futur classique de 2010 !



Optimale.fr



And Then Came Lola

Entre filles...

524 397-2



"Des ébats lesbiens drôles et pétillants."

Curve Magazine

And Then Came Lola

un film de Ellen Seidler & Megan Siler

Optimale.fr

FAST GIRL FILMS LLC PRESENTS «LOLA» (AND THEN CAME LOLA)
AVEC ASHLEIGH SUMMER, JILL BENNETT, CATHY DEBUONO, JESSICA GRAHAM, ANGELINA MARTINEZ, CANDY TOLENTINO, LINDA IGNAZI, JENNA HARLOW, LISA DEWEY
PHOTO JENNIFER DERRIN MONTAGE EU OLSON ANIMATION JETT ATWOODO SCÉNARIO DE ELLEN SEIDLER & MEGAN SILER RÉALISÉ PAR ELLEN SEIDLER & MEGAN SILER

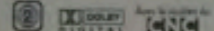
BONUS INTERVIEWS (V.O.) • COULISSES (V.O.) • BANDE-ANNONCE • CATALOGUE ENTRE FILLES

LE FILM CHAPITRÉ • COULEUR • FORMAT 16/9 • DURÉE : 1H11 ENV. TOUS PUBLICS EDV 2280 524 397-2

LANGUE Anglais - Dolby digital

SOUS-TITRES Français

Fastgirlfilms



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INTERDIT À LA LOCATION



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The Netherlands DVD

And Then Came Lola

'A sugar rush of a lesbian movie...
funny, campy and wildly
imaginative.' - **Afterellen.com**



Lola is een getalenteerd fotograaf maar voortdurend afgeleid. Ze balanceert op de rand van succes in haar werk en de liefde. Ze staat op het punt alles te verliezen als ze niet op tijd komt op een belangrijke zakelijke afspraak van haar nieuwe vriendin met een nogal aantrekkelijke cliënte... Maar, zoals gewoonlijk is Lola laat. Met haar vriendin en haar baan op het spel, heeft ze 3 kansen om het goed te maken... In een wanhopige race tegen de klok door de straten van San Francisco, gestalked door ex-vriendinnen en wanna-be lovers, probeert Lola op tijd te zijn. Zal ze het redden? Of verliest ze haar vriendin...

And Then Came Lola, met de 'hottest lesbian cast ever' is losjes gebaseerd op de Duitse arthouse-hit Lola Rennt.



Regie: Ellen Seidler en Megan Siler

Met: Ashleigh Sumner, Jill Bennet en Cathy DeBuono www.andthencamelola.com

EXTRA: BEHIND THE SCENES (20 MINUTEN), AUDIOCOMMENTAAR EN CLAYMATION

LAND: VERENIGDE STATEN	TAAL: ENGELS	ONDERTITELING: NEDERLANDS
BEELD: KLEUR, 16:9 ANAMORPHIC	LENGTE: 72 MINUTEN	GELUID: DOLBY DIGITAL 5.1

abc
HomeScreen

CINEMALINK.TV
Cinemon

Voor algemene en bestelgegevens:
www.homescreen.nl
Alle rechten voorbehouden. Behoudens toestemming van de rechthebbenden op de op deze beeld-
drager vastgelegde films, is kopiëren, verspreiden,
uitlenen en openbare vertoning verboden.



DVD
VIDEO

6218

12

the hottest lesbian cast ever

And Then Came Lola

Een film van Ellen Seidler en Megan Siler

And Then Came Lola



Ashleigh Sumner Jill Bennett Cathy DeBuono Jessica Graham

A photograph of three young women with long hair, all wearing white ribbed tank tops and dark jeans. They are standing in a row, facing each other and embracing. The woman on the left is smiling and looking towards the woman in the middle. The woman in the middle is also smiling and looking towards the woman on the right. The woman on the right is looking towards the woman in the middle. The background is a brick wall.

And Then
Came Lola

**"A sugar rush of a lesbian movie...
funny, campy, and wildly imaginative"**

-AfterEllen.com

A FILM BY ELLEN SEIDLER / MEGAN SILER
WWW.ANDTHENCAMELOLA.COM © FAST GIRL FILMS LLC

And Then Came Lola



“Run, don’t walk, to this one”

-Philadelphia Gay News

In this time-bending, sexy, lesbian romp, loosely inspired by the art house classic “Run Lola Run”, a talented, but distracted photographer, Lola, on the verge of success in both love and work, could lose it all if she doesn’t make it to a crucial meeting on time. But, as usual, Lola is late.

With her job and girlfriend on the line, she has three chances to make it right. In a desperate race through the streets and backrooms of San Francisco, time grows short--will Lola make it?

With a pop sensibility that mixes live action, animation and still photography, “And Then Came Lola” explores love’s age old question in a fresh new way, all to the tune of an upbeat soundtrack and a blistering performance from the hottest lesbian cast ever assembled for a feature film.



fastgirlfilms

510.220.2086 | msiler@fastgirlfilms.com | www.fastgirlfilms.com

WHAT THE PRESS SAYS!

(full reviews at www.andthencamelola.com)

"Filled with wall-to-wall pop music as well as vibrant performances...
"And Then Came Lola" is a lesbian film done right...fast paced, energetic and fun. Highly recommended."

- *NBC Philadelphia Reviews*



"A sugar rush of a lesbian movie...funny, campy, and wildly imaginative"
- *Danielle Riendeau, AfterEllen.com*

"this delightful low budget comedy offers a love letter to San Francisco
it's LGBT inhabitants with great style"

- *David Ehrenstein, LA Weekly*

"Wonderfully fun lesbian romp" - *Curve Magazine*

"A thoroughly worthwhile look - even for heterosexuals "
- *Heutekino.de*

"The Kickass Action Comedy of the summer is here, and there's not
a guy or an explosion in sight." - *LASplash.com*

"Stylistic storytelling, quick wit and perfect casting...Directors
Megan Siler and Ellen Seidler have brilliantly crafted an engrossing
feature complete with beautiful cinematography, animation, still
photography and high-energy soundtrack.

- *Q Fest, Philadelphia G&L Festival*

Take one part RUN, LOLA, RUN, add three super hot lesbian costars, mix
with terrific acting, and finish with relationship angst, and you've
the hit of the year."

- *Reel Pride, Fresno LGBT Film Festival*



WHAT OUR DISTRIBUTORS SAY!

"Our #1 best seller this year!"
- *Wolfe Video, USA*

"Our fastest selling DVD title!"
- *Peccadillo Pictures, UK*

"Probably the most acclaimed lesbian
film in festivals overseas, LOLA is
already poised to become THE future
classic of 2010!" - *Optimale, France*



Ellen Seidler and Megan Siler

PRINCIPAL CREDITS

CO-PRODUCED AND DIRECTED BY
Ellen Seidler & Megan Siler

STORY
Ellen Seidler & Megan Siler

SCREENPLAY
Megan Siler

DIRECTOR OF PHOTOGRAPHY
Jennifer Derbin

EDITOR
Eli Olson

ANIMATION
Jett Atwood

COMPOSITE PHOTOGRAPHY
Mollie McClure

FEATURED CAST

LOLA
Ashleigh Sumner

CASEY
Jill Bennett

DANIELLE
Cathy DeBuono

JEN
Jessica Graham

METERMAID
Angelyna Martinez

ALEX
Candy Tolentino

SPEED FREAK GIRL
Jenoa Harlow

SERI
Linda Ignazi

THERAPIST
Lisa Dewey



Jill Bennett, Cathy DeBuono, Ashleigh Sumner, Jessica Graham from ATCL, as seen on the cover of LN Magazine

Electronic Press Kit for the feature film

And Then
Came Lola

www.andthencamelola.com

fastgirlfilms



SYNOPSIS:

In this fast paced, sexy, lesbian romp, loosely inspired but the art house classic “Run Lola Run”, a talented, but distracted photographer, Lola, on the verge of success in both love and work, could lose it all if she doesn’t make it to a crucial meeting on time. But, as usual, Lola is late.

With her job and girlfriend on the line, she has three chances to make it right. In a desperate race through the streets and backrooms of San Francisco, time grows short--will Lola make it? Will she come at all?

With a pop sensibility that mixes live action, animation and still photography, *And Then Came Lola*, explores love’s age old question in a fresh new way; “If you try, try again, will you finally get it right?”

CREDITS:

CO-PRODUCED AND DIRECTED BY
Ellen Seidler & Megan Siler

SCREENPLAY
Megan Siler

STORY
Ellen Seidler & Megan Siler

DIRECTOR OF PHOTOGRAPHY
Jennifer Derbin

ANIMATION
Jett Atwood

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ALEX
Candy Tolentino

SERI
Linda Ignazi

SPEED FREAK GIRL
Jenoa Harlow

THERAPIST
Lisa Dewey



BIOGRAPHIES:

Megan Siler: Producer / Director / Story/ Screenwriter

Megan is an award-winning producer of both fiction and documentary films. She has an MFA in film from UCLA, an environmental studies degree from UC Berkeley and has taught screenwriting and film production for UC Berkeley Extension, Writers Boot Camp, and the Academy of Art College.

Megan's most recent film, *Toxic Bust: Chemicals and Breast Cancer*, won the prestigious Cine Golden Eagle Award, and is being used by environmental health and breast cancer advocates around the country. Megan won the *Emerging Talent Award* from Los Angeles Outfest for her feature length film *The Midwife's Tale*, and her fictional short, *First Base*, won the UCLA Theater Arts Alumni Spotlight Award. Megan also won a Dore Schary Award for her documentary, *Single Mothers: Living On the Edge*.

Ellen Seidler: Producer / Director / Story

Ellen is a 23-year broadcast journalism and film veteran. She worked for ABC News in New York as an assignment editor, then joined KRON-TV in San Francisco as a photojournalist and editor. Currently, she is a lecturer in Digital Media at U.C. Berkeley's Graduate School of Journalism and tenured professor of Media & Communication Arts at Contra Costa College in San Pablo, CA. She also teaches for the Knight Foundation's multimedia training workshops. She received her B.A. in Fine Arts from Harvard University, and her M.A. in Journalism from UC Berkeley.

Ellen has also worked on a variety of independent film and documentary projects. Her directing credits include: *Fighting for Our Lives-Facing AIDS in San Francisco* and the lesbian erotic short *Et L'Amour*. She is a contributing writer for the Logo Online website AfterEllen.com and creator of the non-profit website, BreastCancerNetwork.org.

CAST:

Ashleigh Sumner as Lola

Ashleigh's is a SAG actress who is a North Carolina native now living in Los Angeles. Ashleigh's television credits include guest star appearances on *CROSSING JORDAN*, *CSI*, and a supporting role in the CBS television movie *THE LOCKET* starring Vanessa Redgrave along with recurring appearances on the WB's *DAWSON'S CREEK*. Her film work includes a lead role in the AFI short, *MOTHER*, which received awards at the Cannes Film Festival, Seattle International, and Florida Film Festival, along with being an official selection at AFI Fest and receiving a New York Times Critic's Pick. Ashleigh's performance earned a Best Actress Nomination at LA's Method Fest. Other work includes appearances in *THE HAMMER* and a lead role with the Independent Director's Lab series, *DIRECTED BY DOROTHY ARZNER*.

Ashleigh also has numerous theater credits including *SUNSET BOULEVARD* at the Hollywood Bowl and *CASABLANCA* at the Pantages Theater both directed by Tony Award Winner, Peter Hunt. Lead roles include performances in *LOST ANGELES* at the Lillian Theater in Hollywood, V-day West LA's production of *THE VAGINA MONOLOGUES* at the Actor's Gang Theater, *DANNY AND THE DEEP BLUE SEA* and *MEASURE FOR MEASURE*.

And Then Came Lola

Jill Bennett as Casey

Jill has three films recently released on DVD - "X's and O's", "Bull Run" and "Out at The Wedding". Other recent films include "Expiration Date" and "The Pleasure Drivers". Most recently, she produced and starred in two projects - a comedy web series We Have to Stop Now shown exclusively on jillbennett.com, and a Here TV travel reality show Word on the Street. Her weekly online video blog The Violet Underground is hosted at shewired.com. Jill can currently be seen in season three of Here TV's supernatural soap Dante's Cove and the hit web series 3Way. You can also find her in the new season of Logo's animated show Rick and Steve, and in a memorable cameo in the festival favorite short Tranny McGuyver. Other TV appearances including recurring roles on Beverly Hills 90210, Steven Spielberg's The Others, and Zoe.

Cathy DeBuono as Danielle:

Cathy began her acting career with TV roles The Pretender, Martial Law, Jenny, and Pacific Blue and she also had a recurring role in the TV show Star Trek: Deep Space Nine.

In 2007 Cathy was featured in the 2007 romantic comedy "Out at the Wedding", for which she was recognized by the LOGO owned entertainment website, AfterEllen.com's Visibility Awards, as the runner - up for "Best Lesbian/Bi Character in a festival released Feature" of 2007.

In the 2008 she was featured in the a LOGO television network pilot called Exe's & Oh's, a half hour comedy created by and starring Michelle Paradise. Cathy recently played the lead role of Detective Charlie Forrest, opposite Jessica Graham's (2 Minute's Later) villain in a recently released film called "Tremble & Spark", a short that is part of a trilogy. Cathy's had her own weekly video blog on AfterEllen.com entitled "What's YOUR Problem?". And a web series titled "We Have To Stop Now" that she starred in with Jill Bennett.

Jessica Graham as Jen

Jessica won the best actress award at the Tampa International Gay and Lesbian Film Festival for her performance in 2 Minutes Later, a LGBT festival favorite in 2007. her credits also include, Devil Girl (2007), Rent Control (2006) as Lucy, The Coat Room (2005) as Kristin, Thirsty (2005), and "My Father's Gun". In addition to her role in "And then Came Lola", Jessica will also appear in 2009 productions "Everything Is Going to Be Just Fine" and "Tremble & Spark". Before moving to Los Angeles from Philadelphia, she co-founded both Theater Catalyst's Eternal Spiral Project and Stonegraham Productions (producers of *girl*, Philadelphia 's longest-running lesbian party). Since moving to Los Angeles, she has appeared in a number of films, gaining exposure at festivals. She has also appeared on the stage. Her commercial credits include AOL, Southwest Airlines, and PETA. Jessica is member of the screen Actors Guild.

Featured Music: The soundtrack for "And Then Came Lola" features a number of talented artists:

[Bilk](#) – Kein Stress

[Jennifer Corday](#)- Superhero, Driven, Losing Control

[Lori Michaels](#) – Wild Ride

[Jessy Moss](#) - Sinkin Drinkin Fits, Stitches, Bad Manners

[Saucy Monkey](#) – No One's Here Anymore, Boyz, Trapped, Permanent Midnite

[Sick of Sarah](#) – Hello Good Morning, The Bridge

Arthur Yoria – I'll Be Here Awake

END CREDITS
“AND THEN CAME LOLA”

Directed by
ELLEN SEIDLER & MEGAN SILER

Story by
ELLEN SEIDLER AND MEGAN SILER

Screenplay by
MEGAN SILER

Editor
ELI OLSON

Director of Photography
JENNIFER DERBIN

Produced by
ELLEN SEIDLER & MEGAN SILER

Associate Producers
SARAH SOZA
SUZANNE EISENHUT
DONNA RUCKS & LIBBIE SHELTON

Animation
JETT ATWOOD

Sound Edited and Mixed by
PHILIP PERKINS

Musical Score
THE TIGER CLUB

Color Correction
PAUL NORDIN

CAST

Lola	ASHLEIGH SUMNER
Casey	JILL BENNETT
Danielle	CATHY DeBUONO
Jen	JESSICA GRAHAM
Meter Maid	ANGELYNA MARTINEZ
Alex	CANDY TOLENTINO
Seri	LINDA IGNAZI
Park Chick	JENOA HARLOW
Therapist	LISA DEWEY
Taxi Tourists	KATHY DOMENICI GRANT HALSING
Taxi Driver	LAURIE GRAHAM
Muni Boy	CHRIS RESCINITI CHRIS SUGARMAN
Motorcycle Woman	LISA DEWEY
Motorcycle Stunts	JENNIFER RAFINER
Inside Bar Patrons	EILEEN AGAS AURORA BERGERE SUZANNE EISENHUT TRACY FARRELL MELODY TOLENTINO JUZSTINA TRAUM ANN ZIOLKOWSKI
Disc Jockey	SOPHIA WALLACE
Outdoor Bar Patrons	RENEE DEMIRDJIAN LISA GRADY AMY NECHES ELI OLSON LIZ RUMSEY JULIE VAN ALYEA
Homeless Man	MARK WASSBERG
Teenage Girl	ERIKA CRUZ
Lesbian in Park	SARAH DIA BAILEY CRYSTAL SMITH
Beautiful Babe	JULIANNE GABERT JASMIN HILL
Hot Zookeeper	MOLLIE McCLURE
Lola's cat	MR. ELLIOT
Park Chick's dog	ALEX

CAMERA DEPARTMENT

2nd Unit Director of Photography	PAUL NORDIN
Camera Operator	ELLEN SEIDLER
Assistant Camera	NICHOLAS MARTIN
Assistant Camera	FABIENNE MEUNISSIER
2nd Assistant Camera	JASON BOYCE
Creative Director	
Still Photographer	MOLLIE McCLURE
Lola's Apt. Photos & Still Photographer	SOPHIA WALLACE
Still Photographer	ELLEN SEIDLER
Studio Shoot Design	IRESEMA RIVERA
Photographer's Asst.	JOHN FEENEY
Photographer's Asst.	ANGELA NILES

CREW

Line Producer	EHREN KOEPF
First Assistant Director	ROBYN DETTMAN
First Assistant Director	PETE PADUANO
Second Assistant Director	SUZANNE EISENHUT
Second Assistant Director	JUZSTINA TRAUM
Gaffer	DAN SCHMELTZER
Gaffer	SETH ANGERER
Key Grip	DAVID BRUNSMAN
Key Grip	GREG RUDY
Grip	NOAH FLIPPO
Grip	KYLE PARKER
Grip Intern	NICHOLAS MARTIN
Sound Mixer	WINTER
Sound Mixer	NICHOLAS ZASIMCZUK
Foley Artists	FAST FEET FOLEY
Boom Operator	BEN GREENWOOD
P2 Coordinator	DAN MAFFEI
Production Design	KRISTIAN HANSON
Art Director	MEGHAN HADE
Assistant Art Direction	MELODY TOLENTINO
Wardrobe Supervisor	EILEEN AGAS

Wardrobe Supervisor
Wardrobe Consultant

CINDY JENSEN
SOPHIA WALLACE

Makeup & Hair Stylist
Asst. Makeup
Asst. Makeup & Hair
Asst. Makeup & Hair

AURORA BERGERE
KIMBERLY A. MILLER
MARK TARASCO
ATLASPHERE

Production Coordinator
Coordinator, 2nd Unit
Coordinator, 2nd Unit
Script Supervisor
Script Supervisor
Production Assistant
Production Assistant
Production Assistant
Production Assistant
Sound Assistant
Stunt Driver

CRESCENT DIAMOND
RICHARD BOSNER
AMY NECHES
JOSHUA KNOLES
NIKKI SAINDON
NICCOLO H. BODNER
JAMES GOWDEY
KYLE PARKER
JACOB PEREZ
JONATHON LEYDEN
M.S. WHEELY WILDER

Catering
Catering
Catering
Catering

JUDE SULLIVAN
CYNTHIA LUNA
DEENA NEFF
TARA SILER

TITLES & GRAPHICS

Titles & After Effects
Grrrlwatch.com Design
Web and New Media

STEVE EAGLETON
MEDIAMAVERRICK
ELLEN SEIDLER

SPECIAL THANKS

Jim and Susan Siler
Yvonne Seidler
Wendy Sparks
Paula Amato
Adrianna Carbonara
Ana Crafton
Amy Neches
Sherry Riordan
Marko Tarkiala

ADDITIONAL THANKS

Simon Barber
Rhona Berenstein
Tammy Billik
Eduardo deCastro
Jim Dobson, Indie PR

Melinda Dunn
Lisa Eller
Carol Fenelon
Mariah Hanson, Club Skirts
Amy Harrison
Cindy Jensen
Brian Leanord
Hilary Mandel
Deborah Mannis-Gardner
Andrea McLaughlin
Residents of Berwick Alley
Jenni Olson
Nick Rashby
Kay Schmaier
Dylan Seidler (Best Girl)
Tom and Amy Slankard
Madeleine Smith
Linda Tucker
Fatna Sallak-Williams
Ann Ziolkowski

COMPANIES

SF Municipal Transportation Agency
Adolph Gassers
Air Bar
Club Skirts
Contra Costa College
DMG Clearances
East Bay Vivarium
Frameline
Good Vibrations
iStock
Mr. S Leather Company
Nectar Wine Lounge
Orson Restaurant Bar + Lounge
Photolab
Screen Actors Guild (SF)
SF Film Commission
Thirsty Bear
Thunder Road Motorsports
Video Arts

Legal Services Provided by
The Law Offices of Judith Karfiol
Los Angeles, CA.

Music Consultant

JENNIFER CORDAY
CARY NORSWORTHY

SONGS

“Sinkin Drinkin Fits”

Written and performed by Jessy Moss
Courtesy of Jessy Moss Music

“No One’s Here Anymore” □

Written by Annmarie Cullen, Cynthia Catania,
Karen Teperberg, Steve Giles
Performed by Saucy Monkey
Courtesy of olivoiL records

“Stitches” □

Written and performed by Jessy Moss
Courtesy of Jessy Moss Music

“Kein Stress” □

Written and performed by Bilk
From the album Ich will hier raus
Powered by JAMENDO

Hello Good Morning

Written by Abisha Uhl, Katie Murphy,
Brooke Svanes, Jessica Sue Farmer
Performed by Sick of Sarah
Courtesy of Adamant Records

“Love Ate My Brain”

Written by Natalia Bortolotti, J. Scott Smith
Performed by The Good Evil
Courtesy of Hit Song Central

“The Bridge” □

Written by Abisha Uhl, Katie Murphy,
Brooke Svanes, Jessica Sue Farmer
Performed by Sick of Sarah
Courtesy of Adament Records

“Headbangers” □

Written by J Scott Smith and Kyle Bowers
Performed by the Kilted Weasals
Courtesy of Hitsongcentral

“Superhero” □

Written by Jennifer Corday, Benj Clarke
Performed by Jennifer Corday
Courtesy of Envy Records

“I’ll Be Here Awake” □

Written and performed by Arthur Yoria
From the album I □ll Be Here Awake
Courtesy of Tia Teresa Music
Under license from Magnatune

“Wild Ride” □

Written by Lori Michaels, Bruno J. Sutter III,
Dreamlist Music
Performed by Lori Michaels
Courtesy of Reform Records

“The Bridge” □

Written by Abisha Uhl, Katie Murphy,
Brooke Svanes, Jessie Sue Farmer
Performed by Sick of Sarah
Courtesy of Adamant Records

“Crash Test” □

Music created and produced by UniqueTracks
Courtesy of Unique Tracks

“Driven” □

Written by Jennifer Corday, Ali Handal
Performed by Jennifer Corday
Courtesy of Envy Records

“Boys Night Out” □

Music created and produced by UniqueTracks
Courtesy of Unique Tracks

“Boyz” □

Written by Annmarie Cullen, Cynthia Catania
Performed by Saucy Monkey
Courtesy of olivoiL records

”Bad Manners” □

Written by Jessy Moss, Danny Weissfeld
Performed by Jessy Moss
Courtesy of Jessy Moss Music

“Butterfly Crush” □

Written by Natalia Bortolotti, J. Scott Smith
Performed by The Good Evil
Courtesy of Hit Song Central

“Careless Fire” □

Written by Baxter Robertson, David Kopatz
Performed by Keely Hawkes
Courtesy of Manoamano Records

“Trapped” □

Written by Annmarie Cullen, Cynthia Catania,
Performed by Saucy Monky
Courtesy of olivoiL records

“Losing Control” □

Written by Jennifer Corday
Performed by Jennifer Corday
Courtesy of Envy Records

“Permanent Midnight” □

Written by Annmarie Cullen, Cynthia Catania
Performed by Saucy Monky
Courtesy of olivoiL records

Special Thanks to the
Screen Actors Guild

© Fast Girl Films 2009

And Then Came Lola: Contact list for musicians in the film who are lesbians

Jennifer Corday (songs: *Superhero, Driven, Losing Control*)

corday@envyrecords.com

<http://www.corday.net>

562.429.3223 phone

562.900.9907 cell

Saucy Monkey (songs: *No One's Here Anymore, Boyz, Permanent Midnite, Trapped*)

annmarie cullen- annmarie@saucymonky.com

cynthia catania – cynthia@saucymonky.com

Sick Of Sarah (songs: *Hello Good Morning, The Bridge*) – I think all four band members are lesbian) Abisha Uhl / Katie Murphy / Brooke Savares / Jessica Sue Farmer

Manager - Evan Peters

ep@adamantrecords.com

Adamant Records

1212 Old Topanga Canyon Rd

Topanga, CA 90290

Lori Michaels (song: *Wild Ride*)

lorimic22@aol.com

(contact for Lori's label)

Jessica Bumsted, Creative

Jessica.jessica@dreammakersmusic.com

Reform Records, DreamMakers Music

453 River Styx Rd.

Hopatcong, NJ 07843

(p) 973 398 8540 x237

(f) 973 770 0329

(mobile) 917 763 0217

jessica@reformrecords.com

<http://www.reformrecords.com>

(Jessy is from the UK, but not gay, fairly well known too)

Jessy Moss (songs: title song- *Sinkin, Drinkin Fits*, also title song - *Stitches, Bad Manners*)

mossjessy@gmail.com

800 E Ocean Blvd #1010

Long Beach CA 90802, USA

310 925 6400

Arthur Yoria - (song: *I'll Be Here Awake*). He is a Gay man

Management: Agamemnon Shultz

713-480-4148

info@arthuryoria.com

Bilk – (song: *Kein Stress*) – Straight, German band

Licensed through Jamendo, no email only through their website

**Daily Continuity for
And Then Came Lola**

**Scenes: 4, Phone Insert, 5, 45/44,
Wine Insert, 51, 8, 24, 4/3**

Page: 1

Date: 11/25/07

Work Day: 8

Scene	Take	Description	Time	Good?
4	1	Shot is master for scenes 4, A4, 3/4 and 4/3. It's Casey talking on the phone, first talking on Lola's answering machine, then talking to Lola. Cam A is a WS from the far end of the bar, her framed to the leftish. Cam B is a CU from past the bar looking at her as she talks. She's looking left to right in this. NOTE: Fridge sound in background until around the line, "what's that sound?" When Danielle comes in, she has her coat and sunglasses in left hand. This take is not great for sound.	2:17	P
4	2	In the previous take, there were a few candles lit, but not many. In this take, more candles in the background are lit. An extra crosses frame in this one.	2:19	P
4	3	Casey says "thank you" to bartender after "need your help"	2:37	P
4A	1	Shot is more of Casey in the same setup, just with different angles. Cam A is following bartender now. Cam B is CU on Casey, then Cu on Danielle when she comes in.	2:33	P
Phone Insert	SER	Phone insert for scene 4. To match with the action in scene 4. Specifically also meant to be used on second 4/3, where Casey's phone is left unattended at the bar. Done three times with her just putting the phone down. Then once with her putting phone down, then turning around to walk past camera to meet up with Danielle. This is the best one to use, and it has her put the phone right next to the napkin where her drink is. Then there's an insert of the bartender putting the drink down, and it's ... really not very good.	1:32	P
5	1	Shot is on Seri for her conversation. Covers the stuff in scene 5 and 3/5. Cam A: Side CU, with her framed to right. Cam B: Medium shot Filmed rehearsal. OK, but not for matching.	1:32	P
5	2	Keeping her to camera right.	1:36	P
5	3	On CU, kinda getting weird profile with the way she's turning.	1:20	P

NG = No Good / **NGD** = No good for dialogue / **NGC** = No good for camera / **NGS** = No good for sound / **HOLD** = Good, but not yet for printing / **P** = Print

**Daily Continuity for
And Then Came Lola**

Date: 11/25/07 Work Day: 8

Scene	Take	Description	Time	Good?
5	4	Clean shot of her looking more towards cam A. "In a hurry" line not clean. This is the best for cam A.	1:25	P
5	5	Good.	1:25	P
45/44	1	Shot is Seri talking on phone. Has her doing other stuff, like pouring drinks. Cam B only. Is MCU on Seri. Framed to right.	:35	P
45/44	2	At end, she exits frame. Cam A getting random handheld stuff. Unslated. Cam B doing the same thing as before. Director didn't really like this one.	:26	P
45/44	3	Cam B is getting MS now. Issue with the liquor bottle clearly showing "Grey Goose" logo.	:24	P
45/44	4	Label issue again.	:20	P
45/44	5	Cam A and B are now getting reactions of Seri after the take is done. To be used wherever, actually. Lots of random CU shots of pouring drinks, mixing drinks, her looking around, her looking at Casey and Danielle.	1:45	P
Wine Insert	1	Shot is cutaway of Seri opening a bottle of wine. Or rather, struggling at first, then popping it open, then taking it with two glasses and walks off. Sound has this listed as 45/44, take 6.	:41	P
Wine Insert	2	Cam A: CU on wine glasses and hands and so forth. Cam B: MS. She pours the wine this time, then picks up the two glasses in one hand (her right hand) and walks off with them. Sound has this listed as 45/44, take 7.	--	P
51	1	Shot is shot/reverse shot of Seri and Casey talking. Cam A on Seri, looking right to left. Cam B on Casey, looking left to right. At end, Casey exits left to right. Seri exits right to left. Casey should probably be exiting right to left instead. Take doesn't have great lighting.	:32	P
51	2	Good, better lighting.	:31	P

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**Daily Continuity for
And Then Came Lola**

Scenes: 4, Phone Insert, 5, 45/44, Page: 3
Wine Insert, 51, 8, 24, 4/3

Date: 11/25/07 Work Day: 8

Scene	Take	Description	Time	Good?
51	3	Casey reads different lines where she confirms that she's done stuff with Danielle. Cam A was OTS on Seri. Casey exits left to right again.	--	P
51	4	Casey now exits right to left. Bartender takes shot at end.	:42	P
8	1	Shot is 2S of Casey and Danielle. Cam A is Medium 2S. Cam B is CU on Casey. Lots of noise from Seri's shoes as she walks around. Cut halfway in. Backlighting not good.	:35	NG
8	2	Better lighting. Danielle arms folded in front of her. Casey hands down. Cam B can't get a good angle. Struggled to find it then gave up. By this time, though, we got the beginning, which is what we wanted.	--	P
8A	1	Just B camera. CU on Danielle up to Seri coming up to bar.	1:05	HOLD
8A	2	Both cameras again. Cam A: Wide 2S Cam B: CU on Danielle (single, she's looking left to right). Seri holding drink tray in right hand. Does a fake spill at the end of this one.	1:35	P
8B	1	Again. Repositioned camera. Cam A: CU on Seri, framed between Casey and Danielle. Cam B: Single CU on Casey, looking right to left. Cam B goes into MS on Casey for spill. Whole scene. Actual spill. Unfortunately, you can't really see the spill marks.	1:40	P
8B	2	False start. Starts on Casey's lines, "You know I really appreciate..." Spill mostly on top of left, above breast. A lot of water spilled, perhaps looked like too much.	1:20	P
8B	3	Cam B feels a little cleaner. Cam A pulls back to get a wide on the spill again, and you can see a barn door obstructing the top of the frame. This isn't good, probably won't work, even with cropping.	:40	P

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**Daily Continuity for
And Then Came Lola**

Scenes: 4, Phone Insert, 5, 45/44, Page: 4
Wine Insert, 51, 8, 24, 4/3

Date: 11/25/07 Work Day: 8

Scene	Take	Description	Time	Good?
8C	1	Only Cam A. CU on bartender, for the spill. Good.	:30	P
8C	2	Good.	:30	P
8B	4	Back to this. It's a little different, though. Cam A: Handheld stuff. Cam B: CU/MS on Casey for the spill, again. This is the best spill.	:40	P
8D	1	Shot is Cam A: Handheld random stuff of reactions for the spill again. Cam B: CU on Casey's chest to get her hands reacting to being spilled on. The spill looks ... well, not great, I guess. It's OK, but probably not good to be used for any more than less a second.	--	P
8E	1	CU Casey face reactions during the spill. Good.	:25	P
24	1	Cutaway of behind Casey and Danielle, after Casey has come back and is wearing a camisole, Danielle standing (not sitting) to left to bar stool as they look at flyers, and then putting her hand on Casey's bar stool. MOS. Done twice. Well, once, then kinda not so much the second time.	--	P

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**Daily Continuity for
And Then Came Lola**

Scenes: 27, 24(A,B), A65, 51(A,B), Page: 1

45/44(A), 57, 72, 25/26, B57,
A24

Date: 11/26/07

Work Day: 9

Scene	Take	Description	Time	Good?
27	1	Shot is whole scene. Cam A: Steadicam following Casey out of bathroom. Cam B: Sticks on Danielle into 2S False start at first, then NG ... sound was no good.	:24	NG, NGS
27	2	Same, a little unbalanced in the framing. Not great.	:28	HOLD
27	3	Same.	:25	HOLD
27	4	Done twice. Cam A goes to look at the books and stuff. Afterwards, lots of random inserts of just the contents of things on table, etc.	--	P
24A	1	Full scene. NO DJ IN BACKGROUND. Cam A: Steadicam Cam B: Sticks. Goes into Single on Danielle. NG for sound – vacuum in background.	1:05	NGS
24A	2	Full scene. Good. Goes in for stills at the end, and it's just the two sitting around, so this is good footage of them just doing that for a little while. I mean, except for the part where the photographer is flashing stuff.	3:30	P
24B	1	Starts from the sit. Cam A: Single on Casey – goes to 2S for “response” stuff. The more intimate parts. Cam B: Single on Danielle Cam A couldn't get a clean single of Casey, as they're too close together.	1:17	P
24B	2	Cam A: Backed Danielle up to get a clean of Casey for this camera. Cam B: Still on Danielle, but zoomed in a little. NGS – buzz sawing in background.	:30	NG
24B	3	Closer singles. OK, not great for performance.	1:11	HOLD
24B	4	Good take.	1:00	P
A65	1	Shot is on Seri, full scene. Cam A: Other side of bar, looking around to Seri. Cam B: Behind bar, CU on Seri. No DJ in background. Done three times. She walks off at the end.	1:00	P
A65A	1	Shot is just B cam, lowish angle, of Seri looking around. Various inserts for various purposes. These include: - Looking at alcove - Looking at Danielle hugging Casey - Nods to Lola coming in - Other random bits	2:10	P

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**Daily Continuity for
And Then Came Lola**

Scenes: 27, 24(A,B), A65, 51(A,B), Page: 2

45/44(A), 57, 72, 25/26, B57,
A24

Date: 11/26/07

Work Day: 9

Scene	Take	Description	Time	Good?
51A	1	Full scene. Cam A: 2S handheld Cam B: Single handheld on Casey On "photographer" Casey folds right leg over left. Casey holding glass from stem. Different lines throughout scene. Talking in BG. Bad sound.	2:50	NGS, NG
51A	2	Lit a bit better. Cam A a little tighter. Lines really different. Meh.	2:55	P
51B	1	Cam A: Starts on wine glasses down, then up to Casey. Cam B: Single on Danielle for whole scene. Not from top of scene. Starts as Seri is putting glasses down. Two false starts. Lines, again, really different. Well hell.	4:11	P
51B	2	Picking up at Danielle's "I can't make any promises" line. Cam A: Dirty over on Danielle Cam B: M2S, zooms around on stuff Bad sound. Danielle added lines again. But at least some of them will match with previous takes, even if those lines weren't in the script. Goes to "if this goes through ..." then a phone rings in the background.	1:45	P (kinda)
51B	3PU	Pick up from Casey, "Yeah, that was the deal breaker." Two takes under one slate. 1 st : Not great for performance 2 nd : Added lines at the end. Meh.	2:30	P
45/44A	1	Shot is POV of Seri looking at Casey and Danielle mingle and drink and stuff. MOS.	:35	P
57	1	Shot is 3S action of all of 57. Does not contain the spill. Cam A: M3S Cam B: Shot is CU on Seri, girls pushing into frame on both sides.	:51	HOLD
57	2	NG.	:20	NG
57	3	Lots of giggling from Casey in this shot. Lots. Dog barking towards end. Might still be okay, though.	:57	P

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**Daily Continuity for
And Then Came Lola**

Scenes: 27, 24(A,B), A65, 51(A,B), Page: 3

45/44(A), 57, 72, 25/26, B57,
A24

Date: 11/26/07

Work Day: 9

Scene	Take	Description	Time	Good?
72	1	Shot is of wine being brought in. Cam A: CU of Seri holding wine. Cam B: MCU/CU Brings glasses in with right hand. Pours into Danielle's glass first. Puts bottle down facing label away from Danielle. Danielle adds line at beginning. Line is not a good one.	:35	P
72	2	Seri takes away white wine glasses at end of shot. Wine bottle aimed towards cam A when set down.	--	P
72A	SER	Insert of wine bottle. Cam A: MCU of Seri, we see her pour wine in glasses. Cam B: M3S, then in on glasses being picked up.	:33	P
57A	1	Picking up after Seri is gone. Two takes under one slate. 1 st : Goes to end. 2 nd : Just the exit. Danielle casts glance (from left to right) at the DJ. Done three times.	3:00	P
57B	1	Dirty singles. Cam A: 2S Cam B: Danielle dirty over. Cam A starts by sweeping up from food plate. Two takes: 1 st : Full take. 2 nd : From the Casey departure to end.	2:24	P
57C	1	Insert of water glass being picked up. Cam B better for this.	--	P
25/26	1	Full scene of Casey. Cam A: CU Cam B: MS	:40	P
25/26	2	Good.	:45	P
B57	1	Other full scene of Casey. Cam A: MCU Cam B: MS	--	P
B57	0	Slated as take 0. Sound has as take 2. Added a light. Cam B is doing CU stuff now. Great, good for CU.	:58	P
B57	2	Sound has as take 3. Two takes: 1 st : Bad entrance. NG. 2 nd : Stutters after "I'm counting on you" and picks up that oline again.	1:10	P
A24	1	Added scene. It's Casey walking to bathroom, pulling camisole out of bag. Done twice. Good.	--	P

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**Daily Continuity for
And Then Came Lola**

Date: 11/27/07

Work Day: 10

Scene	Take	Description	Time	Good?
83	1	Whole scene. Master. From Lola entering. Cam A: M3S/MCU3S of whole scene Cam B: M2S on Lola and Casey, until Lola and Danielle talk. Casey's eyeline to Danielle doesn't work when Lola and Danielle are standing. She needs to be looking left to right and she's looking right to left. This take had lighting issues, and the performance was not considered great.	2:45	HOLD
83	2	Lights redone. Better looking. Cam A is the same. Cam B: CU Casey, then 2S when Casey stands, CU on Casey, 2S for Lola and Casey, favoring Lola. Can see Danielle's sound wire at some points. Two takes under one slate: 1 st : False start. 2 nd : Casey gets up on "photos" line. Full take. Good.	3:00	P
83A	1	Lowered both tripods for a different look to it. Cam A: 3S, then goes to CU of Casey. Cam B: Lola CU. Cut early.	:50	HOLD
83A	2	NG.	:05	NG
83A	3	Cam A: Starts on table, legs, goes up to 2S. Cam B: Starts on MCU of Casey. Same dialog as before. Cam B stays on Casey during her sitting. So does A.		P
A81	1	Whole scene. This one is good for entrance. Cam A: Framed low angle between wine glasses on the two of them. Cam B: CU2S Note: water pipe noise in BG.	1:00	HOLD
A81	2	Cam A: Low angle CU2S Cam B: CU2S Casey is texting with both hands. Cam B goes to CU on Danielle for her last line ("So are you two, ah ...?").	1:12	P
A81A	1	Reaction shot of Casey for Danielle's last line. Cam A: CU2S Cam B: CU Casey	1:07	P

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Daily Continuity for
And Then Came Lola

Scenes: 83, A81, D57, 40/39, 65/64, 7 Page: 2

Date: 11/27/07

Work Day: 10

Scene	Take	Description	Time	Good?
A81B	SER	Unslated. This is several inserts for scene A81, including a CU of the text message on her phone, as well as generally stuff with brochures and wine and stuff. I can't tell for sure, as it was filmed spontaneously.	--	P
83B	1	Shot is single CU on Danielle. Framed to right, eyeline is right to left. Cam A only. Bad camera movements whenever it needs to move. Cut early.	:23	NG
83B	2	Jittery camera on "yes, yes" line as well as "don't think will work" Not so great. This still has quite a few framing issues.	1:10	HOLD
83B	3	Changing tripods. And eyeline. Better. Note: Sound wasn't plugged in to camera for this one. Good sound is contained with the other sound stuff, but good sound is not on the camera. Still, the camera's onboard mic picked up the scene, so you can use that to sync up.	1:20	P
83B	4	Her hair looks a little different near her left ear. Still, this is okay. Note: Sound wasn't plugged in to camera for this one. Good sound is contained with the other sound stuff, but good sound is not on the camera. Still, the camera's onboard mic picked up the scene, so you can use that to sync up.	1:22	P
83C	1	Shot is single of Danielle. Exits left to right. Just cam A. Creaking in background.	:30	HOLD
83C	2	NG. Bad sound.	--	NG
83C	3	Creaking sound in BG again.	:27	NG
83C	4	Two takes under one slate. Both NG.	:50	NG
83C	5	OK take.	1:32	P
83C	6	Variation on lines. Takes out the "for you" line when they're talking about how long they were waiting. This is the best take.	1:28	P
83D	1	Shot is single on Lola. For confrontation. Cam A only. Lola keeps her eyes down while she talks in this one. Didn't follow Danielle as she walks off (left to right).	--	HOLD
83D	2	Raised tripod slightly. Lit better. Good take.	:37	P
83D	3	At end of take, Lola follows Danielle's exit with her eyes, turns left to right to talk to Casey. Lola was a bit too "charming" in this take, needs to take the friendliness down a notch.	:37	P
83D	4	Great take.	:37	P
83D	5	Great take as well. Extra bits on this one.	:43	P

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**Daily Continuity for
And Then Came Lola**

Scenes: 83, A81, D57, 40/39, 65/64, 7 Page: 3

Date: 11/27/07

Work Day: 10

Scene	Take	Description	Time	Good?
D57	1	Cam A: CU Casey Cam B: W2S Casey right hand up, propping up her head. Completely adlibbed lines. Stutter on the word "photographer" Some sound issues, including Danielle's lav mic being nonresponsive.	3:15	HOLD
D57	2	Cam A: Starts as MCU 2S Cam B: Starts as CU on Casey Casey right hand up, propping up her head. Please note, Casey's light blocked when she leans back too far.	3:45	P
D57	3	Cam A: Starts with a pan up from her feet. Cu2S to M2S. Cam B: CU Casey Casey right hand not up to prop up head, but is up on alcove seat cushion.	3:15	P
D57A	1	Cam A: Stands as W2S Cam B: CU Danielle Two takes under one slate. 1 st : Goes until entrance, cam A moved in too quick to get clean entrance. So NG. 2 nd : From the top again. Good.	6:15	P
D57A	2	Casey is cheated back because in previous takes, Danielle looked heavily in profile to look at Casey, and it didn't look that great. Lots of extra lines in this one.	--	P
83E	1	Shot is Lola entering bar. MOS. Cam A: Steadicam. This is the main cam to watch. Lola for whole thing. Cam B: Random misc stuff of extras.	--	P
83E	2	MOS. Lola looks good. Extras look a little distracting in the background.	:30	HOLD
83E	3	OK. Extras in BG still look not so great.	:25	HOLD
83E	4	Two takes under one slate. 1 st : False start. 2 nd : Lola not happy with the performance on this one.	--	HOLD
83E	5	Two takes under one slate. 1 st : False start. 2 nd : OK, but a little bumpy in parts.	:46	P
83E	6	Good. Calmer take.	:23	P
83E	7	Good take.	:20	P

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**Daily Continuity for
And Then Came Lola**

Scenes: 83, A81, D57, 40/39, 65/64, 7 Page: 4

Date: 11/27/07

Work Day: 10

Scene	Take	Description	Time	Good?
83F	1	Shot is CU of Lola, same action as 83E. Cam A: CU Lola Cam B: CU Lola from left side	:50	P
40/39	1	Shot grabs VO of scene 39, then stuff from both 40/39s, and almost all of 40. Cam A: Steadicam master from end of bar. Cam B: CU from behind bar on Casey, then goes to phone for the insert of the phone. Yay! Two takes under one slate. 1 st : NG, false start. 2 nd : Didn't get insert on camera B. We'll have to get it again.	:50	HOLD
40/39	2	NG. Sirens.	:10	NG
40/39	3	Same BG extras issues, but less. It's a pretty good take.	--	P
65/64	1	Whole scene. Also grabs VO from sc 64. Cam A: Frontal 2S Cam B: From behind bar 2S Danielle gives Casey a huge kiss. Too big. Also, you can see Danielle standing in frame at the beginning of Cam B, but that's okay, as Cam A is the main focus.	:20	P
65/64	2	Danielle enters in this one. Good.	:25	P
65/64	3	This take is more mellow for the greeting. Good.	:22	P
7	1	CU Casey's face while she talks on the phone and gets hung up on. Slated as cam A, should be slated as cam B. Good take.	:10	P
7	2	Tail slated. This take is closer in than take 1. Slated as A, should be slated as B.	--	P

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**Daily Continuity for
And Then Came Lola**

Scenes: 85(A-G)

Page: 1

Date: 11/28/07

Work Day: 11

Scene	Take	Description	Time	Good?
85	1	Shot is Lola and Casey coming up the stairway, kissing and having conversation, then parting ways where Casey walks to mirror and Lola walks to couch. Cam A: WS, M2S master Cam B: CU on the two, then CU on Lola after that. Goes until Lola walks over to the couch. When Casey goes to mirror, she exits left to right.	1:20	P
85	2	Goes to Jill at mirror. Good.	1:01	P
85A	1	Cam A in same place. Cam B is now repositioned to try to get other action. Cam B gets nothing after Lola goes to couch.	1:09	P
85B	1	Same stuff up to softa sit, but now cam B trying to grab other stuff.	2:00	P
85C	SER	Lola and Casey making out. That's basically it. Tries to get other stuff too, just small actions and things like that.	--	P
85D	1	Shot is from Casey walking to mirror. It's over her left shoulder, her framed right, to Lola on couch, framed left farther away, looking left to right to Casey. Goes from all sofa dialog to end of scene. This jumps the line a little. We had Casey exiting left to right from the other angle, and now here she is coming in right to left. We can cut into this a little easier by using a later angle (85F) where we have Casey entering left to right in her closeup.	2:00	P
85D	2	Good.	1:56	P
85E	1	Shot is MCU single on Lola. Eyeline is left to right. Goes from her going to sit down to getting up to go to Lola. Lola stands on "I want you" One camera only.	1:12	P
85E	2	Hair shadow problem in this one.	:57	HOLD
85E	3	Different variation. Instead of Lola stands on "Can we just forget" There was a pillow problem, so it pushed in for a CU when a pillow was starting to obstruct her view.	:50	HOLD
85E	4	Good. Gets up on "I don't want to..."	--	P
85E	5PU	Just her getting up, without saying any lines. I suspect this will cut a little better.	:12	P
85F	1	Shot is Casey MCU, entering from left to right, looking at Lola right to left. Two takes under one slate. 1 st : OK. 2 nd : May have been hair in the face. One camera only.	2:31	P
85F	2	Good take.	:52	P

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**Daily Continuity for
And Then Came Lola**

Scenes: 85(A-G)

Page: 2

Date: 11/28/07

Work Day: 11

Scene	Take	Description	Time	Good?
85G	1	Shot is same MCU of Casey for when she puts her phone down and walks to Lola. When she starts to walk, it gets shadowy. One camera only.	:40	P
85G	2	Relit so the walk wouldn't be so shadowy. Her direction for exiting looks a little off in relation to the sofa placement.	:18	HOLD
85G	3	Best take.	:18	P

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**Daily Continuity for
And Then Came Lola**

Scenes: 85(H-Q), 22, 52, 78, 1

Page: 1

Date: 11/29/07

Work Day: 12

Scene	Take	Description	Time	Good?
85H	1	Shot is OTS between Lola and Casey. Lola left of frame, eyeline left to right. Casey right of frame, eyeline right to left. Lola walks in, crosses frame, exits to right, crosses eyeline and is now left to right.	1:10	
85J	SER	Insert of phone pickup/dropdown. MOS series. Tail slated.		
85K	1	Shot is MOS insert of all clock stuff. Two takes, good stuff.		
85K	2	Two takes, first is good, second is better. Tail slated.		
85K	3	Lola wipes frame left to right on this one. Two takes, first good, second better.		
85L	1	Shot is coverage from Casey going to Lola at end table. Cam A: Side MS. Cam B: Slightly behind sofa. Plane noise in background. Take goes up until them making out.		
85L	2	Cam A same, except tries to go in closer. Good take.	1:15	
85M	SER	Shot is clock inserts again. Tail slated.		
85N	SER	Cam A: Roaming handheld on Lola for much of the scene. Cam B: Check.	:50	
85P	1	Shot is CU inserts on stuff as they fool around. Check for further info.	:25	
85P	2	Good take.		
85P	3	1 st : False start for undressing Casey. 2 nd : OK, not great. 3 rd : Cut early.	1:10	
85P	4	Cut early.	:20	
85P	5	1 st : False start, stopped early. 2 nd : Better unbuttoning of short, good shirt coming off.	1:20	
85Q	2	Shot is CU Casey's buttons. Cam B only. Slated as take 2 because sound rolled 1 accidentally.	:14	
22	1	Danielle singles in interview. Answers pretty much all the questions.		
52	SIN- GLES	Danielle in MCU for all of this. Has some adlibbed lines at the end.		P
22A	1	Shot is back to first bunch of stuff with Danielle, new focal length. All lines, plus lots of extras. Says hers as well as the "everyone" lines.	2:57	
78	1	Shot is single on Danielle, focal length at 38. This is our new standard, apparently. Phone rings after first line. There are some hair issues on this one.	2:05	
78	2	Just the second lines ... then adlibbing.		

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**Daily Continuity for
And Then Came Lola**

Scenes: 85(H-Q), 22, 52, 78, 1

Page: 2

Date: 11/29/07

Work Day: 12

Scene	Take	Description	Time	Good?
52A	1	Shot is 2S Casey and Danielle. First lines. About villa. Then lots of other parts.		
1	1	Shot is Lola on couch, Casey at mirror. Cam A: On Lola Cam B: On Casey False start.	:21	NG, NGS
1	2	OK take.	1:06	
1	3	Take goes to Casey on "wall street wear" Cam A's showing Lola good. Plane noise in background.	:35	NGS
1	4	Cam B cord issue.	:10	NG
1	5	Door shadow issue.	:30	HOLD
1	6	Casey turns to face Lola for her lines.	:30	P
1A	1	Shot is for Lola crossing.	1:10	
1A	2	Plane in background for rest of take. Falls out of frame, left to right.	1:20	NGS
1A	3	Cam A: Different entrance for Lola. Bark on "power dyke" lines. Lola pulls her out of frame.	1:20	
1B	SER	Unbuttoning CU MOS.	:35	
1C	SER	Shot is making out stuff. From "make me" onward. Special parts of them making out. Neck kissing, feeling up, making out, undoing shirt. No sound to Cam B on this one.	1:33	
1D	SER	More of this. Cam A: New shutter speed. 18 fps. Cam B: Same. Vocally slated as DD. It's just D. 1 st : Stopped early to address sound issue. 2 nd : May have seen watch time. May have also seen the sides in her pocket.		
1E	SER	CU insert of clock. MOS.	1:23	
22B	1	CU Casey interviews lines.		
22B	SER	Case interview stuff from 22, 52, 78. And lots of fun stuff at the end.		
85R	SER	Insert CU cell phone text message.		

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**Daily Continuity for
And Then Came Lola**

Scenes: 22(C-G), 52(B-E), 78(A-E), 54, Page: 1
55, 74, 77

Date: 12/1/07

Work Day: 13

Scene	Take	Description	Time	Good?
22C	1	Shot is Alex single in therapist's office. Camera floated slightly because she kept moving around, so mucho f this in the beginning isn't good. Goes through all the lines in 22, and then some in 52. Please note that sound has this slated as a 22C series.	3:52	P
52B	1	Alex single in therapist's office for lines from 52 and 78 stuff. And some other added lines.	1:40	P
22C	2	Lines from sc 22 again, but better this time. Lots of adlibbing in this one.	1:25	P
22D	1	Jen single in therapist's office. All lines in 22. First lines muddled by toilet flush from the floor above. After a pause, beginning of 22 again. Last bit of "Get down, get dirty, talk nasty" is probably the best.	5:10	P
52C	1	Jen single in therapist's office for scene 52. Sound issues for the first 1:10. Second set of lines may be better, but it's best to just look at it all. Goes to the end of 52.	4:30	P
78A	1	Jen single in therapist's office for scene 78, plus saying extra lines. Some good, some she was turning strangely while she said her lines and was done again.	2:35	P
22E	1	Single on Lola in therapist's office for scene 22, then adlibbing a bunch of stuff. First 1:50 or so of take is no good. Frame changed for "places" stuff, and done twice.	12:36	P
52D	1	Single on Lola in therapist's office for scene 52. Goes to "kids" line, then there's a plan, which goes away, and we get all lines.	8:05	P
78B	1	Single on Lola in therapist's office for scene 78. All lines.	--	P
22F	1	Shot is 2S on Jen and Lola for therapist stuff.	--	
22F	2	From "I want sex, she doesn't" then a bunch of adlibbing.	2:51	
22F	3	Just the "I work. She's like a full time job" line. Some hair issues on the first attempt, but good stuff here afterwards.	3:12	P
78C	1	2S Jen/Lola in therapist office for 78.	3:02	
78insert	SER	CU of Lola squeezing pillow. Tail slated.	1:00	
22G	1	Therapist single on all. NGC – light issues	:25	NGC
22G	2	Again. Getting her eyeline on both sides. Good.	7:00	P
52E	1	Therapist for 52. Getting her eyeline from both sides.	--	
78D	1	Therapist for 78. Both eyelines again. And then says "girls, girls" quite well. That line is supposed to be for scene 22	3:01	

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**Daily Continuity for
And Then Came Lola**

Scenes: 22(C-G), 52(B-E), 78(A-E), 54, Page: 2
55, 74, 77

Date: 12/1/07

Work Day: 13

Scene	Take	Description	Time	Good?
78E	SER	CU reactions from therapist, showing her just looking and listening.	3:00	
54	1	Shot is Lola falling into frame, into negatives, looking up.	:40	P
54	2	Jen misstepped.		
54	3	Good.	:30	
54	4	Good.	:30	
54A	1	Shot is 2S of Lola and Alex, that turns into a 3S of Lola, Alex, and Jen, that plays to the end of the scene. Take NG.	:20	NG
54A	2	Goes to buttoning up. NG.	:26	HOLD
54A	3	Goes to end of scene. Good.	1:00	P
54A	4	Check to see if this is good. No data.	--	
54A	5	May be a take 5, which might also be good. Check footage.	1:10	P
54B	1	Shot is 2S on Lola and Jen. Got done with buttoning up earlier than on previous takes. Still, it's good take and can probably be cut to work.	1:00	P
54B	2	NG	:10	NG
54B	3	The word "Jesus" said twice in this small conversation. That's probably too much.	1:00	HOLD
54B	4	Lola rises up into the shot differently, and it looks much better. However, cut early due to other lighting problems.	:30	NG
54B	5	Great take.	:57	P
54C	1	Single on Alex ... though this take NG.	:15	NG
54C	2	Shot is single on Alex until Jen appears, then it's a single on Jen. Good.	1:02	P
54C	3PU	Picking up just some later lines.	:35	P
54D	1	Shot is POV of Candy as she gets up.	:37	P
74	1	Shot is 2S of Jen and Alex making out. Scene goes through 74 and 77. May have been vocally slated as 54. Frame cut off Alex's eyes towards beginning. Jen said "sufflers" instead of "suffers"	--	
74	2	Slight pause on Alex's line, "Not as though ... you two are together." Otherwise probably pretty good.	1:36	
74A	SER	Inserts of Alex and Jen making out, including: - Leg holding/squeezing - Hands up back - Chest feeling - Shoulder squeezing	1:45	P
74B	1	Shot is reverse on Lola noticing the two making out. Not a great take.	--	
74B	2	Two takes under one slate, the 1 st isn't great, the 2 nd okay.	:40	
74B	3	Not so great.	:10	

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**Daily Continuity for
And Then Came Lola**

Scenes: 22(C-G), 52(B-E), 78(A-E), 54, Page: 3
55, 74, 77

Date: 12/1/07

Work Day: 13

Scene	Take	Description	Time	Good?
74B	4	1 st : OK. 2 nd : Not good. 3 rd : OK. 4 th : Better. 5 th : Light issue.		
74B	5	Good. But maybe not the one they're looking for.	:18	
74B	6	This is the best one.	:41	P
54E	1	Shot is reverse of Jen, walking in left to right after seeing Lola and Alex in the room.	--	
54E	2	OK take – but she brings the envelope in with her, and it looks a little funny.		
54E	3	OK, but we couldn't really see her eyes.	:3	HOLD
54E	4	Slow exit. Looks a little weird.	:12	HOLD
54E	5	Light on curtains looks a little funny.	:20	HOLD
54E	6	Good. That one works.	--	P
54F	1	Shot is POV of Alex's feet as Lola looks up at her and checks her out. NG – can see lights in background.	:40	NG
54F	2	Good for lines, not good for the wlak at the end.	:18	
54F	3	1 st : False start. 2 nd : Good take.		
54F	4	Good. Says line before walking across frame.	:28	

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**Daily Continuity for
And Then Came Lola**

Scenes: 20, 21, 23, 73, A54, BS, A56, Page: 1
54E-R, A77, 74B-R, A79

Date: 12/2/07

Work Day: 14

Scene	Take	Description	Time	Good?
20	1	Shot is Lola running up to door, from the inside, looking out the door's window. She runs up left to right, and she looks left to right to where Jen supposedly is.		NG
20	2	NG.		NG
20	3	Cut early. NG.		NG
20	4	Looking down at handle as she opens the door. Shadow on right side of her face (or camera's left side).	:20	HOLD
20	5	NG.	:12	NG
20	6	2 nd AC's reflection is caught in window.	:20	HOLD
20	7	Good one. This is the best one.	:15	P
20A	1	Shot is reverse exterior of 20. It's from outside, Lola running in left to right.	:16	HOLD
20A	2	1 st : Good take. 2 nd : OK take, not great. Camera department doesn't really like these.		HOLD
20A	3	Good.	:30	P
21	1	Shot is master of 21. Cam A: 2S handheld that focuses on Jen. Cam B: Tries to get singles on Lola. Missed the "Vin de Monde" line.	2:50	P
21	2	Leans to her on "borrow the car" Scene plays with Lola next to Jen, in front of the photo envelope. Lola on Jen's frame left for Cam B: Dirty singles on Jen, some 2S.	3:02	P
21	3	Cam A: 2S Cam B: Single on Lola Good. Lola leans forward and folds arms on table, which is different from other takes, but looks more dynamic and perhaps is a better take to use.	3:02	P
21	4	Good entrance on this one. Lola raps fingers on counter behind her, which is different from the previous three takes, where she taps her fingers on the front counter. Won't cut with other ones.	3:33	P
21	5	Take is NG.	--	NG
21	6	Cam B: still rolling from take 5.	2:55	P

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Daily Continuity for
And Then Came Lola

Scenes: 20, 21, 23, 73, A54, BS, A56, Page: 2
54E-R, A77, 74B-R, A79

Date: 12/2/07

Work Day: 14

Scene	Take	Description	Time	Good?
21	7PU	PU with Cam B to get just a few pieces. Check footage for more information.	--	P
23	1	Cam A: Shot is 2S of Alex and Jen for most of the scene, adds Lola in at the end for a 3S when she asks for money. Cam B: Trying to get singles of Alex on this take.	1:10	P
23	2	NG.	:40	NG
23	3	Lola exits R-L. Cam A: 3S Cam B: CU Alex	1:04	P
23A	1	Cam A: CU 2S Jen/Lola Cam B: CU 2S Alex/Jen Take is NG, cut early.	NG	--
23A	2	OK take, but makeup might not be great.	1:05	HOLD
23A	3	Slated as take 4. Good take.	1:45	P
73	1	Shot is 73/75/76 combined. Cam A: WS master Cam B: CU Lola She exits left to right at end.	:16	P
73	2	OK.	:20	P
73	3	OK	:13	P
73A	1	Insert of computer mouse in scene 76. Just cam B. Random mice movement.	1:30	P
A54	1	WS Jen Walking in, hearing noise, exiting. She has the wrong hair in this take.	--	NG
21A	1	Shot is CU Jen on the phone. Cam A: CU Jen Cam B: Phone/buttons inserts	--	P
21A	2	Some lighting changes. Cam B: Wrong side of the line, and may not cut.	1:35	P
21B	1	Shot is insert of Lola's fingers drumming, then fingers being stopped by Jen. Tail slated.	--	P
21B	2	More of the same. Both are good.	--	P
BS	SER	Shot is blue screen of computer monitor so that later we can added stuff. The two shots we got are Jen's right shoulder and Lola's right shoulder.	--	P
A54	2	Jen's hair is correct now. Some flickering lights in the background. Slated as take 1 accidentally.	:11	P
A54	3	Possible flickering lights again.	:11	HOLD
A54	4	Lola exits left to right at the end.	:11	P
A56	1	Jen walks in, upset. Enters left to right. Cam A: CU Jen Cam B: WS Jen Needs to keep face up a little bit.	:11	HOLD
A56	2	Good.	--	P

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**Daily Continuity for
And Then Came Lola**

Scenes: 20, 21, 23, 73, A54, BS, A56, Page: 3
54E-R, A77, 74B-R, A79

Date: 12/2/07

Work Day: 14

Scene	Take	Description	Time	Good?
54E-R	SER	Retakes of scene 54E, which is when Jen peeks through darkroom curtains and sees Lola and Alex. Done in a better looking place with a rotating darkroom door. Just overall looks better.	--	P
A77	1	Shot is Lola looking down hallway, spots Jen and Alex in darkroom, steals folder, steals bike, takes the hell off. When stealing the folder, she pulled out one folder before finding hers. But they look identical, so it looks a little strange. Also, directors think Lola looked a little too ... sneaky.	1:27	HOLD
A77	2	Bike got stuck as she took off. Not perfect, but not bad at all.	1:11	HOLD
A77	3	Great take. Pushed in more at points.	1:15	P
74B-R	1	Shot is retake of 74B, which is when Lola peeks through darkroom curtains and sees Jen and Alex. Done in a better looking place with a rotating darkroom door. Just overall looks better. This take runs a little longer with the original. It takes Lola into the darkroom, then she backs out and goes to steal folder and takes off out of frame. Take is OK, but not great.	:54	HOLD
74B-R	2	1 st : False start 2 nd : Pretty good.	1:10	HOLD
78B-R	3	Too close. Face lit up not so greatly. NG.	:50	NG
78B-R	4	NG.	--	NG
78B-R	5	1 st : Good for stunned look (just a test, not a full take) 2 nd : Great take.	1:20	P
A79	1	Shot is into reflector on wall, kind of a security camera type shot. Done twice, possibly three times. The first one she doesn't have her envelope, in all the others she does.	--	P
A79A	SER	CU watch insert. Tail slated.	--	P

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**Daily Continuity for
And Then Came Lola**

Scenes: 58

Page: 1

Date: 12/3/07

Work Day: 15

Scene	Take	Description	Time	Good?
		Please note: These notes may be slightly incomplete. They were taken at the time during the driving sequences as listed below, lots of which was potentially unusable, at least much of the Lola single shots. Refer to footage for a more accurate idea if the shots were good or not.		
58	SER	<p>Shot is driving scene with Lola and Alex. This one is a 2S.</p> <p>1st: A" That would be an understatement" Did "I don't know why she hung in there so long" line twice. A" in such a state ... she was crying, and swearing." A" at the zoo ... waiting for an elephant" On "here we are" they're still driving. Then they pull over. 3:00</p> <p>Had a problem with her being a stoplight for most of the take. So we're taking it again.</p> <p>2nd: All in shade, which is a lucky break. That's what we needed.</p> <p>Full take. Was it okay? Kinda okay. Apparently Alex didn't look around quite as much as she could have.</p> <p>3rd: From base camp again leading onward.</p> <p>Stopped at the light around "so checked out, it reminded her of being with a guy."</p> <p>Light starts up again at "apparently she spent ht entire weekend at the zoo"</p> <p>She liked this one.</p> <p>4th: Another scene and shit again "How long did you guys know each other" line twice.</p> <p>This take NG.</p>		
58	SER2	<p>Bling sound on "is this yours?"</p> <p>Car stopped around "what was her name? Luci ..." and started rolling while she was still reading names out. Stopped lines while they pass sunshine. Picks up with "Lola"</p> <p>Bling on "so long"</p> <p>May have been sunshine on "lousy sex?"</p> <p>Goes as far as "get in the middle of things"</p> <p>2nd: Most lines at stop light.</p>		

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**Daily Continuity for
And Then Came Lola**

Scenes: 58

Page: 2

Date: 12/3/07

Work Day: 15

Scene	Take	Description	Time	Good?
58A	SER	Shot is single on Alex. 1 st : All the lines read while stationary. 2 nd : Second time lines read while in motion. NG, as the car was making lots of noise. 3 rd : All lines read while in motion again... goes "when did you meet?" and then cut off by the radio. Then started up again at the same place. 4 th : Taking it again.		
58A	SER2	Same deal. More of it. Stopped at "thank God Jen"		
58B	SER	Shot is single on Lola.		
58B	SER2	Static again, though this might have been good at all.		

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**Daily Continuity for
And Then Came Lola**

Scenes: 64pt1, A65(B-D), DILDO Page: 1

Date: 12/4/07

Work Day: 16

INSERT, 3, 39(A-D), DRESSER
INSERT(1,2), NS(1,2)

Scene	Take	Description	Time	Good?
64pt1	SER	Shot is WS looking at Lola's desk, with door to bedroom in background. Shot is Lola masturbating, etc. It's called 64pt1 because scene 64 is in 2 parts, the second half being in the bedroom. Some of that comes later in the day. Sound has this slated as 64-1. Sound left the room for all this, so the sound is on one huge track. Left hand holding on to wall, half covered by picture on desk. Dildo fell out of frame. When she sits down, left arm on arm.	2:40	
64pt1	2	Resting right side of fae against wall. Goes ntil her sit down.	1:20	
64pt1	3	Cam A: In a little tighter		
64pt1	4	Cam B: Lowered to get her sit down better. Lighting is a little different. Good. Goes all the way to bedroom stuff.	2:30	
A65B	1	Cam 1: WS Cam 2: CU Starts with her in bedroom getting dressed. Same action before she exits and fully clothed when she gets out.	2:35	
A65C	1	Just the wine shot. Whole wine scene.	:35	
DILDO INSERT	1	Ground level shot, just cam A, of dildo drop. Unslated. OK.		
DILDO INSERT	2	Good. Tail slated.		
DILDO INSERT	3	Good.		
DILDO INSERT	4	Good.		
64pt1A	1	CU matching dissolve of her masturbating to match 63.		
A65D	SER	OTS on pinot noir wine page. My favorite is the snap zoom. Tail slated.		
3	1	No information available. Check footage for more information.		
3	2	Same. Sorry.		
3A	1	Shot is master of scene 3.	4:40	
3A	2	Good take.	3:00	
3A	3	NG.	:37	
3A	4	Master again.	4:10	
3C	1	Shot is insert of hand gripping bed.		
3D	1	Another insert. Check for clarity.		
3E	1	Slated as 3D take 1. It's really 3E. Shot is master from foot of the bed. Goes from top of scene to end.	3:34	

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**Daily Continuity for
And Then Came Lola**

Scenes: 64pt1, A65(B-D), DILDO Page: 2

Date: 12/4/07

Work Day: 16

INSERT, 3, 39(A-D), DRESSER
INSERT(1,2), NS(1,2)

Scene	Take	Description	Time	Good?
3F	1	Shot is dialog from beginning again. Cut early.		
3F	2	Goes from top to "try not to be late?"		
3G	1	Shot is all conversations with Casey again.	2:15	
3H	1	Insert on orgasm face.		
39A	1	Insert on orgasm face, different scene.		
39B	1	Master handheld MS.	3:00	
39B	2	1 st . NG 2 nd : Good. No lines read.	2:15	
39B	3	Good. Cam B got dildo in drawer.	1:45	
39C	1	CU belly insert, hand on the stomach CU hand on leg	4:07	
39D	1	Shot is PU of line from 40/39, got some light panel in this one.	:26	
39D	2	More of the same. I think. Check footage.		
DRESSER INSERT 1	1	Dresser stuff. Grabs wallet, jeans, cell phone.		
DRESSER INSERT 2	1	Dresser – checking self out in the mirror. Tali slated.		
DRESSER INSERT 1	2	Like take 1, better actions. Got all the stuff.		
DRESSER INSERT 1	3	OK take.		
DRESSER INSERT 1	4	Good take.		
NS1	1	Nightstand stuff. This is really all I have written down. Please review footage for more info.		
NS2	1	Clock stuff. Good.		

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Date: 11/25/07

Title: And Then Came Lola

Work Day: 8

Snd Rol	Set	Scene	Time	Description
8	Int. Bar	4	2:17	Master for scenes 4, A4, 3/4 and 4/3 Cam A is a WS from the far end of the bar, her framed to the leftish. Cam B is a CU from past the bar looking at her as she talks. She's looking left to right in this
8	Int. Bar	4A	2:33	More of Casey in the same setup, just with different angles. Cam A is following bartender now Cam B is CU on Casey, then Cu on Danielle when she comes in
8	Int. Bar	Phone Insert	1:32	Phone insert for scene 4
8	Int. Bar	5	1:30	Seri for her conversation. Covers the stuff in scene 5 and 3/5. Cam A: Side CU, with her framed to right. Cam B: Medium shot
8	Int. Bar	45/44	:35	Seri talking on phone Cam A getting random handheld stuff Cam B doing the same thing as before
8	Int. Bar	Wine Insert	:41	Cutaway of Seri opening a bottle of wine then serving it
8	Int. Bar	51	:32	Shot/reverse shot of Seri and Casey talking Cam A on Seri, looking right to left Cam B on Casey, looking left to right
8	Int. Bar	8	:35	2S of Casey and Danielle. Cam A is Medium 2S. Cam B is CU on Casey
8	Int. Bar	8A	1:35	CU on Danielle up to Seri coming up to bar Cam A: Wide 2S Cam B: CU on Danielle (single, she's looking left to right
8	Int. Bar	8B	1:40	Whole scene. Actual spill
8	Int. Bar	8C	:30	CU on bartender, for the spill
8	Int. Bar	8D	--	Cam A: Handheld random stuff of reactions for the spill again Cam B: CU on Casey's chest to get her hands reacting to being spilled on
8	Int. Bar	8E	:25	CU Casey face reactions during the spill
8	Int. Bar	24	--	Cutaway of behind Casey and Danielle, Danielle standing (not sitting) to left to bar stool as they look at flyers, and then putting her hand on Casey's bar stool

Date: 11/26/07

Title: And Then Came Lola

Work Day: 9

Snd Rol	Set	Scene	Time	Description
9	Int. Bar	27	:25	Cam A: Steadicam following Casey out of bathroom Cam B: Sticks on Danielle into 2S
9	Int. Bar	24A	1:30	Cam A: Steadicam Cam B: Sticks. Goes into Single on Danielle
9	Int. Bar	24B	1:17	Cam A: Single on Casey – goes to 2S for “response” stuff. The more intimate parts Cam B: Single on Danielle
9	Int. Bar	A65	1:00	On Seri, full scene. Cam A: Other side of bar, looking around to Seri. Cam B: Behind bar, CU on Seri.
9	Int. Bar	A65A	2:10	Shot is just B cam, lowish angle, of Seri looking around. Various inserts for various purposes
9	Int. Bar	51A	2:50	Cam A: 2S handheld Cam B: Single handheld on Casey
9	Int. Bar	51B	1:50	Cam A: Starts on wine glasses down, then up to Casey. Cam B: Single on Danielle for whole scene
9	Int. Bar	45/44A	:35	POV of Seri looking at Casey and Danielle mingle and drink and stuff
9	Int. Bar	57	:50	3S action of all of 57. Does not contain the spill Cam A: M3S Cam B: Shot is CU on Seri, girls pushing into frame on both sides
9	Int. Bar	72	:35	Wine being brought in Cam A: CU of Seri holding wine Cam B: MCU/CU
9	Int. Bar	72A	:30	Insert of wine bottle Cam A: MCU of Seri, we see her pour wine in glasses Cam B: M3S, then in on glasses being picked up
9	Int. Bar	57A	1:45	Picking up after Seri is gone 1 st : Goes to end 2 nd : Just the exit. Danielle casts glance (from left to right) at the DJ. Done three times
9	Int. Bar	57B	2:20	Cam A: 2S Cam B: Danielle dirty over.
9	Int. Bar	57C	--	Insert of water glass being picked up. Cam B better for this
9	Int. Bar	25/26	:40	Full scene of Casey Cam A: CU Cam B: MS
9	Int. Bar	B57	:58	Other full scene of Casey Cam A: MCU Cam B: MS
9	Int. Bar	A24	1:00	Added scene. It's Casey walking to bathroom, pulling camisole out of bag

Date: 11/27/07

Title: And Then Came Lola

Work Day: 10

Snd Rol	Set	Scene	Time	Description
10	Int. Bar	83	2:45	Whole scene. Master. From Lola entering. Cam A: M3S/MCU3S of whole scene Cam B: M2S on Lola and Casey, until Lola and Danielle talk
10	Int. Bar	83A	--	Lowered both tripods for a different look to it. Cam A: 3S, then goes to CU of Casey Cam B: Lola CU
10	Int. Bar	A81	1:05	Whole scene. This one is good for entrance. Cam A: Framed low angle between wine glasses on the two of them. Cam B: CU2S
10	Int. Bar	A81A	1:07	Reaction shot of Casey for Danielle's last line. Cam A: CU2S Cam B: CU Casey
10	Int. Bar	A81B	--	Unslated inserts (phone and other stuff)
10	Int. Bar	83B	1:20	Single CU on Danielle. Framed to right, eyeline is right to left. Cam A only
10	Int. Bar	83C	1:30	Single of Danielle Cam A only
10	Int. Bar	83D	:40	Single on Lola. For confrontation Cam A only
10	Int. Bar	D57	3:30	Alcove stuff Cam A: CU Casey Cam B: W2S
10	Int. Bar	D57A	3:30	More alcove stuff Cam A: Stands as W2S Cam B: CU Danielle
10	Int. Bar	83E	:40	Lola entering bar Cam A: Steadicam. This is the main cam to watch. Lola for whole thing. Cam B: Random misc stuff of extras
10	Int. Bar	83F	:50	CU of Lola, same action as 83E. Cam A: CU Lola Cam B: CU Lola from left side

Date: 11/27/07

Title: And Then Came Lola

Work Day: 10

Snd Rol	Set	Scene	Time	Description
10	Int. Bar	40/39	:50	Shot grabs VO of scene 39, then stuff from both 40/39s, and almost all of 40. Cam A: Steadicam master from end of bar. Cam B: CU from behind bar on Casey, then goes to phone for the insert of the phone. Yay!
10	Int. Bar	65/64	:25	Whole scene. Also grabs VO from sc 64. Cam A: Frontal 2S Cam B: From behind bar 2S
10	Int. Bar	7	:10	CU Casey's face while she talks on the phone and gets hung up on Cam B only

Date: 11/28/07

Title: And Then Came Lola

Work Day: 11

Snd Rol	Set	Scene	Time	Description
11	Int. Lola's Apartment – Living Room	85	1:20	Lola and Casey coming up the stairway, kissing and having conversation, then parting ways where Casey walks to mirror and Lola walks to couch. Cam A: WS, M2S master Cam B: CU on the two, then CU on Lola after that
11	Int. Lola's Apartment – Living Room	85A	1:09	Same actions. Cam A in same place. Cam B is now repositioned to try to get other action
11	Int. Lola's Apartment – Living Room	85B	2:00	Same stuff up to sofa sit, but now cam B trying to grab other stuff
11	Int. Lola's Apartment – Living Room	85C	--	Lola and Casey making out
11	Int. Lola's Apartment – Living Room	85D	2:00	Over Casey's shoulder at dresser until end of scene
11	Int. Lola's Apartment – Living Room	85E	1:10	MCU single on Lola
11	Int. Lola's Apartment – Living Room	85F	1:30	MCU single on Casey
11	Int. Lola's Apartment – Living Room	85G	:40	MCU of Casey for when she puts her phone down and walks to Lola

Date: 11/29/07

Title: And Then Came Lola

Work Day: 12

Snd Rol	Set	Scene	Description
12	Int. Lola's Apt	85H	OTS between Lola and Casey
12	Int. Lola's Apt	85J	Insert of phone pickup/dropdown
12	Int. Lola's Apt	85K	MOS insert of all clock stuff
12	Int. Lola's Apt	85L	Coverage from Casey going to Lola at end table
12	Int. Lola's Apt	85M	More clock inserts
12	Int. Lola's Apt	85N	Roaming handheld for more of the scene
12	Int. Lola's Apt	85P	CU inserts as they fool around
12	Int. Lola's Apt	85Q	CU Casey's buttons
12	Int. Therapist's Office	22	Danielle singles in interview
12	Int. Therapist's Office	52	Danielle in MCU for all of this. Has some adlibbed lines at the end
12	Int. Therapist's Office	22A	First bunch of stuff with Danielle, new focal length
12	Int. Therapist's Office	78	Danielle singles in interview
12	Int. Therapist's Office	52A	2S Casey and Danielle interview
12	Int. Lola's Apt	1	Lola on couch, Casey at mirror
12	Int. Lola's Apt	1A	For Lola crossing
12	Int. Lola's Apt	1B	CU unbuttoning
12	Int. Lola's Apt	1C	Making out action
12	Int. Lola's Apt	1D	More making out action
12	Int. Lola's Apt	1E	CU insert of clock
12	Int. Therapist's Office	22B	CU Casey interviews
12	Int. Lola's Apt	85R	CU cell phone text message

Date: 12/1/07

Title: And Then Came Lola

Work Day: 13

Snd Rol	Set	Scene	Time	Description
13	Int. Therapist Office	22C	1:25	Alex single in therapist's office
13	Int. Therapist Office	52B	1:40	Alex single in therapist's office for lines from 52 and 78 stuff. And some other added lines
13	Int. Therapist Office	22D	5:10	Jen single in therapist's office. All lines in 22
13	Int. Therapist Office	52C	4:30	Jen single in therapist's office for scene 52
13	Int. Therapist Office	78A	2:35	Jen single in therapist's office for scene 78, plus saying extra lines
13	Int. Therapist Office	22E	12:36	Single on Lola in therapist's office for scene 22, then adlibbing a bunch of stuff
13	Int. Therapist Office	52D	8:05	Single on Lola in therapist's office for scene 52
13	Int. Therapist Office	78B	--	Single on Lola in therapist's office for scene 78
13	Int. Therapist Office	22F	2:51	2S on Jen and Lola for therapist stuff
13	Int. Therapist Office	78C	3:02	2S Jen/Lola in therapist office for 78
13	Int. Therapist Office	78ins	1:00	CU of Lola squeezing pillow
13	Int. Therapist Office	22G	7:00	Therapist single on all
13	Int. Therapist Office	52E	--	Therapist for 52. Getting her eyeline from both sides
13	Int. Therapist Office	78D	3:01	Therapist for 78. Both eyelines again
13	Int. Therapist Office	78E	3:00	CU reactions from therapist, showing her just looking and listening
13	Int. Darkroom	54	:40	Lola falling into frame, into negatives, looking up
13	Int. Darkroom	54A	1:00	2S of Lola and Alex, that turns into a 3S of Lola, Alex, and Jen, that plays to the end of the scene
13	Int. Darkroom	54B	1:00	2S on Lola and Jen
13	Int. Darkroom	54C	1:02	Single on Alex until Jen appears, then it's a single on Jen
13	Int. Darkroom	54D	:37	POV of Candy as she gets up
13	Int. Darkroom	74	1:36	2S of Jen and Alex making out. Scene goes through 74 and 77. May have been vocally slated as 54
13	Int. Darkroom	74A	1:45	Inserts of Alex and Jen making out, including: <ul style="list-style-type: none"> - Leg holding/squeezing - Hands up back - Chest feeling - Shoulder squeezing
13	Int. Darkroom	74B	:40	Reverse on Lola noticing the two making out
13	Int. Darkroom	54E	:20	Reverse of Jen, walking in left to right after seeing Lola and Alex in the room
13	Int. Darkroom	54F	:40	POV of Alex's feet as Lola looks up at her and checks her out

Date: 12/2/07
Work Day: 14

Title: And Then Came Lola

Snd Rol	Set	Scene	Time	Description
14	Int. Photo Lab	20	:20	Lola running up to door, from the inside, looking out the door's window
14	Ext. Photo Lab	20A	:30	Reverse exterior of 20
14	Int. Photo Lab	21	2:50	Master of 21. Cam A: 2S handheld that focuses on Jen. Cam B: Tries to get singles on Lola
14	Int. Photo Lab	23	1:10	Cam A: Shot is 2S of Alex and Jen for most of the scene, adds Lola in at the end for a 3S when she asks for money. Cam B: Trying to get singles of Alex on this take.
14	Int. Photo Lab	23A	1:05	Cam A: CU 2S Jen/Lola Cam B: CU 2S Alex/Jen
14	Int. Photo Lab	73	:16	Shot is 73/75/76 combined. Cam A: WS master Cam B: CU Lola
14	Int. Photo Lab	73A	1:30	Insert of computer mouse in scene 76. Just cam B
14	Int. Photo Lab	21A	1:35	Shot is CU Jen on the phone. Cam A: CU Jen Cam B: Phone/buttons inserts
14	Int. Photo Lab	21B	--	Insert of Lola's fingers drumming, then fingers being stopped by Jen
14	Int. Photo Lab	BS	--	Blue screen of computer monitor so that later we can added stuff. The two shots we got are Jen's right shoulder and Lola's right shoulder
14	Int. Photo Lab	A54	:11	WS Jen Walking in, hearing noise, exiting
14	Int. Photo Lab	A56	:11	Jen walks in, upset Cam A: CU Jen Cam B: WS Jen
14	Int. Photo Lab	54E-R	--	Retakes of scene 54E, which is when Jen peeks through darkroom curtains and sees Lola and Alex
14	Int. Photo Lab	A77	1:20	Lola looking down hallway, spots Jen and Alex in darkroom, steals folder, steals bike, takes the hell off
14	Int. Photo Lab	74B-R	1:15	Retakes of scene 74B, which is when Lola peeks through darkroom curtains and sees Jen and Alex
14	Int. Photo Lab	A79	--	Shot is into reflector on wall, kind of a security camera type shot. Done twice, possibly three times
14	Int. Photo Lab	A79A	--	CU watch insert

Daily Editor's Log

Page 1

Date: 12/3/07
Work Day: 15

Title: And Then Came Lola

Snd Rol	Set	Scene	Description
15	Int. Car	58	2S Lola and Alex driving
15	Int. Car	58A	Single on Alex
15	Int. Car	58B	Single on Lola

Date: 12/4/07

Title: And Then Came Lola

Work Day: 16

Snd Rol	Set	Scene	Description
16	Int. Lola House	64pt1	WS looking at Lola's desk, with door to bedroom in background, Lola masturbating
16	Int. Lola House	A65B	Starts with her in bedroom getting dressed. Same action before she exits and fully clothed when she gets out
16	Int. Lola House	A65C	Whole scene for wine shot
16	Int. Lola House	DILDO INSERT	CU of dildo drop
16	Int. Lola House	64pt1A	CU matching dissolve of her masturbating to match 63
16	Int. Lola House	A65D	OTS on pinot noir wine page. My favorite is the snap zoom
16	Int. Lola House	3	Check footage
16	Int. Lola House	3A	Master of scene 3
16	Int. Lola House	3C	Insert of hand gripping bed
16	Int. Lola House	3D	Check footage
16	Int. Lola House	3E	Master from the foot of the bed
16	Int. Lola House	3F	Dialog from beginning, again
16	Int. Lola House	3G	All conversations with Casey again
16	Int. Lola House	3H	Insert on orgasm face
16	Int. Lola House	39A	Insert on orgasm face
16	Int. Lola House	39B	Master handheld MS
16	Int. Lola House	39C	CU insert on Lola
16	Int. Lola House	DRESS-ER INSERT 1	Dresser stuff. Grabs wallet, jeans, cell phone
16	Int. Lola House	DRESS-ER INSERT 2	Dresser stuff. Checking self out in mirror
16	Int. Lola House	NS1	Nightstand stuff – check footage
16	Int. Lola House	NS2	Nightstand stuff – check footage

And Then Came Lola

CALL SHEET - FRONT

FAST GIRL FILMS LLC

Phone: (510) 548-2086
 FAX: (978) 268-8651
Producers: Megan Siler/Ellen Seidler
Directors: Megan Siler/Ellen Seidler
Writers: Megan Siler/Ellen Seidler
Line Producer/UPM: Ehren Koepf
1ST AD: Robyn Dettman
Assoc. Prod./2ND AD: Suzanne Eisenhut
 415-816-6658

CREW CALL:
9:30AM

DATE: SUNDAY, NOV. 25, 2007
DAY: 8 of 16
BREAKFAST: 10:15 AM
FIRST SHOT: 12:15 PM
SUNRISE: 6:54 AM **SUNSET:** 4:55 PM
WEATHER: PARTLY CLOUDY/PRECIP 10%
HI 60 **LOW** 44

Smoking Only in Designated Areas
 No Open Toe Shoes On Set
 Safety Meeting To Be Held @ Call

NO FORCED CALLS WITHOUT PRIOR APPROVAL FROM UPM

SET	SC.	CAST	D/N	PAGES	LOCATION
INT. BAR Casey leaves message on machine and spots Danielle	4	2, 3	D	1 3/8	<p style="text-align: center;">LOCATION #1 Air Lounge 492 9th Street, Oakland, CA 94606 <u>between Washington/Broadway</u></p> <p style="text-align: center;">CREW PARKING</p> <p style="text-align: center;">BART: 12TH STREET STATION @ 12TH/Broadway 4 blocks away/shooting times okay for Bart travel</p> <p style="text-align: center;">PARKING NEARBY Sunday okay for all parking In front of bar: 2 hour limit Pay parking \$1.25 per hour</p> <p style="text-align: center;">PARKING LOTS Broadway (8th) \$9 per day Webster (10th/11th) \$7 per day Webster(12th and 13th) \$8 per day</p> <p style="text-align: center;">CATERING PARKING BREAKFAST: Location #1 LUNCH: LOCATION # 3:30 PM</p>
INT. BAR Seri gives Lola the scoop on Casey and Danielle	5	2, 3, 4	D	1 1/8	
INT. BAR Casey smiles like it's all okay	7	2,3	D	2/8	
INT. BAR Casey tells Danielle Lola is running late	8	2,3	D	5/8	
INT. BAR Casey has shed her outer shirt	24	2, 3	D	1 1/8	
INT. BAR Casey returns to Danielle and asks for another round	27	2, 3, 4	D	1/8	
INT. BAR Casey greets Danielle as Seri watches	40/39	2, 3, 4	D	5/8	
WELCOME BACK EVERYONE!!!!!!				TOTAL PAGE COUNT:	4 7/8

#	ACTOR	ROLE OF	STATUS	PICK-UP/CALL	MAKE-UP	REMARKS
2	Jill Bennett	Casey	W	10:45 AM	11:15 AM	Picked up at Lobby: Suzanne
3	Cathy DeBuono	Danielle	W	9:45AM	10:15AM	Picked up Lobby: Robyn
4	Linda Ignazi	Seri	W	10:45AM	11:45AM	

SPECIAL NOTES	ATMOSPHERE/STAND-INS
Sp. Equip:	FEATURED BG
Camera: n / a	SCENES
Stunts: n / a	CALL TIME
Electric: n / a	SET
Grip: n / a	
SFX:	
Hospital 1: Alta Bates Summit Medical Center 2850 Telegraph Avenue, Berkeley, CA 94750 510-869-1199	
Hospital 2: Summit Medical Center, 450 30th Street, Oakland, CA 94609 510-869-8888	

Producer: Megan S./Ellen S. **UPM:** Ehren Koepf **1st AD:** Robyn Dettman **2nd AD:** Suzanne Eisenhut

And Then Came Lola

CALL SHEET - FRONT

FAST GIRL FILMS LLC

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Directors: Megan Siler/Ellen Seidler
Writers: Megan Siler/Ellen Seidler
Line Producer/UPM: Ehren Koepf
1ST AD: Robyn Dettman
Assoc. Prod./2ND AD: Suzanne Eisenhut
 415-816-6658

CREW CALL:
9:00AM

DATE: MONDAY, NOV. 26, 2007
DAY: 9 of 16
BREAKFAST: 8:45 AM
FIRST SHOT: 11:00 AM
SUNRISE: 6:54 AM **SUNSET:** 4:55 PM
WEATHER: PARTLY CLOUDY/PRECIP 10%
HI 60 **LOW** 44

Smoking Only in Designated Areas
 No Open Toe Shoes On Set
 Safety Meeting To Be Held @ Call

NO FORCED CALLS WITHOUT PRIOR APPROVAL FROM UPM

SET	SC.	CAST	D/N	PAGES	LOCATION
INT. BAR Seri agrees to favor of wine	65a	4	D	1/8	<p style="text-align: center;"><u>LOCATION #1</u> Air Lounge 492 9th Street, Oakland, CA 94606 <u>between Washington/Broadway</u></p> <div style="background-color: #e0ffff; padding: 5px;"> <p style="text-align: center;">CREW PARKING</p> <p>BART: 12TH STREET STATION @ 12TH/Broadway 4 blocks away/shooting times okay for Bart travel</p> <p>PARKING NEARBY Sunday okay for all parking In front of bar: 2 hour limit Pay parking \$1.25 per hour</p> <p>PARKING LOTS Broadway (8th) \$9 per day Webster (10th/11th) \$7 per day Webster(12th and 13th) \$8 per day</p> <p>MUST PRESENT RECEIPTS TO BE REIMBURSED</p> </div> <div style="background-color: #ffe0ff; padding: 5px; margin-top: 10px;"> <p style="text-align: center;">CATERING PARKING</p> <p>BREAKFAST: Location #1 LUNCH: LOCATION # 3:00 PM</p> </div>
INT. BAR Seri calls Lola; Danielle and Casey flirt	64/65	2, 3, 4	D	1/8	
INT. BAR Lola gets the gal	83	1,2,3,4	D	3 1/8	
INT. BAR Casey and Danielle enjoy Lola's wine	72	2,3,4	D	5/8	
INT. BAR Casey and Danielle sort through brochures	A81	2, 3	D	7/8	
INT. BAR Casey returns to Danielle and asks for another round	65/64	2, 3,	D	2/8	
WELCOME BACK EVERYONE!!!!!!					TOTAL PAGE COUNT: 5 2/8

#	ACTOR	ROLE OF	STATUS	PICK-UP/CALL	MAKE-UP	REMARKS
1	Ashleigh Sumner	Lola	W	9:15 AM	9:30 AM	Picked up at Lobby: Suzanne
2	Jill Bennett	Casey	W	10:15 AM	10:30 AM	Picked up at Lobby: Suzanne
3	Cathy DeBuono	Danielle	W	9:45AM	10:00AM	Picked up Lobby: Suzanne
4	Linda Ignazi	Seri	W	9:00AM	9:30AM	

SPECIAL NOTES	ATMOSPHERE/STAND-INS
	FEATURED BG SCENES CALL TIME SET
Sp. Equip: 8:15 PM Tail Lights	
Camera: n / a	
Stunts: n / a	
Electric: n / a	
Grip: n / a	
SFX:	
Hospital 1: Alta Bates Summit Medical Center 2850 Telegraph Avenue, Berkeley, CA 94750 510-869-1199	
Hospital 2: Summit Medical Center, 450 30th Street, Oakland, CA 94609 510-869-8888	

Producer: Megan S./Ellen S. **UPM:** Ehren Koepf **1st AD:** Robyn Dettman **2nd AD:** Suzanne Eisenhut

And Then Came Lola

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Line Producer/UPM: Ehren Koepf
1ST AD: Robyn Dettman
Assoc. Prod./2ND AD: Suzanne Eisenhut
 415-816-6658

CREW CALL:
9:45AM

DATE: TUESDAY, NOV. 27, 2007
DAY: 10 of 16
BREAKFAST: 9:45 AM
FIRST SHOT: 12:00 PM
SUNRISE: 6:54 AM **SUNSET:** 4:55 PM
WEATHER: PARTLY CLOUDY/PRECIP 10%
HI 60 **LOW** 41

Smoking Only in Designated Areas
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 Safety Meeting To Be Held @ Call

NO FORCED CALLS WITHOUT PRIOR APPROVAL FROM UPM

SET	SC.	CAST	D/N	PAGES	LOCATION
INT. BAR Casay notices Seri's stare	40	3	D	1/8	LOCATION #1 Air Lounge 492 9th Street, Oakland, CA 94606 <u>between Washington/Broadway</u> CREW PARKING BART: 12TH STREET STATION @ 12TH/Broadway 4 blocks away/shooting times okay for Bart travel PARKING NEARBY Sunday okay for all parking In front of bar: 2 hour limit Pay parking \$1.25 per hour PARKING LOTS Broadway (8th) \$9 per day Webster (10th/11th) \$7 per day Webster(12th and 13th) \$8 per day MUST PRESENT RECEIPTS TO BE REIMBURSED WELCOME BACK EVERYONE!!!!!!
INT. BAR Casey returns to Danielle and asks for another round	65/64	2, 3,	D	2/8	
INT. BAR Casey and Danielle sort through brochures	A81	2, 3	D	7/8	
INT. BAR Lola gets the gal	83	1,2,3,4	D	3 1/8	
INT. BAR Various insert shots			D		
TOTAL PAGE COUNT:				4 3/8	CATERING PARKING BREAKFAST: Location #1 9:45 AM LUNCH: LOCATION #1 4:00 PM

#	ACTOR	ROLE OF	STATUS	PICK-UP/CALL	MAKE-UP	REMARKS
1	Ashleigh Sumner	Lola	W	8:00 AM	8:15 AM	Megan's Picked up at Lobby: Suzanne
2	Jill Bennett	Casey	W	10:00 AM	10:15 AM	Bar Picked up at Lobby: Suzanne
3	Cathy DeBuono	Danielle	W	9:00AM	9:15AM	Megan's Picked up Lobby: Suzanne
4	Linda Ignazi	Seri	W	9:30AM	1:00PM	

SPECIAL NOTES	ATMOSPHERE/STAND-INS
Sp. Equip: 8:15 PM Tail Lights	FEATURED BG
Camera: n / a	SCENES
Stunts: n / a	CALL TIME
Electric: n / a	SET
Grip: n / a	
SFX:	
Hospital 1: Alta Bates Summit Medical Center 2850 Telegraph Avenue, Berkeley, CA 94750 510-869-1199	
Hospital 2: Summit Medical Center, 450 30th Street, Oakland, CA 94609 510-869-8888	

Producer: Megan S./Ellen S. **UPM:** Ehren Koepf **1st AD:** Robyn Dettman **2nd AD:** Suzanne Eisenhut

And Then Came Lola

CALL SHEET - FRONT

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Line Producer/UPM: Ehren Koepf
1ST AD: Robyn Dettman
Assoc. Prod./2ND AD: Suzanne Eisenhut
 415-816-6658

CREW CALL:
11:00 AM

DATE: Wednesday November 28, 2007
DAY: 11 of 16
BREAKFAST: 11:15AM
FIRST SHOT: 1:30PM
SUNRISE: 7:03 AM **SUNSET:** 4:51 PM
WEATHER: SUNNY & CLEAR/PRECIP 10%
HI 65 **LOW** 46

Smoking Only in Designated Areas
 No Open Toe Shoes On Set
 Safety Meeting To Be Held @ Call

NO FORCED CALLS WITHOUT PRIOR APPROVAL FROM UPM

SET	SC.	CAST	D/N	PAGES	LOCATION	
INT. LOLA'S APT. Lola and Casay make up	1	1,2	N	1 5/8		
INT. THERAPIST'S OFFICE Series: Scenes 52, 22b, 78b - Casey singles therapist	Various	2	D	7/8		
INT. LOLA'S APT. Lola and Casey start to finish where they left off	85	1,2	N	2 1/8		
TOTAL PAGE COUNT:					4 5/8	

LOCATION #2
 MEGAN'S HOUSE/LOLA'S APT.
 2021 Essex Street, Berkeley, CA 94703
between Shattuck/Adeline

Directions to location from:
ASHBY BART STATION:
 TAKE THE EAST WALKWAY EXIT. DOWN WOOLSEY. MAKE A LEFT ON TREMONT DOWN TO ESSEX. MAKE A RIGHT. LOCATION IS ON LEFT HAND SIDE OF STREET. BIG YELLOW HOUSE. **ENTER THROUGH SIDE GATE ONLY. GO TO BACK OF HOUSE.**

CREW PARKING
BART: ASHBY STATION
 @ Woolsey/Adeline
1 block away/shooting times
 okay for Bart travel

PARKING NEARBY
Sunday okay for all parking
 Streets: 2 hour limit
Parking passes: See Megan

MUST PRESENT RECEIPTS
TO BE REIMBURSED

CATERING PARKING
BREAKFAST: Location #1 11:15AM
LUNCH: LOCATION #2 5:00 PM

#	ACTOR	ROLE OF	STATUS	PICK-UP/CALL	MAKE-UP	REMARKS
1	Ashleigh Sumner	Lola	W	10:45AM	11:00 AM	Picked up at Lobby: Jusztiina
2	Jill Bennett	Casey	W	12:00PM	12:15PM	Picked up at Lobby: Jusztiina
3	Cathy DeBuono	Danielle	H	HOLD	HOLD	

SPECIAL NOTES	ATMOSPHERE/STAND-INS		
Sp. Equip: 8:15 PM Tail Lights	FEATURED BG	SCENES	CALL TIME
Camera: n / a			
Stunts: n / a			
Electric: n / a			
Grip: n / a			
SFX:			
Hospital 1: Alta Bates Summit Medical Center 2850 Telegraph Avenue, Berkeley, CA 94750 510-869-1199			
Hospital 2: Summit Medical Center, 450 30th Street, Oakland, CA 94609 510-869-8888			

Producer: Megan S./Ellen S. **UPM:** Ehren Koepf **1st AD:** Robyn Dettman **2nd AD:** Suzanne Eisenhut

And Then Came Lola

CALL SHEET - FRONT

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Writers: Megan Siler/Ellen Seidler

Line Producer/UPM: Ehren Koepf

1ST AD: Robyn Dettman

Assoc. Prod./2ND AD: Suzanne Eisenhut

415-816-6658

CREW CALL:
10:00 AM

DATE: Thursday, November 29, 2007
DAY: 12 of 16
BREAKFAST: 10:15 AM
FIRST SHOT: 12:00 PM
SUNRISE: 7:03 AM **SUNSET:** 4:51 PM

Smoking Only in Designated Areas
 No Open Toe Shoes On Set
 Safety Meeting To Be Held @ Call

WEATHER:
 SUNNY & CLEAR/PRECIP 10%
HI 65 **LOW** 46

NO FORCED CALLS WITHOUT PRIOR APPROVAL FROM UPM

SET	SC.	CAST	D/N	PAGES	LOCATION
INT. LOLA'S APARTMENT Continuation of yesterday's scenes	1, 85	1, 2	N	1	
INT. THERAPIST'S OFFICE Series: Danielle singles (scene: 22b, 78b)	var	3	D	7/8	
INT. THERAPIST'S OFFICE Casey and Danielle talk in therapist office	52	2, 3	D	7/8	
INT. LOLA'S BEDROOM 2 women backlit by street lamp press up against glass	37	2, 3	N	1/8	
INT. LOLA'S BEDROOM 2 women in bed making love	38	1, 2, 3	N	3/8	
TOTAL PAGE COUNT:					2 2/8

LOCATION #2
 MEGAN'S HOUSE/LOLA'S APT.
 2021 Essex Street, Berkeley, CA 94703
between Shattuck/Adeline

Directions to location from:
ASHBY BART STATION:
 TAKE THE EAST WALKWAY EXIT. DOWN WOOLSEY. MAKE A LEFT ON TREMONT DOWN TO ESSEX. MAKE A RIGHT. LOCATION IS ON LEFT HAND SIDE OF STREET. BIG YELLOW HOUSE. **ENTER THROUGH SIDE GATE ONLY. GO TO BACK OF HOUSE.**

CREW PARKING
BART: ASHBY STATION
 @ Woolsey/Adeline
1 block away/shooting times
 okay for Bart travel

PARKING NEARBY
Sunday okay for all parking
 Streets: 2 hour limit
Parking passes: See Megan

MUST PRESENT RECEIPTS
TO BE REIMBURSED

CATERING PARKING
BREAKFAST: Location #1 10:15AM
LUNCH: LOCATION #2 4:00 PM

Make sure to scratch the date on the Parking Passes....very important!!!

Please read all the instructions on pass....

#	ACTOR	ROLE OF	STATUS	PICK-UP/CALL	MAKE-UP	REMARKS
1	Ashleigh Sumner	Lola	W	10:30AM	10:45 AM	Picked up at Lobby: Suzanne
2	Jill Bennett	Casey	W	10:30AM	10:45AM	Picked up at Lobby: Suzanne
3	Cathy DeBuono	Danielle	W	11:30 AM	11:45AM	Picked up at Lobby: Suzanne

SPECIAL NOTES	ATMOSPHERE/STAND-INS
Sp. Equip:	FEATURED BG SCENES CALL TIME SET
Camera: n / a	
Stunts: n / a	
Electric: n / a	
Grip: n / a	
SFX:	
Hospital 1: Alta Bates Summit Medical Center 2850 Telegraph Avenue, Berkeley, CA 94750 510-869-1199	
Hospital 2: Summit Medical Center, 450 30th Street, Oakland, CA 94609 510-869-8888	

Producer: Megan S./Ellen S. **UPM:** Ehren Koepf **1st AD:** Robyn Dettman **2nd AD:** Suzanne Eisenhut

AND THEN CAI

Fast Girl Films
2021 Essex St. Berkeley
510 548-208

OAKLAND

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Megan Siler

WRITER/PRODUCER/DIRECTOR
Ellen Seidler

LINE PRODUCER/UPM
Ehren Koepf

PRODUCTION

FIRST ASSISTANT DIRECTOR
Robyn Dettman

SECOND ASSISTANT DIRECTOR
Suzanne Eisenhut

SECOND 2ND AD
Jusztina Traum

SCRIPT SUPERVISOR

Joshua Knoles

PRODUCTION ASST.
James Gowdey

PRODUCTION ASST.
Kyle Parker

CAMERA

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AC
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(11/28-12/5)

SECOND AC
Jason Boyce
(11/25-11/27)

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KEY GRIP
David Brunsman

GRIP
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ART DEPT.

PRODUCTION DESIGN
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WARDROBE

COSTUME DESIGN
Eileen Agas

HAIR / MAKE-

HAIR & M/U ARTIST
Aurora Bergere

HAIR & M/U ASST.
Mark Tarasco

HAIR & M/U ASST.
Kimberley Anne Miller

SOUND

SOUND MIXER
Winter

BOOM OPERATOR
Ben Greenwood

POST PRODUC

VIDEO TECH.
Daniel Maffei

INSURANCE

GENERAL PRODUCTION INS.
Factory In Motion
Mike

PAYROLL

Talent Fund
Henri

SAG REP

Fatna Sallak Williams

HOTELS

Roadway Inn

LOCATIONS

PHOTO LAB

BAR
AIR Lounge

LOLA'S APARTMENT
Megan Siler's house

ME LOLA

, LLC
y, CA 94703
;6

UNIT

2021 Essex St. Berkeley, CA 94703
mhsflick@comcast.net
c. 510 220-2086
h. 510 548-2086

7746 Stockton Avenue
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h. 510 524-4650
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eseidler@mac.com

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C: (818) 261-8651
F: (978) 268-8651
ekoepf@aol.com

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510.388.6767
Fabienne.meunissier@gmail.com

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818.983.9901

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510.541.7406
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Oakland, CA 94601

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aurora@aurorabergere.com
www.aurorabergere.com

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510.325.1029
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707-481-9055
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danmaffei@gmail.com

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c. 310.488.6275
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Half Moon Bay, CA 94019
o 650.726.5677
f 650. 726.5694

415 391 7510
fsallak@AFTRA.com

1461 University Ave (formerly Berkeley Travel Inn)
Berkeley, CA 94702
Phone: (510) 848-3840
Fax: (510) 848-3846
Email: gm.CA996@choicehotels.com

S

2235 Fifth St. (cross St. Bancroft)
Berkeley, CA 94710
510.644.0210
Owner: Andrea - cell: 510.219.2896

492 9th St.
Oakland, CA 94605
Gairy Jacques -- 510.750.4301
gairy@airoakland.com
Licensor Designee: Bill Harris

2021 Essex St.
Berkeley, CA 94703
h. 510.548.2086
c. 510.220.2086

And Then Came Lola

CALL SHEET - FRONT

FAST GIRL FILMS LLC

Phone: (510) 548-2086
 FAX: (978) 268-8651
Producers: Megan Siler/Ellen Seidler
Directors: Megan Siler/Ellen Seidler
Writers: Megan Siler/Ellen Seidler
Line Producer/UPM: Ehren Koepf
1ST AD: Pete Paduano
Asso. Prod/2ND AD: Suzanne Eisenhut
 415-816-6658

CREW CALL:
9:30 AM

DATE: Saturday, December 1, 2007
DAY: 13 of 16
BREAKFAST: 9:45 AM
FIRST SHOT: 11:30 AM
SUNRISE: 7:03 AM **SUNSET:** 4:51 PM
WEATHER: MOSTLY SUNNY/PRECIP 10%
 HI 55 LOW 43

Smoking Only in Designated Areas
 No Open Toe Shoes On Set
 Safety Meeting To Be Held @ Call

NO FORCED CALLS WITHOUT PRIOR APPROVAL FROM UPM

SET	SC.	CAST	D/N	PAGES	LOCATION	
LOCATION #2						
INT. THERAPIST'S OFFICE Alex talks about trust	78c	7	D		LOCATION #2 MEGAN'S HOUSE/LOLA'S APT. 2021 Essex Street, Berkeley, CA 94703 <u>between Shattuck/Adeline</u>	
INT. THERAPIST'S OFFICE Alex's lines in therapist's office	52c	7	D	1/8		
INT. THERAPIST'S OFFICE Therapist asks about trust	78a	8	D	1/8	LOCATION #3 PHOTOLAB 2235 5th Street, Berkeley, CA 94710 <u>between Bancroft/Channing</u>	
INT. THERAPIST'S OFFICE Therapist side of conversation	22a	8	D	1/8		
INT. THERAPIST'S OFFICE Jen's lines in office	52a	6	D	3/8		
INT. THERAPIST'S OFFICE Lola and Jen talk about trust	78	1, 6	D	3/8		
INT. THERAPIST'S OFFICE Lola and Jen try and work it out	22	1, 6, 8	D	6/8		
COMPANY MOVE TO LOCATION #3						
PHOTO LAB - EXT Jen's POV of Lola getting into Alex's car	A56	1, 7	D	1/8	CREW PARKING LOCATION # 2 BART: ASHBY STATION @ Woolsey/Adeline <u>1 block away/shooting times</u> okay for Bart travel CREW PARKING LOCATION # 2 & 3 PARKING NEARBY Streets: 2 hour limit <u>Parking passes Loc #1: See Megan</u>	
PHOTO LAB - EXT Lola sees it's 6:35 and pounds on door	20	1	D	1/8		
PHOTO LAB - EXT Lola finds the Photo lab closed but remembers code	71	1	D	1/8		
PHOTO LAB - DARKROOM Lola grabs envelope and goes followed by Alex	55	1, 6, 7	D	6/8		
PHOTO LAB - DARKROOM Jen hears something from out front	74	6, 7	D	2/8		
PHOTO LAB - DARKROOM Jen hears Lola but can't stop loving Alex	77	6, 7	D	6/8		
PHOTO LAB - DARKROOM Lola meets Alex and her unbuttoned blouse	54	1, 7		4/8		
TOTAL PAGE COUNT:				4 4/8		

#	ACTOR	ROLE OF	STATUS	PICK-UP/CALL	MAKE-UP	REMARKS
1	Ashleigh Sumner	Lola	W	9:30 AM	9:45 AM	Picked up at Lobby: Suzanne
7	Candy Tolentino	Alex	W	8:30 AM	8:45 AM	Picked up at Lobby: Kyle
6	Jessica Graham	Jen	W	9:30 AM	9:45 AM	Picked up at Lobby: Kyle
8	Lisa Dewey	Therapist	W	8:45 AM	8:45 AM	Report to set: Location #2

SPECIAL NOTES	ATMOSPHERE/STAND-INS
Sp. Equip: 2005 BMW 530i	FEATURED BG
Camera: n/a	SCENES
Stunts: n/a	CALL TIME
Electric: n/a	SET
Grip: n/a	
SFX:	
Hospital 1: Alta Bates Summit Medical Center 2850 Telegraph Avenue, Berkeley, CA 94750 510-869-1199	
Hospital 2: Summit Medical Center, 450 30th Street, Oakland, CA 94609 510-869-8888	

And Then Came Lola

CALL SHEET - FRONT

FAST GIRL FILMS LLC

Phone: (510) 548-2086
 FAX: (978) 268-8651
Producers: Megan Siler/Ellen Seidler
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Writers: Megan Siler/Ellen Seidler
Line Producer/UPM: Ehren Koepf
1ST AD: Pete Paduano
Asso. Prod/2ND AD: Suzanne Eisenhut
 Ehren 818-261-8651
 Pete 203-512-8200
 Suzanne 415-816-6658

CREW CALL:
9:30 AM

DATE: Sunday, December 2, 2007
DAY: 14 of 16
BREAKFAST: 10:00 AM
FIRST SHOT: 11:30 AM
SUNRISE: 7:05 AM **SUNSET:** 4:50 PM
WEATHER:
 PARTLY CLOUDY/ PM SHOWERS (PRECIP 30%)
HI 55 **LOW** 43

Smoking Only in Designated Areas
 No Open Toe Shoes On Set
 Safety Meeting To Be Held @ Call

NO FORCED CALLS WITHOUT PRIOR APPROVAL FROM UPM

SET	SC.	CAST	D/N	PAGES	LOCATION
PHOTO LAB - INT					LOCATION #3
Lola stung, turns away	79	1	D	1/8	PHOTOLAB
PHOTO LAB - INT					2235 5th Street, Berkeley, CA 94710
Lola looks desperately for Jen	53	1	D	1/8	between Bancroft/Channing
PHOTO LAB - INT					
Lola looks for Jen	73	1	D	2/8	
PHOTO LAB - INT					
Lola sees computer screen	75	1	D	1/8	
PHOTO LAB - INT					
Lola sees Hot List and hears sighs from other room	76	1	D	3/8	
PHOTO LAB - INT					
Lola asks Jen for prints	21	1,6	D	2 4/8	
PHOTO LAB - INT					
Enter Alex with envelope	23	1,6,7	D	7/8	
PHOTO LAB - INT					
Lola seen Jen and Alex entwined	A77/78	1,6,7	D	1/8	
PHOTO LAB - INT					
Lola finds envelope and takes old mountain bike	A79	1	D	2/8	
PHOTO LAB - INT					
Lola finds old mountain bike on way to signs and moans	A76	1	D	2/8	
PHOTO LAB - INT					
Jen walks in with an empty deposit bag	54a	6	D	1/8	
Jen walks in and hears voices from back room	54a	6	D	1/8	
PHOTO LAB - INT					
Jen watches Lola and Alex: deletes Alex from Match.com	56	6	D	2/8	
TOTAL PAGE COUNT:				5 4/8	

LOCATION #3
BREAKFAST: 10:00AM
LUNCH: 3:30 PM

#	ACTOR	ROLE OF	STATUS	PICK-UP/CALL	MAKE-UP	REMARKS
1	Ashleigh Sumner	Lola	W	9:30 AM	9:45 AM	Picked up at Lobby: Suzanne
6	Jessica Graham	Jen	W	10:30 AM	10:45 AM	Picked up at Lobby: Suzanne
7	Candy Tolentino	Alex	W	11:30 AM	11:45 AM	Picked up at Lobby: Suzanne

SPECIAL NOTES	ATMOSPHERE/STAND-INS
Sp. Equip:	FEATURED BG
	SCENES
	CALL TIME
	SET
Camera: n / a	
Stunts: n / a	
Electric: n / a	
Grip: n / a	
SFX:	
Hospital 1: Alta Bates Summit Medical Center 2850 Telegraph Avenue, Berkeley, CA 94750 510-869-1199	
Hospital 2: Summit Medical Center, 450 30th Street, Oakland, CA 94609 510-869-8888	

Producer: Megan S./Ellen S. **UPM:** Ehren Koepf **1st AD:** Pete Paduano **2nd AD:** Suzanne Eisenhut

No.	Item	NAME	CALL TIME	No.	Item	NAME	CALL TIME
PRODUCTION				ART DEPT.			
1	Director	Megan/Ellen	9:30 AM	1	Production Design	Kristian Hansen 510.541.7406	8:30 AM
1	1st A.D.	Pete Paduano	9:30 AM	1	Art Dept. Assist.	Melody Tolentino	8:30 AM
1	2nd A.D.	Suzanne Eisenhut	9:30 AM PU			510-910-4400	
1	2nd 2nd A.D	Jusztina Traum 202.494.2783	9:30 AM				
1	Script Supervisor	Joshua Knoles 415.810.9481	9:30 AM				
1	Production Asst.	James Gowdey 818.261.8651	9:30 AM				
1	Production Asst.	Kyle Parker 661.809.1259	9:30 AM				
				WARDROBE			
				1	Costume Designer	Eileen Agas 925.698.8343	9:30 AM
				MAKE-UP / HAIR			
CAMERA				1	Key Makeup/hair	Aurora Bergere 415.350.0284	9:30 AM
1	D.P.	Jennifer Derbin 415.385.5589	9:30 AM	1	Makeup/Hair Asst.	Kimberly A. Miller 415.846.8731	OFF
1	1st. A.C.	Fabienne Meunnissier 510.388.6767	9:30 AM	1	Makeup/Hair Asst.	Marc Tarasco	OFF
1	2nd A.C.	Jason Boyce 415.254.2728	9:30 AM				
1	Still Photographer	Sophia Wallace 646.546.9454	9:30 AM	SOUND			
SET LIGHTING/GRIP				1	Sound Mixer/Recordist	Winter 510-325-1029	9:30 AM
1	Gaffer	Dan Schmeltzer 323.369.6644	9:30 AM	1	Boom Operator	Ben Greenwood	9:30 AM
1	Key Grip	David Brunsmann 818.983.9901	9:30 AM				
1	Best Boy	Noah Flippo 614.352.6797	9:30 AM	SET OPERATIONS			
				1	Line Producer/UPM	Ehren Koepf	O/C
						818-261-8651	
ADDITIONAL crew info				LOCATIONS			
1	Catering	Koepf's Catering	818-261-8651		See front sheet	Berkeley	
1	Legal/Insurance	Factory in Motion	310.464.1740				
1	Payroll	Talent Fund (Henri)	6507265677/115				
1	SAG REP	Fatna Sallak Williams	415.391.7510	LODGING			
1	Video Tech	Daniel Maffei	949-939-7959	1	A. SUMNER	ROADWAY INN	
				6	J. GRAHAM	ROADWAY INN	
				7	C. TOLENTINO	ROADWAY INN	
				CATERING			
				1	Craft Service		
				1	Cast/Crew Lunch		3:30 PM
ADVANCE for Monday, Dec. 2, 2007							
54a	INT. PHOTOLAB						
56	INT. PHOTOLAB						
79	INT. PHOTOLAB						
53	INT. PHOTOLAB						
73	INT. PHOTOLAB						
75	INT. PHOTOLAB						
76	INT. PHOTOLAB						
21	INT. PHOTOLAB						
23	INT. PHOTOLAB						
A76	INT. PHOTOLAB						
A77	INT. PHOTOLAB						
A78	INT. PHOTOLAB						
A79	INT. PHOTOLAB						

And Then Came Lola

CALL SHEET - FRONT

FAST GIRL FILMS LLC

Phone: (510) 548-2086
 FAX: (978) 268-8651
Producers: Megan Siler/Ellen Seidler
Directors: Megan Siler/Ellen Seidler
Writers: Megan Siler/Ellen Seidler
Line Producer/UPM: Ehren Koepf
1ST AD: Pete Paduano
Asso. Prod/2ND AD: Suzanne Eisenhut
 Ehren 818-261-8651
 Pete 203-512-8200
 Suzanne 415-816-6658

CREW CALL:
9:00 AM

DATE: Monday, December 3, 2007
DAY: 15 of 16
BREAKFAST: 9:30 AM
FIRST SHOT: 10:30 AM
SUNRISE: 7:08 AM **SUNSET:** 4:50 PM
WEATHER:
 PARTLY CLOUDY/ PM SHOWERS (PRECIP 10%)
HI 64 **LOW** 49

Smoking Only in Designated Areas
 No Open Toe Shoes On Set
 Safety Meeting To Be Held @ Call

NO FORCED CALLS WITHOUT PRIOR APPROVAL FROM UPM

SET	SC.	CAST	D/N	PAGES	LOCATION
LOCATION #2					
BMW - INT Lola breaks free of the seat belt	60	1, 7	D	1/8	LOCATION #2 MEGAN'S HOUSE/LOLA'S APT 2202 Essex Street, Berkeley, CA 94710 between Shattuck/Adeline
BMW - INT Lola gets the lowdown on Jen from Alex	58	1,7,8	D	2 7/8	
LOLA'S APARTMENT - INT Lola is almost there but interrupted once again	38	1	D	2/8	LOCATION #3 PHOTOLAB 2235 5th Street, Berkeley, CA 94710 between Bancroft/Channing
LOLA'S APARTMENT - INT Lola hears Casey on answering machine	39	1	D	4/8	
LOLA'S APARTMENT - INT Lola is interrupted for the last time	64	1	D	5/8	
LOLA'S APARTMENT - INT Lola asks Seri for a favor	A 65 B	1	D	2/8	
LOLA'S APARTMENT - INT Lola listens to Casey and Danielle on the phone as she dresses	40/39	1	D	4/8	
LOCATION #3 (2nd Unit)					
PHOTOLAB - EXT Jen's POV of Lola getting into Alex's car	56	1,7	D	1/8	Two Hour Street Parking Location #2
PHOTOLAB - EXT Lola finds the Photolab closed but remembers code	71	1	D	1/8	
TOTAL PAGE COUNT:				5 3/8	

MEALS
LOCATION #2
BREAKFAST: 9:30AM
LUNCH: 3:00 PM

#	ACTOR	ROLE OF	STATUS	PICK-UP/CALL	MAKE-UP	REMARKS
1	Ashleigh Sumner	Lola	W	9:15 AM	9:30 AM	Picked up at Lobby: Suzanne
7	Candy Tolentino	Alex	W	10:00 AM	10:15 AM	Picked up at Lobby: Suzanne
8	Lisa Dewey	Motorcycle Woman	W	11:30 AM	11:30 AM	Report to Location #2

SPECIAL NOTES		ATMOSPHERE/STAND-INS			
Sp. Equip: BMW		FEATURED BG	SCENES	CALL TIME	SET
Camera: n/a					
Stunts: n/a					
Electric: n/a					
Grip: n/a					
SFX:					
Hospital 1: Alta Bates Summit Medical Center 2850 Telegraph Avenue, Berkeley, CA 94750 510-869-1199					
Hospital 2: Summit Medical Center, 450 30th Street, Oakland, CA 94609 510-869-8888					

And Then Came Lola

CALL SHEET - FRONT

FAST GIRL FILMS LLC

Phone: (510) 548-2086
 FAX: (978) 268-8651
Producers: Megan Siler/Ellen Seidler
Directors: Megan Siler/Ellen Seidler
Writers: Megan Siler/Ellen Seidler
Line Producer/UPM: Ehren Koepf
1ST AD: Pete Paduano
Asso. Prod/2ND AD: Suzanne Eisenhut
 Ehren 818-261-8651
 Pete 203-512-8200
 Suzanne 415-816-6658

CREW CALL:
7:00 AM

DATE: Tuesday, December 4, 2007
DAY: 16 of 16
BREAKFAST: 7:30 AM
FIRST SHOT: 8:00 AM
SUNRISE: 7:08 AM **SUNSET:** 4:50 PM

Smoking Only in Designated Areas
 No Open Toe Shoes On Set
 Safety Meeting To Be Held @ Call

WEATHER:
 SHOWERS (PRECIP 60%)
8HI 62 LOW 49

NO FORCED CALLS WITHOUT PRIOR APPROVAL FROM UPM

SET	SC.	CAST	D/N	PAGES	LOCATION
LOLA'S BEDROOM - INT Lola enlists Seri's help	3/5	1	D	1	LOCATION #2 MEGAN'S HOUSE/LOLA'S APT 2202 Essex Street, Berkeley, CA 94710 between Shattuck/Adeline Two Hour Street Parking Location #2
LOLA'S BEDROOM - INT Lola's fantasy interrupted 1st time	3	1	D	5/8	
LOLA'S BEDROOM - INT Lola tries to explain to Casey	3/4	1	D	1 7/8	
LOLA'S BEDROOM - INT Lola is not happy with what she sees in the mirror	41	1	D	2/8	
LOLA'S APARTMENT - INT Lola hears Casey on answering machine	39	1	D	4/8	
LOLA'S APARTMENT - INT Lola is interrupted for the last time	64	1	D	5/8	
LOLA'S APARTMENT - INT Lola asks Seri for a favor	A 65 B	1	D	2/8	
LOLA'S APARTMENT - INT Lola listens to Casey and Danielle on the phone as she dresses	40/39	1	D	4/8	
TOTAL PAGE COUNT:				5 5/8	

#	ACTOR	ROLE OF	STATUS	PICK-UP/CALL	MAKE-UP	REMARKS
1	Ashleigh Sumner	Lola	W	6:45 AM	7:00 AM	Limo Driver: Suzanne
9	Guido Balducci	Midge Mafia Boss	W	6:45 AM	7:00 AM	Report to Location #2

SPECIAL NOTES	ATMOSPHERE/STAND-INS	FEATURED BG	SCENES	CALL TIME	SET
Sp. Equip: 44mm Glock					
Camera: n/a					
Stunts: n/a					
Electric: n/a					
Grip: n/a					
SFX:					
Hospital 1: Alta Bates Summit Medical Center 2850 Telegraph Avenue, Berkeley, CA 94750 510-869-1199					
Hospital 2: Summit Medical Center, 450 30th Street, Oakland, CA 94609 510-869-8888					

Producer: Megan S./Ellen S. **UPM:** Ehren Koepf **1st AD:** Pete Paduano **2nd AD:** Suzanne Eisenhut

And Then Came Lola

CALL SHEET - FRONT

FAST GIRL FILMS LLC

Phone: (510) 548-2086
 FAX: (978) 268-8651
Producers: Megan Siler/Ellen Seidler
Directors: Megan Siler/Ellen Seidler
Writers: Megan Siler/Ellen Seidler
Line Producer/UPM: Ehren Koepf
1ST AD: NA
Asso. Prod/2ND AD: Suzanne Eisenhut
 Ehren 818-261-8651
 Suzanne 415-816-6588

CREW CALL:
10:30 AM

DATE: Friday, January 4, 2008
DAY: 17 of 18
BREAKFAST: NA
FIRST SHOT: 4:15 PM
SUNRISE: 7:25 AM **SUNSET:** 5:03 PM

WEATHER:
 HEAVY RAIN/WIND (PRECIP 100%)
HI 54 **LOW** 46

Smoking Only in Designated Areas
 No Open Toe Shoes On Set
 Safety Meeting To Be Held @ Call

NO FORCED CALLS WITHOUT PRIOR APPROVAL FROM UPM

SET	SC.	CAST	D/N	PAGES	LOCATION
LOLA'S BEDROOM - INT Cat pick-up shots.	1		N	4/8	LOCATION #2 MEGAN'S HOUSE/LOLA'S APT 2202 Essex Street, Berkeley, CA 94710 between Shattuck/Adeline Two Hour Street Parking Location #2 EVERYONE WILL BE RESPONSIBLE FOR THEIR OWN PARKING TICKETS <div style="background-color: #ffb6c1; padding: 5px; text-align: center;"> MEALS LOCATION #2 BREAKFAST: NA LUNCH: 3:30 PM </div>
LOLA'S BEDROOM - INT Two women backlit by street lamp press up against glass.	37	2,3	N	1/8	
LOLA'S BEDROOM - INT Two women in bed making love.	38	2,3	N	3/8	
TOTAL PAGE COUNT:				1	

#	ACTOR	ROLE OF	STATUS	PICK-UP/CALL	MAKE-UP	REMARKS
2	Jill Bennett	Lola	TR, W	1:45 PM	2:15 PM	Pick Up Airport: Ellen
3	Cathy DeBuono	Danielle	TR, W	1:45 PM	3:15 AM	Pick Up Airport: Ellen

SPECIAL NOTES	ATMOSPHERE/STAND-INS
Sp. Equip: Elliot the Cat	FEATURED BG
Camera: n / a	SCENES
Stunts: n / a	CALL TIME
Electric: n / a	SET
Grip: n / a	
SFX:	
Hospital 1: Alta Bates Summit Medical Center 2850 Telegraph Avenue, Berkeley, CA 94750 510-869-1199	
Hospital 2: Summit Medical Center, 450 30th Street, Oakland, CA 94609 510-869-8888	

Producer: Megan S./Ellen S. **UPM:** Ehren Koepf **1st AD:** NA **2nd AD:** Suzanne Eisenhut

And Then Came Lola

CALL SHEET - FRONT

FAST GIRL FILMS LLC

Phone: (510) 548-2086
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Directors: Megan Siler/Ellen Seidler
Writers: Megan Siler/Ellen Seidler
Line Producer/UPM: Ehren Koepf
1ST AD: NA
Asso. Prod/2ND AD: Suzanne Eisenhut
 Ehren 818-261-8651
 Suzanne 415-816-6588

CREW CALL:
2:00 PM

DATE: Saturday, January 5, 2008
DAY: 18 of 18
BREAKFAST: NA
FIRST SHOT: 5:00 PM
SUNRISE: 7:25 AM **SUNSET:** 5:04 PM
WEATHER:
 RAIN (PRECIP 100%)
HI 51 **LOW** 45

Smoking Only in Designated Areas
 No Open Toe Shoes On Set
 Safety Meeting To Be Held @ Call

NO FORCED CALLS WITHOUT PRIOR APPROVAL FROM UPM

SET	SC.	CAST	D/N	PAGES	LOCATION
LOLA'S BEDROOM - INT Lola and Casey's play grows more urgent.	2	1,2	N	6/8	LOCATION #2 MEGAN'S HOUSE/LOLA'S APT 2120 Essex Street, Berkeley, CA 94710 between Shattuck/Adeline EVERYONE WILL BE RESPONSIBLE FOR THEIR OWN PARKING TICKETS <div style="background-color: #FFDAB9; padding: 5px; text-align: center;"> MEALS LOCATION #2 DINNER: 8:00 PM </div>
LOLA'S BEDROOM - INT Lola's fantasy interrupted 1st time	3	1,2	D	5/8	
LOLA'S BEDROOM - INT Lola finally arrives.	86	1,2	N	5/8	
TOTAL PAGE COUNT:				2	

#	ACTOR	ROLE OF	STATUS	PICK-UP/CALL	MAKE-UP	REMARKS
1	Ashleigh Sumner	Lola	W	2:00 PM	4:15 PM	Pick Up: Suzanne
2	Jill Bennett	Casey	W	2:00 PM	2:15 PM	Pick Up Hotel: Jusztna

SPECIAL NOTES	ATMOSPHERE/STAND-INS	FEATURED BG	SCENES	CALL TIME	SET
Sp. Equip: Elliot the Cat					
Camera: n/a					
Stunts: n/a					
Electric: n/a					
Grip: n/a					
SFX:					
Hospital 1: Alta Bates Summit Medical Center 2850 Telegraph Avenue, Berkeley, CA 94750 510-869-1199					
Hospital 2: Summit Medical Center, 450 30th Street, Oakland, CA 94609 510-869-8888					

Producer: Megan S./Ellen S. **UPM:** Ehren Koepf **1st AD:** NA **2nd AD:** Suzanne Eisenhut

Date: 11/25/07

Title: And Then Came Lola

Work Day: 8

Snd Rol	Set	Scene	Time	Description
8	Int. Bar	4	2:17	Master for scenes 4, A4, 3/4 and 4/3 Cam A is a WS from the far end of the bar, her framed to the leftish. Cam B is a CU from past the bar looking at her as she talks. She's looking left to right in this
8	Int. Bar	4A	2:33	More of Casey in the same setup, just with different angles. Cam A is following bartender now Cam B is CU on Casey, then Cu on Danielle when she comes in
8	Int. Bar	Phone Insert	1:32	Phone insert for scene 4
8	Int. Bar	5	1:30	Seri for her conversation. Covers the stuff in scene 5 and 3/5. Cam A: Side CU, with her framed to right. Cam B: Medium shot
8	Int. Bar	45/44	:35	Seri talking on phone Cam A getting random handheld stuff Cam B doing the same thing as before
8	Int. Bar	Wine Insert	:41	Cutaway of Seri opening a bottle of wine then serving it
8	Int. Bar	51	:32	Shot/reverse shot of Seri and Casey talking Cam A on Seri, looking right to left Cam B on Casey, looking left to right
8	Int. Bar	8	:35	2S of Casey and Danielle. Cam A is Medium 2S. Cam B is CU on Casey
8	Int. Bar	8A	1:35	CU on Danielle up to Seri coming up to bar Cam A: Wide 2S Cam B: CU on Danielle (single, she's looking left to right
8	Int. Bar	8B	1:40	Whole scene. Actual spill
8	Int. Bar	8C	:30	CU on bartender, for the spill
8	Int. Bar	8D	--	Cam A: Handheld random stuff of reactions for the spill again Cam B: CU on Casey's chest to get her hands reacting to being spilled on
8	Int. Bar	8E	:25	CU Casey face reactions during the spill
8	Int. Bar	24	--	Cutaway of behind Casey and Danielle, Danielle standing (not sitting) to left to bar stool as they look at flyers, and then putting her hand on Casey's bar stool

Date: 11/26/07

Title: And Then Came Lola

Work Day: 9

Snd Rol	Set	Scene	Time	Description
9	Int. Bar	27	:25	Cam A: Steadicam following Casey out of bathroom Cam B: Sticks on Danielle into 2S
9	Int. Bar	24A	1:30	Cam A: Steadicam Cam B: Sticks. Goes into Single on Danielle
9	Int. Bar	24B	1:17	Cam A: Single on Casey – goes to 2S for “response” stuff. The more intimate parts Cam B: Single on Danielle
9	Int. Bar	A65	1:00	On Seri, full scene. Cam A: Other side of bar, looking around to Seri. Cam B: Behind bar, CU on Seri.
9	Int. Bar	A65A	2:10	Shot is just B cam, lowish angle, of Seri looking around. Various inserts for various purposes
9	Int. Bar	51A	2:50	Cam A: 2S handheld Cam B: Single handheld on Casey
9	Int. Bar	51B	1:50	Cam A: Starts on wine glasses down, then up to Casey. Cam B: Single on Danielle for whole scene
9	Int. Bar	45/44A	:35	POV of Seri looking at Casey and Danielle mingle and drink and stuff
9	Int. Bar	57	:50	3S action of all of 57. Does not contain the spill Cam A: M3S Cam B: Shot is CU on Seri, girls pushing into frame on both sides
9	Int. Bar	72	:35	Wine being brought in Cam A: CU of Seri holding wine Cam B: MCU/CU
9	Int. Bar	72A	:30	Insert of wine bottle Cam A: MCU of Seri, we see her pour wine in glasses Cam B: M3S, then in on glasses being picked up
9	Int. Bar	57A	1:45	Picking up after Seri is gone 1 st : Goes to end 2 nd : Just the exit. Danielle casts glance (from left to right) at the DJ. Done three times
9	Int. Bar	57B	2:20	Cam A: 2S Cam B: Danielle dirty over.
9	Int. Bar	57C	--	Insert of water glass being picked up. Cam B better for this
9	Int. Bar	25/26	:40	Full scene of Casey Cam A: CU Cam B: MS
9	Int. Bar	B57	:58	Other full scene of Casey Cam A: MCU Cam B: MS
9	Int. Bar	A24	1:00	Added scene. It's Casey walking to bathroom, pulling camisole out of bag

Date: 11/27/07

Title: And Then Came Lola

Work Day: 10

Snd Rol	Set	Scene	Time	Description
10	Int. Bar	83	2:45	Whole scene. Master. From Lola entering. Cam A: M3S/MCU3S of whole scene Cam B: M2S on Lola and Casey, until Lola and Danielle talk
10	Int. Bar	83A	--	Lowered both tripods for a different look to it. Cam A: 3S, then goes to CU of Casey Cam B: Lola CU
10	Int. Bar	A81	1:05	Whole scene. This one is good for entrance. Cam A: Framed low angle between wine glasses on the two of them. Cam B: CU2S
10	Int. Bar	A81A	1:07	Reaction shot of Casey for Danielle's last line. Cam A: CU2S Cam B: CU Casey
10	Int. Bar	A81B	--	Unslated inserts (phone and other stuff)
10	Int. Bar	83B	1:20	Single CU on Danielle. Framed to right, eyeline is right to left. Cam A only
10	Int. Bar	83C	1:30	Single of Danielle Cam A only
10	Int. Bar	83D	:40	Single on Lola. For confrontation Cam A only
10	Int. Bar	D57	3:30	Alcove stuff Cam A: CU Casey Cam B: W2S
10	Int. Bar	D57A	3:30	More alcove stuff Cam A: Stands as W2S Cam B: CU Danielle
10	Int. Bar	83E	:40	Lola entering bar Cam A: Steadicam. This is the main cam to watch. Lola for whole thing. Cam B: Random misc stuff of extras
10	Int. Bar	83F	:50	CU of Lola, same action as 83E. Cam A: CU Lola Cam B: CU Lola from left side

Date: 11/27/07

Title: And Then Came Lola

Work Day: 10

Snd Rol	Set	Scene	Time	Description
10	Int. Bar	40/39	:50	Shot grabs VO of scene 39, then stuff from both 40/39s, and almost all of 40. Cam A: Steadicam master from end of bar. Cam B: CU from behind bar on Casey, then goes to phone for the insert of the phone. Yay!
10	Int. Bar	65/64	:25	Whole scene. Also grabs VO from sc 64. Cam A: Frontal 2S Cam B: From behind bar 2S
10	Int. Bar	7	:10	CU Casey's face while she talks on the phone and gets hung up on Cam B only

Date: 11/28/07

Title: And Then Came Lola

Work Day: 11

Snd Rol	Set	Scene	Time	Description
11	Int. Lola's Apartment – Living Room	85	1:20	Lola and Casey coming up the stairway, kissing and having conversation, then parting ways where Casey walks to mirror and Lola walks to couch. Cam A: WS, M2S master Cam B: CU on the two, then CU on Lola after that
11	Int. Lola's Apartment – Living Room	85A	1:09	Same actions. Cam A in same place. Cam B is now repositioned to try to get other action
11	Int. Lola's Apartment – Living Room	85B	2:00	Same stuff up to sofa sit, but now cam B trying to grab other stuff
11	Int. Lola's Apartment – Living Room	85C	--	Lola and Casey making out
11	Int. Lola's Apartment – Living Room	85D	2:00	Over Casey's shoulder at dresser until end of scene
11	Int. Lola's Apartment – Living Room	85E	1:10	MCU single on Lola
11	Int. Lola's Apartment – Living Room	85F	1:30	MCU single on Casey
11	Int. Lola's Apartment – Living Room	85G	:40	MCU of Casey for when she puts her phone down and walks to Lola

Date: 11/29/07

Title: And Then Came Lola

Work Day: 12

Snd Rol	Set	Scene	Description
12	Int. Lola's Apt	85H	OTS between Lola and Casey
12	Int. Lola's Apt	85J	Insert of phone pickup/dropdown
12	Int. Lola's Apt	85K	MOS insert of all clock stuff
12	Int. Lola's Apt	85L	Coverage from Casey going to Lola at end table
12	Int. Lola's Apt	85M	More clock inserts
12	Int. Lola's Apt	85N	Roaming handheld for more of the scene
12	Int. Lola's Apt	85P	CU inserts as they fool around
12	Int. Lola's Apt	85Q	CU Casey's buttons
12	Int. Therapist's Office	22	Danielle singles in interview
12	Int. Therapist's Office	52	Danielle in MCU for all of this. Has some adlibbed lines at the end
12	Int. Therapist's Office	22A	First bunch of stuff with Danielle, new focal length
12	Int. Therapist's Office	78	Danielle singles in interview
12	Int. Therapist's Office	52A	2S Casey and Danielle interview
12	Int. Lola's Apt	1	Lola on couch, Casey at mirror
12	Int. Lola's Apt	1A	For Lola crossing
12	Int. Lola's Apt	1B	CU unbuttoning
12	Int. Lola's Apt	1C	Making out action
12	Int. Lola's Apt	1D	More making out action
12	Int. Lola's Apt	1E	CU insert of clock
12	Int. Therapist's Office	22B	CU Casey interviews
12	Int. Lola's Apt	85R	CU cell phone text message

Date: 12/1/07

Title: And Then Came Lola

Work Day: 13

Snd Rol	Set	Scene	Time	Description
13	Int. Therapist Office	22C	1:25	Alex single in therapist's office
13	Int. Therapist Office	52B	1:40	Alex single in therapist's office for lines from 52 and 78 stuff. And some other added lines
13	Int. Therapist Office	22D	5:10	Jen single in therapist's office. All lines in 22
13	Int. Therapist Office	52C	4:30	Jen single in therapist's office for scene 52
13	Int. Therapist Office	78A	2:35	Jen single in therapist's office for scene 78, plus saying extra lines
13	Int. Therapist Office	22E	12:36	Single on Lola in therapist's office for scene 22, then adlibbing a bunch of stuff
13	Int. Therapist Office	52D	8:05	Single on Lola in therapist's office for scene 52
13	Int. Therapist Office	78B	--	Single on Lola in therapist's office for scene 78
13	Int. Therapist Office	22F	2:51	2S on Jen and Lola for therapist stuff
13	Int. Therapist Office	78C	3:02	2S Jen/Lola in therapist office for 78
13	Int. Therapist Office	78ins	1:00	CU of Lola squeezing pillow
13	Int. Therapist Office	22G	7:00	Therapist single on all
13	Int. Therapist Office	52E	--	Therapist for 52. Getting her eyeline from both sides
13	Int. Therapist Office	78D	3:01	Therapist for 78. Both eyelines again
13	Int. Therapist Office	78E	3:00	CU reactions from therapist, showing her just looking and listening
13	Int. Darkroom	54	:40	Lola falling into frame, into negatives, looking up
13	Int. Darkroom	54A	1:00	2S of Lola and Alex, that turns into a 3S of Lola, Alex, and Jen, that plays to the end of the scene
13	Int. Darkroom	54B	1:00	2S on Lola and Jen
13	Int. Darkroom	54C	1:02	Single on Alex until Jen appears, then it's a single on Jen
13	Int. Darkroom	54D	:37	POV of Candy as she gets up
13	Int. Darkroom	74	1:36	2S of Jen and Alex making out. Scene goes through 74 and 77. May have been vocally slated as 54
13	Int. Darkroom	74A	1:45	Inserts of Alex and Jen making out, including: <ul style="list-style-type: none"> - Leg holding/squeezing - Hands up back - Chest feeling - Shoulder squeezing
13	Int. Darkroom	74B	:40	Reverse on Lola noticing the two making out
13	Int. Darkroom	54E	:20	Reverse of Jen, walking in left to right after seeing Lola and Alex in the room
13	Int. Darkroom	54F	:40	POV of Alex's feet as Lola looks up at her and checks her out

Date: 12/2/07
Work Day: 14

Title: And Then Came Lola

Snd Rol	Set	Scene	Time	Description
14	Int. Photo Lab	20	:20	Lola running up to door, from the inside, looking out the door's window
14	Ext. Photo Lab	20A	:30	Reverse exterior of 20
14	Int. Photo Lab	21	2:50	Master of 21. Cam A: 2S handheld that focuses on Jen. Cam B: Tries to get singles on Lola
14	Int. Photo Lab	23	1:10	Cam A: Shot is 2S of Alex and Jen for most of the scene, adds Lola in at the end for a 3S when she asks for money. Cam B: Trying to get singles of Alex on this take.
14	Int. Photo Lab	23A	1:05	Cam A: CU 2S Jen/Lola Cam B: CU 2S Alex/Jen
14	Int. Photo Lab	73	:16	Shot is 73/75/76 combined. Cam A: WS master Cam B: CU Lola
14	Int. Photo Lab	73A	1:30	Insert of computer mouse in scene 76. Just cam B
14	Int. Photo Lab	21A	1:35	Shot is CU Jen on the phone. Cam A: CU Jen Cam B: Phone/buttons inserts
14	Int. Photo Lab	21B	--	Insert of Lola's fingers drumming, then fingers being stopped by Jen
14	Int. Photo Lab	BS	--	Blue screen of computer monitor so that later we can added stuff. The two shots we got are Jen's right shoulder and Lola's right shoulder
14	Int. Photo Lab	A54	:11	WS Jen Walking in, hearing noise, exiting
14	Int. Photo Lab	A56	:11	Jen walks in, upset Cam A: CU Jen Cam B: WS Jen
14	Int. Photo Lab	54E-R	--	Retakes of scene 54E, which is when Jen peeks through darkroom curtains and sees Lola and Alex
14	Int. Photo Lab	A77	1:20	Lola looking down hallway, spots Jen and Alex in darkroom, steals folder, steals bike, takes the hell off
14	Int. Photo Lab	74B-R	1:15	Retakes of scene 74B, which is when Lola peeks through darkroom curtains and sees Jen and Alex
14	Int. Photo Lab	A79	--	Shot is into reflector on wall, kind of a security camera type shot. Done twice, possibly three times
14	Int. Photo Lab	A79A	--	CU watch insert

Daily Editor's Log

Page 1

Date: 12/3/07
Work Day: 15

Title: And Then Came Lola

Snd Rol	Set	Scene	Description
15	Int. Car	58	2S Lola and Alex driving
15	Int. Car	58A	Single on Alex
15	Int. Car	58B	Single on Lola

Date: 12/4/07

Title: And Then Came Lola

Work Day: 16

Snd Rol	Set	Scene	Description
16	Int. Lola House	64pt1	WS looking at Lola's desk, with door to bedroom in background, Lola masturbating
16	Int. Lola House	A65B	Starts with her in bedroom getting dressed. Same action before she exits and fully clothed when she gets out
16	Int. Lola House	A65C	Whole scene for wine shot
16	Int. Lola House	DILDO INSERT	CU of dildo drop
16	Int. Lola House	64pt1A	CU matching dissolve of her masturbating to match 63
16	Int. Lola House	A65D	OTS on pinot noir wine page. My favorite is the snap zoom
16	Int. Lola House	3	Check footage
16	Int. Lola House	3A	Master of scene 3
16	Int. Lola House	3C	Insert of hand gripping bed
16	Int. Lola House	3D	Check footage
16	Int. Lola House	3E	Master from the foot of the bed
16	Int. Lola House	3F	Dialog from beginning, again
16	Int. Lola House	3G	All conversations with Casey again
16	Int. Lola House	3H	Insert on orgasm face
16	Int. Lola House	39A	Insert on orgasm face
16	Int. Lola House	39B	Master handheld MS
16	Int. Lola House	39C	CU insert on Lola
16	Int. Lola House	DRESS-ER INSERT 1	Dresser stuff. Grabs wallet, jeans, cell phone
16	Int. Lola House	DRESS-ER INSERT 2	Dresser stuff. Checking self out in mirror
16	Int. Lola House	NS1	Nightstand stuff – check footage
16	Int. Lola House	NS2	Nightstand stuff – check footage

A spacious converted attic, lit only by a streetlight shining through the small bay window; B&W photos line the walls, a press pass dangles from a lamp near the bed.

A radio drones low in the background with the Cher hit song "If I could turn back time".

The door SLAMS, keys hit the desk, landing amongst a pile of photographic equipment.

Boots cross on the coffee table pushing aside the book "Wine for Dummies" (wine for the witless) .

ON THE COUCH

LOLA, a 30-ish woman lounges, stretches her legs out. She appears lean, athletic, boyishly cute. She smiles, then looks towards a woman NEAR THE WINDOW

CASEY, late 20's, with soft features and tussled hair, stands in silhouette. She kicks off her shoes, examines a spot on her shirt in the mirror.

LOLA
For now let's just forget about what's happened, what might happen next...

CASEY
(teases)
That's how you always operate isn't it?
Tell me how you really feel?

^{1A} LOLA
You know...I don't like trouble.

Casey laughs knowingly. Lola ^{1B} slides up behind her, reaches around and begins to unfasten the buttons on Casey's blouse.

LOLA (CONT'D)
I like you. (beat) Even in your wall-street wear.

CASEY
Hey, this is my power dyke suit?! Can't you feel it?

LOLA
(removes her blouse)
Oh yeah...I feel it.

↓

IA IE

Casey smiles at her in the mirror, then glances at the clock glowing on the dresser. She teases

CASEY

Runnin on Lola time again? You didn't change your clock...spring forward, remember?

LOLA

Oh yeah...Maybe I need the extra time.

CASEY

Maybe you do.

Lola kisses her neck.

Casey's cell phone signals a message came through. She reaches for her purse to answer it, Lola stops her.

LOLA

Leave it...

Casey turns to face Lola but sits back on the dresser just beyond reach.

CASEY

Make me.

Lola hikes up Casey's skirt. They kiss hungrily.

Lola then pulls her down onto

THE BED

Mouths, hands, supple bodies move against one another. Their play grows more urgent, a little rougher. Lola pins her hands down in mock bondage.

LOLA

Trust me...

CASEY

I've heard that line before

LOLA

Yeah, famous last words.

Casey opens to her, an offering...

MONTAGE - love making in close ups, slowed down expressionistic.

Breathing, delirious sighs, sheets, silk and the quiet sounds of skin on skin.

5/8

3/8

AT THE FOOT OF THE BED

A cat watches with feline detachment.

Feet push against the bed frame.

Lola, rocks, quickened breath, toes driving harder against the bed.

The lamp sways on impact, the hanging PRESS PASS begins to swing and twirl.

The cat crouches watching it.

Lola is close, so close...

The PHONE RINGS, The cat pounces.

3/8

3

INT. LOLA'S BEDROOM - DAY

NOTES FOR SCENE 3 UNCLEAR.

Lola, CRIES OUT but not from delight.

Her cat, claws extended, bites at the press pass, now wrapped around her toes.

CHECK FOOTAGE FOR COVERAGE

Disturbed from her fantasy, she sits up, half-clothed, tangled in her sheets.

She is alone.

Lola shushes the cat away, searches for the ringing phone. She wrestles it out from under the covers, gasps into the phone, breathless.

LOLA

Hello, hello?... damn!

The phone is dead, battery spent. She throws it down and falls back on the bed, buries her face.

The answering machine CLICKS ON. Lola, panting, frustrated nursing her bitten toe, listens.

4, 4A
3VO

CASEY ON LOLA'S ANSWERING MACHINE (V.O.)

Lola? Lola? Where are you? I need your help...please pick up...the Vin Du Monde clients moved the meeting up...

Lola sits up, searches for her other phone.

5/8

4, 4A

4 INT BAR - SAME TIME 4

CASEY, the same woman seen in the Lola's earlier fantasy, sits at a bar stool talking urgently into her cell phone.

CASEY ON PHONE

I couldn't reach you, so I went to your lab to pick up the photos but no one was there...what kind of frickin lab is closed in the middle of the day? I don't understand...

2/8

A4 PHOTO MONTAGE: A4

CASEY AT DOOR OF LAB, PEERS THROUGH GLASS.

JEN ABOVE STARES DOWN WITH A SMIRK

JEN AND ALEX HALF CLOTHED FOOL AROUND

CASEY (O.S.)

Please Lola, can you call them, or go there...get the prints for me and bring them to my meeting...please...I don't know what do...I can't blow this--

2/8

3/4 INT. LOLA BEDROOM - INTERCUT WITH BAR 3/4

Lola finally pushes the speaker phone, begins talking.

LOLA

--Casey, Casey... wait, wait...I'm here, stupid phone was dead again.....now slow down, what? You're at the lab?

CASEY

No, now I'm at Nectar waiting for Danny so I can go over the prints, which I don't have! You've got to reach that lab, tell them we need those prints!...What's that sound?

LOLA

(lola rummages for her vibrator which is still humming under the covers)

Nothing...don't worry. I'll get them, why the hell did they suddenly change the deadline anyway?

4/8

4,4A

CASEY

Danny and the other partners are going to Europe in the morning so all the competitors have to deliver their designs early, like now...

I'm the only one who hasn't turned them in yet...please Lola can you get the prints here by 5:30, can you make it by 5:30?

LOLA

(looks at her clock which reads 3:55 PM)

Ah yeah...no problem. I'll be there Casey, promise. It'll be okay, try to calm down.

CASEY (VO)

I'm trying...just come fast...(lola zips up her pants, the words not lost on her). And please, please try not to be late.

LOLA

(lola snorts).
I said I'll be there...

CASEY

I'm sorry I'm just freaked out,...and I know how you are sometimes...thank you Lola...I really appreciate this...Oh god that's her, I have to go...

5/8

4/3

INT. BAR - DAY

4/3

Casey watches DANIELLE, a tall, dark, tailored woman in her late twenties, enter the bar. She quickly shuts her phone and jumps up to greet her.

1/8

A 3/4

INT. LOLA'S ~~APARTMENT~~ - DAY
BEDROOM

3/4

LOLA

I lov....(the Phone clicks off).

Lola is cut off mid sentence. She looks over at her dresser clock confused. It reads "4:00 PM."

She fishes for her cell phone which reads "3 missed calls". 5:00pm. Now in full alert, she bolts upright

LOLA (CONT'D)

Fuck daylight savings...

2/8

Lola frantically starts pulling herself together.

She punches Casey's number into her cell phone.

1/8

4/3

AT THE BAR

Phone Insert

4/3

Casey's phone, unattended, vibrates urgently against the metal bar.

1/8

3/4

INT. LOLA'S BEDROOM - SAME TIME

3/4

Lola begins dressing, makes another call.

1/8

5

5

INT. BAR - SERI POURING DRINKS - DAY

5

Seri, a sassy, late 20's woman, wireless earpiece protruding from her head, mixes drinks at an expansive circular bar. She receives a call.

SERI

Whoa, whoa Lo, calm down...and cut the panting will you, this isn't phone sex.

Seri pulls a bottle of Absolut from the sparkling array of backlit designer vodka bottles. She looks

ACROSS THE BAR at Casey, greeting a tall amazon of a woman.

SERI (CONT'D)

Uh huh...Yeah, she's here alright.

3/8

3/5

INTERCUT PHONE CALL - LOLA'S BEDROOM AND SERI AT BAR

3/5

LOLA

(rummages for a shirt)

Is she with someone, Italian looking?

SERI

Yeah someone just walked in. Italian? I don't know...They are doing that euro-kiss on two cheeks thing. Tall, and wow...hot too.

LOLA

Listen to you...He's a client!

SERI observes Danielle enveloping Casey in a hug.

2/8





SERI
 HE? (someone asks for a drink), hold on a sec...Yeah, well **he** is a **she**, and it doesn't look like business to me.

LOLA
 What? What do you mean? Oh forget it, just tell Casey I might be later than I thought, but I'll be there ASAP

SERI
 ...so like a few hours!

LOLA
 Fuck you!

SERI
 You wish. Seriously Lo, you better hurry cause this client looks like trouble.

LOLA'
 Seri, just help me out here okay.

SERI
 I got it covered. Promise. Look it's gettin' crazy in here, later.

SERI heads across the bar towards Casey but a herd of young, soccer girls bombard her with orders.

5/8

6 INT. STAIRWELL - SAME TIME (ANIMATION) 6

Lola leaps the stairs two at a time. Tries calling Casey again. Just as Casey picks up, Lola fumbles the phone, dropping it down the stairs.

1/8

7 INT. BAR - SAME TIME (LIVE ACTION) 7

Casey hears the CLUNK, CLUNK, CLUNK of Lola's phone bouncing down the stairs. SILENCE.

CASEY
 Hello, Lola? Anyone there?...Lola???
 (to Danielle)
 Cell phones...

Casey smiles like everything is fine.

2/8

BACK TO:

6/7

INT. STAIRWELL - SAME TIME (ANIMATION)

6/7

Lola, racing after the phone, doesn't notice the bucket of dirty sudsy water, kicks it over. Water SPRAYS everywhere.

LOLA
(fishes phone from puddle)

Damn!

The connection is lost. The FEMALE JANITOR scowls at her.

She smiles sheepishly, pries herself off the floor and rushes out of the building, trailing wet footprints behind as she goes.

3/8

8

INT. BAR - DAY

8 8A 8B

8

Danielle and Casey sit at the bar talking. SERI whispers into Casey's ear. Casey nods and turns to Danielle.

CASEY

Gosh, I'm really sorry about this...It seems my photographer, she is supposed to bring the photo exhibits, well she's been delayed, but she'll be here soon.

Danielle checks her watch, bites her lip.

DANIELLE

Oh...Well I hope she makes it soon, we are reviewing all of the designs tonight and I have to leave here by 6:00.

CASEY

Oh, no problem, she'll be here by then. Why don't we have a glass of wine and I'll show you some of the other materials.

DANIELLE

My thoughts exactly...

Danielle picks up a menu and peruses the wine list.

CASEY

You know I really appreciate you giving me this chance...I know your partners probably wouldn't have even looked at my work if you hadn't vouched for me.

↓ ↓ ↓

5/8

↓
8 8A 8B

DANIELLE

I assured them you have much to offer.
(she smiles) You know I like to help my friends.

Seri returns to take their order.

8C 8D

SERI

So what can I get you?

8E

She sets a glass of water down for Danielle, gazes at her transfixed. Unable to look away, she goes to hand Casey a glass but continues looking at Danielle and spills some of the water down Casey's shirt. Casey jumps up with a start...

SERI (CONT'D)

Oh sorry...oops.

CASEY

Yeah...It's okay, excuse me for a minute.

Casey runs off towards the bathroom. Chagrined, Seri quietly slips away to get their wine.

4/8

EXT. SIDEWALK - DAY

~~DAY 4~~
DAY 4

Lola pulls her keys from her pocket. The RESIDENT HOMELESS MAN, plucking at his ukulele, shakes his head sympathetically and points towards

LOLA'S CAR

A METER MAID, Latina, strong, assured, locks a Denver Boot onto Lola's front car wheel. Lola races over.

LOLA

(screams)

No, wait...you can't do that?

METER MAID

Just watch me!

LOLA

But the tickets...they're from work, and they were supposed to pay. See I'm press (she searches for her press pass)...I have to double park, a lot, really.

↓

4/8

METER MAID

Really (oozing sarcasm)... well I'm in law enforcement, and I write tickets, a lot!

LOLA

(Sweetly)

Come on, can't you cut me a break? Just this once? (the Denver Boot CLICKS LOCKED, Lola mumbles under her breath). Bitch...

The Meter Maid stands up. She leans in close to Lola. A head shorter but towering with attitude.

Her eyes linger over the outline of Lola's breasts under her damp shirt. She smiles, threatening, suggestive.

METER MAID

What's that you said?

Lola momentarily intimidated, smiles sweetly.

LOLA

I said, a lift? How about a lift? Please?

The meter maid tears off the ticket, brushes it across Lola's chest, tucks it into her crossed arms.

She whispers something in Spanish. Lola not comprehending, stands clueless, pleading with a smile.

METER MAID

In other words...You're cute, but not that cute. Mas tarde chica.

The meter maid struts off and climbs into her little three wheeled cab. Lola notes her cute butt.

CUT TO:

6/8

10

FANTASY SCENE - MONTAGE OF B & W PHOTOGRAPHS

10

-Meter Maid, whip in hand, sits straddled on her cart, smiles suggestively.

-Meter Maid dressed like a dominatrix in uniform has Lola up against her car

-Meter Maid has Lola licking her boot,

2/8

DAY 4

-Meter Maid, face enraptured, pulling back Lola's hair, her face close to the car boot. The still frame

DISSOLVES TO:

1/8

11

EXT SIDEWALK - SAME TIME

11

Lola pulls at the Denver Boot, staining her hands with grease. Hopeless, she stands, gives it a final kick. She screams in frustration.

Lola checks her watch. "5:15". She takes off in a sprint across the city.

2/8

12

MONTAGE - LOLA RUNS THROUGH CITY

12

Running, and running, Lola sees a cab and checks her pocket for her wallet, *forgot it*, she runs on.

Running through/past San Francisco city-scapes

A woman on a motorcycle (MOTORCYCLE WOMAN), wearing a red helmet, her identity concealed behind a dark visor, stops in Lola's path. She gives Lola the once over, notes her grease smudged hands and shakes her head in mocking disappointment. Zooms off.

Embarrassed, Lola's wipes at her hands, beelines through

2/8

13

EXT. PARK - MOMENTS LATER

13

Lola now winded, sweaty, grease stained, spots a PARISIAN PAY TOILET

She darts in as someone exits.

1/8

14

INT. PARISIAN PAY TOILET - SAME TIME

14

The light won't turn on. The room is dark except a small shaft of light shining through the vent.

Lola quickly grabs a paper towel, runs her hands under the water. She pushes the exit button to leave but the door won't open. She pounds at the door to no avail - *she's trapped!*

The TITTER of laughter stirs her from her funk. Gathering her wits she peers out of the vent hoping someone can help her.

2/8

DAY 4

DAY 2, 8

DAY 5

DAY 5

15 EXT. PARK - LOLA'S POV - SAME TIME 15

A man and woman kiss passionately in the grass.

She yells

LOLA

Hey, hey you two...can you help me out?

No response, the couple are enraptured in their tryst. Their hips thrust, hands grope, its getting heated. Lola watches intrigued. 2/8

16 EXT. PARK - PARISIAN PAY TOILET - MOMENTS LATER 16

A SPEED FREAK GIRL, a barbed wire necklace tattooed around her neck, rummages in her pockets for change. Finding a quarter, she smiles triumphantly, drops it in the slot. 1/8

17 INT. PARISIAN PAY TOILET - SAME TIME 17

The door slides open, daylight crashes in. Lola, still peering out the vent, jumps, startled. She tries to escape but the girl and her big dog block her way.

The girl flashes a toothy grin. The dog barks viciously.

Lola pushes the girl out of the doorway, bolts OUTSIDE. 2/8

18 EXT. PARK - SAME TIME 18

The pay toilet door shuts behind them. Lola apologizes abruptly, rushes off.

The girl, now in a fury, stomps after with her barking dog.

SPEED FREAK GIRL

Hey bitch that was my last quarter.

She heaves a can at Lola, who ducks in

SOME BUSHES, (A18 in bushes) narrowly escaping the can of "Cling Peaches". 3/8

She wriggles out of the thicket, SIGHS RELIEF, and takes off (RUNS FOR A WHILE).
↓

BACK AT THE BUSHES - The crazed girl picks up a CELL PHONE from the grass, smiles, slips it in her pocket.

1/8

EXT. SF STAIRWELL - MOMENTS LATER

19

Lola cuts a corner down some garden steps to

1/8

20

EXT. PHOTO LAB - DAY ²⁰ ^{20A}

20

Panting, sweaty, Lola notes the time on the clock tower "~~5:35~~". The door is locked so she KNOCKS hard, repeatedly RINGS the bell. *And gets buzzed in.*

1/8

21

INT. PHOTO LAB - SAME TIME

21

A ²¹ ~~20~~-something woman JEN, funky, spunky with streaks of brightly dyed hair, hangs over a computer screen. She looks up, annoyed at Lola pounding on the door. She buzzes her in.

Lola bursts through the door in a panic.

LOLA

Jen, the prints, where are they? I need them, like NOW!

^{21A} JEN

Chill, It IS after hours.

(picks up the phone)

Hey Lex, can you bring me that large envelope marked "Vins du Monde".

(laughs) Okay, next time you're in charge...

(to Lola)

It'll be a minute...Now this job wouldn't have anything to do with Casey's company would it?

LOLA

Not really, she ah got me the work...so

JEN

Ah huh, nice of you to let me know I was doing a freebie for your new girlfriend!

LOLA

So is that why you didn't let her in earlier....

5/8

21

21A

JEN

What? No! Why, did she come by?

Lola gives her a look. Then changes tack...

LOLA

Lex huh? So you two...?

Lola motions with her hands.

JEN

Maybe? (smiles)

LOLA

Why so secret?

JEN

We don't need to tell each other everything - obviously.

LOLA

Okay, I just hope she's not another one of your closeted housewives.

JEN

Funny...Actually she's a lawyer. *proct*

LOLA

Oh. Good. That's great.

Jen smiles, rolls her eyes. 21B

Lola ~~looks up at the clock again,~~ begins to drum a pencil on the counter, Jen reaches ~~but~~ and stops her with her hand- like she's done it a million times. Lola stops, smiles, then switches gears, says sweetly.

LOLA (CONT'D)

Ah...Jen?

JEN

Ahhh what?

LOLA

Do you think I can borrow the car for a few hours? Please, I'll--

JEN

--Sold it.

LOLA

What!? You sold my Mini?

2/8

21

JEN

My MINI! You got the apartment, remember?
It was a piece a junk anyway, where's
your BIO diesel?

LOLA

Long story...look, I'm really in a jam,
Don't you have a car that I can borrow?

JEN

Sorry Lo, I went green too, gotta bike,
but you can't borrow her, she's custom
built, all carbon and so lite--

LOLA

Oh man, Casey is going to kill me.

JEN

Hey Lo...Speaking of Casey--looky who I
found online? Guess she's keepin her
options open. Maybe I should send her a
wink.

BS
Jen flips the computer screen around revealing a
Match.com profile of Casey.

LOLA

So...I'm still on there too...we haven't
committed to "profile removal" yet---why
am I telling you this!

215
JEN shrugs. Lola starts drumming the counter again, Jen
glares.

LOLA (CONT'D)

What's taking so long?...Did your lab
girl Lexi, get locked in the dark room or
what?

JEN

Aleksa...Calm down, you'll get your
prints...wow, check her out.

BS
Jen points to her computer screen. A personals profile of
a woman donning a tattooed necklace and her big black dog-
cleaned-up version of the girl Lola saw in the park.

LOLA

I, ah, don't think you want to mess with
her.

8/8

21

JEN
Why, did you *do* her while we were together too?

Lola momentarily stung.

LOLA
You know I didn't get involved with Casey until after you moved out! You'd practically stopped sleeping with me anyway.

JEN
Like you noticed.

LOLA
I noticed...

DISSOLVE TO:

3/8

22

INT. THERAPIST OFFICE - DAY

22

The hard colorful light of the Photo Lab fades to a monochromatic soft beige room. LOLA and JEN sit together on a couch facing

THE THERAPIST, a thin, serious woman, her good looks hidden beneath her flowing earth-toned clothes and mod glasses. She cranks open the window, Jen shoots her a look and she stops.

LOLA ^{22E}
We used to have sex all the time.

JEN ^{22D}
In the beginning...

THERAPIST ^{22G}
Tell me, what does a healthy sex life look like to you?

A series of responses from all the different characters in the film cut in rapid succession

CASEY ^{22B}
Well....three times a week?

DANIELLE ^{22E}
Right! On vacation.

LOLA ^{22F}
I want sex, she doesn't.

22A
Danielle single

5/8



22D
JEN
Not EVERY night.

22E
22F

Danielle single

22, A
LOLA
Not, any night.

22B 22C 22D
DIFFERENT CHARACTERS IN
THE FILM
I want to get down.
Get dirty.
Talk nasty.

CASEY
Accoutrements, eh Lola!

22E

LOLA
Yeah baby!

22D

Danielle single

22, A
JEN
She can't get off without toys.

22B 22C 22D 22E
DIFFERENT CHARACTERS IN
THE FILM
In public places.
On the table.
In the garden.

DANIELLE
When I wake up.

22B
CASEY
Some people work in the morning.

22F

JEN
I work. She's like a full time job.

LOLA
Why are you always so fucking sarcastic?

22E

JEN
Why are YOU always changing the subject?

22D
THERAPIST
Girls, girls!

22G 78D

CUT BACK TO:

7/8

ALEX
Girls, is this what you're looking for?



1/8

↓
23, A

ALEX, a tall svelte woman in a tight black skirt and very nice legs, saunters from the back room. She awkwardly carts a large envelope while holding her blouse closed with a bandaged finger.

Lola looks curiously at Alex's state of undress.

LOLA
(takes the prints)
Thank you!

ALEX
(to Jen, gestures with her splinted finger)
I need a little help here.

Jen pushes Alex's hair to the side, fastens the zipper at the back of her blouse.

Lola stares at the wedding band on alex's left hand. Alex smiles at her. Jen notices, shoots Lola a look.

JEN
Don't you have to be somewhere?

LOLA
Uh yeah, but, ah...can I borrow some cash?

Jen rolls her eyes, and tosses her wallet.

LOLA (CONT'D)
Thanks, thanks a lot. I'll pay you back later.

She opens the wallet, there is only a five. She grabs it, takes off.

6/8

24

INT. BAR - DAY

24A 24B

24

Casey, has shed her outer wet shirt and now wears a tight, sexy camisole. Danielle can't help but notice, but Casey, intent on showing her work is oblivious.

She fans out some brochures on the ^{bar} table. She also opens a large illustrated volume of Italian Art and thumbs through the pages, marked with post-its.

↓ ↓

2/8

24A

24B

CASEY

Given your company offers both old and new world wines in their portfolio, I wanted to subtly reference these medieval triptychs, but use a more contemporary, minimalist design.

DANIELLE

That's Good, I like it, they might go for that.

CASEY

When the prints arrive, you'll see I've done three variations each emphasizing your logo--

DANIELLE

--Only three...falling behind on your usual standards are we?

CASEY

(earnest, worried)

Should I have done more? I also have some ideas for how they might incorporate the design into other products and--

DANIELLE

(teasing)

No, Casey--I was kidding.

CASEY

Oh yeah (sigh). Well I just want them to know that if they hire me I'm very responsive...ah to client needs that is (laughs at herself).

DANIELLE

I'm sure you are...

24
Danielle quietly slides her arm around the back of Casey's stool. Casey glances at her phone which says missed call, 5:40, she buries her anxiety.

CASEY

Danielle can you excuse me for just a sec...

Danielle watches her walk away like a lion awaiting her prey.

Camisole

25

INT. BAR HALLWAY - DAY 25/26

25

Casey, phone to ear, paces, waiting for Lola to pick up.

7/8

1/8

25/26

20.

CELL PHONE (V.O.)

Hello!

CASEY

Lola, where are you? I thought you'd be here by now?? I am so dead if--

1/8

26

EXT. PARK - SAME TIME

26

SPEEDFREAK GIRL

(holds the phone away from her ear)

--Sorry babe, this ain't your Lola ... (stroking her dog) come on girl, calm down sweetie.

2/8

25/26

Camisole

INTERCUT EXT. PARK/INT. CASEY IN HALLWAY - SAME TIME 25/26

CASEY

Who is this? Where is Lola?

SPEED FREAK GIRL

Fuck if I know (dog barks), last I saw her was in the bushes.

CASEY

What are you doing with her phone?

SPEED FREAK GIRL

Let's just say she owes me...come here bun bun. That's it.

3/8

The girl hangs up and starts fondling her dog like it's her girlfriend.

27

27
INT. BAR - MOMENTS LATER

27

Exasperated and panicked Casey, returns to Danielle, a smile plastered on her face. She pulls her chair very close to her, waves at SERI to bring another round.

1/8

28

EXT. SF STREET - DAY

28

Lola runs - SF SCENICS

Lola pants up a steep hill towards a Bus stop just as the bus pulls away. Lola stumbles down the hill towards

1/8

DAY 3

29
DAY 3

EXT. MUNI STATION - DAY

29

Lola runs inside

1/8

30

INT. MUNI STATION - MOMENTS LATER

30

Lola digs in her pockets for quarters, heads towards the change machine which reads "out of order". She jumps over the turnstile and the Muni boss starts after her.

She hops in the departing car.

1/8

31

INT. MUNI TRAIN - LATER

31

Lola stands in the dim light of the Muni train. She steadies herself against the support pole.

She watches two gay men cruise each other.

One man strokes his hand along his thigh, the other man moves closer. The train rocks gently, Lola leans into the pole. The train enters a dark tunnel, suddenly screeches to a stop. The lights flicker as they lurch forward.

MONTAGE- quick expressionistic, flickers of light and shadow

Fingers, zipper, a hand rubs hard against tight jeans. Lola's, then the boy's, it's confused if it's men or women- *fantasy and reality blur together.*

BACK TO:

4/8

32

INT. MUNI TRAIN - MOMENTS LATER

32

The train abruptly arrives at the next stop, the boys jump out, Lola follows.

1/8

33
DAY 2

EXT. SF STREET - LATER

33

Running, running, Lola makes the final approach to the bar.

She rounds the last corner, turns down

1/8

A33

EXT. BERWICK ALLEY - MOMENTS LATER

A33

Lola strips off her outer sweaty shirt, begins to stuffs it into her bag as she runs.

The motorcycle woman zooms her way, she jumps aside, as the cycle passes, turns like it's a ghost...when she turns back she stumbles and falls flat on her face.

Her bag flies, but before she can get up, a car drives over the envelope with the photos.

She retrieves the crushed and rumpled envelope. Sweaty and exhausted, she checks her watch. It reads "6:15." She presses on rounding the final corner to the bar.

3/8

34

EXT. BAR - DAY

34

DAY 7

Lola makes a final dash for the door.

At the entrance she nearly does a head-on into Casey at the exit of the bar. Casey turns surprised.

CASEY

Jesus Lola, what happened...?

Lola attempts to speak but it comes out in sputters.

LOLA

I'm sorry, I tried to come as fast as I could but...Here are the prints, they're ah...I had a little accident. They might be okay...am I too late?

Casey takes the dirty, rumpled envelope from her dirty rumpled girlfriend.

CASEY

Maybe not...Danny, wait!!

She runs towards the groomed and attentive Danielle climbing into her sleek SAAB convertible.

Lola turns around, for the first time she sees Casey's client "Danny". Stunned, she takes in the sight of this tall, suave, hunk of a woman with a flashy car.

SLO MOTION - Lola's POV

Danielle steps out, Casey moves in close to her pleading, seemingly seductive.

3/8

Danielle gives Lola a look, and then puts her hand on Casey's waist and helps her into the car.

Lola, now completely demoralized slumps against the brick building. Casey briefly looks over at Lola as she climbs into Danielle's car.

35

EXT. BAR PARKING LOT - SAME TIME

35

The Motorcycle Woman watches the scene with detached amusement.

BACK TO:

36

EXT. BAR- SAME TIME

36

Lola watches Danielle lean in close to Casey, her hands press against the window as if she is about to kiss her.

DISSOLVE TO:

37

INT. LOLA'S BEDROOM WINDOW - NIGHT

37

Two women backlit by the street lamp shining through the window. One woman pushes the other up against the window, her hands press against the glass.

38

INT. LOLA'S ~~APARTMENT~~ - NIGHT

38

Two women in bed making love. The identities of the women are not quite clear.

MONTAGE - LOVEMAKING

Hands between legs, mouth on breast, hard kisses.

Close on LOLA'S face as she gets closer and closer to climax.

One woman works her way back up to kiss her lover's mouth. BUT--

It turns out to be Danielle with Casey! The phone RINGS, RINGS in Lola's ear. She sits up. *Foiled again!*

CUT TO:

398

39

LOLA'S APARTMENT - DAY - MOMENTS LATER

39

Lola opens up her eyes, relieved -a fantasy gone bad.

The message machine CLICKS on.

40/39

ANSWERING MACHINE (VO)

Lola...you have to help me, my client moved the meeting sooner. I tried to pick up the prints, but I couldn't. Everything is fucked up...

Can you go to the lab and bring the prints to me. I'm at Nectar waiting for-- Oh no, she's here...Please sweetie, you have to help me out here. (trails off)...Danny, I'm over here.

Lola, says to herself "SHE" and punches at the speaker phone...

LOLA

Casey, Casey? I'm here, pick up!

The line is open but there is no one on it. She only hears the background rumble of voices, clanking glasses.

4/8

40/39

INT BAR - SAME TIME

40/34

40/39

Casey's cell phone sits on the bar, a little voice sounds

LOLA (VO CELL PHONE)

Casey, are you there? I'm coming, I'll be there I promise. Casey?

1/8

~~40/39~~INTERCUT LOLA'S APT. AND INT. CASEY/DANIELLE AT BAR ~~40/39~~

Casey doesn't answer. Then, over the din of restaurant sounds, Lola faintly hears Casey and someone else talking. Lola listens as she dresses.

DANIELLE (V.O. SPEAKER PHONE)

Mia adorata. You are looking even more beautiful than I remember.

Lola mocking, mouths "adorata?"

CASEY (O.S.)

(a little manic)

You look quite fabulous yourself. The wine business obviously agrees with you!

3/8

40/39

25.

Lola frowns, pulls off her t-shirt. She sorts through a pile of wrinkled clothes, seemingly ticked off...she chooses a presentable button down white shirt, but a big stain shows on the collar, she throws it down, pulls on a sexy green T.

1/8

40

AT THE BAR

40

Danielle hugs Casey warmly.

DANIELLE

I've been looking forward to seeing you again.

seri stare
AVSA

Casey notices SERI stare, pulls away from Danielle's embrace. A bit flushed, she resumes a more professional posture.

CASEY

Me too Danielle.

As they sit, Casey closes her phone and puts it into her purse.

3/8

41

INT. LOLA'S BEDROOM - DAY

39B

41

The line suddenly goes dead. Lola says to herself,

LOLA

Danielle, huh?

She drags a comb through her hair, checks herself in the mirror, SIGHS - *It's no use, she is disgusted with herself.*

2/8

42

INT. STAIRWELL- MOMENTS LATER (ANIMATION)

42

Lola dashes out of her apartment, careens around the railing, and down the stairs.

She deftly avoids the Janitor, gives her a wave, but then slips on the wet stairs. Slow motion as she tumbles and lands sprawled on the floor of the foyer.

LOLA

(groans)

Ohh! Ow, god damn!

Lola picks herself up, limps out the front door, a large wet spot framing her butt.

2/8

43

EXT. SIDEWALK OUTSIDE APARTMENT - MOMENTS LATER

43

Lola hustles past the sleeping HOMELESS MAN, and reaches her car just as a Meter Maid is about to put a Denver Boot on the car's front wheel.

LOLA

Ohhhh....nooooo....come on?

The Meter Maid puts her hands on her hips and looks at Lola.

LOLA (CONT'D)

Why me?

METER MAID

Because you owe \$242 in unpaid parking tickets honey.

LOLA

Look I'll go pay 'em off tomorrow, I promise. Please! Please, it's an emergency!

METER MAID

And I should care, why?

The meter maid turns toward her car with the boot, LOLA steps in front of her, pulls out her wallet.

LOLA

Because--I can make it worth your while.

A43 - A SERIES OF STILL PHOTOS OF THE METER MAID

-at work

-at a palatial home

-in Las Vegas gambling

-at the pool with drinks, women at her feet

LOLA pulls out a wad of cash. She jams it in the Meter Maid's hand. The officer smiles and tucks the money into her bra, trots back to her little vehicle with the car boot device and drives away.

5/8

3/8

DAY 4

44

EXT. SIDEWALK - LOLA'S CAR - MOMENTS LATER

44

Lola, gleeful, searches her pockets for her keys, searches again.

She slams her hands on the roof of the car.

LOLA

I can't believe it!

Lola calls Casey again but no answer, she calls SERI.

2/8

45/44

INTERCUT PHONE INT. BAR/EXT LOLA ON SIDEWALK - SAME TIME

Seri picks up the phone, nods as she watches Danielle and Casey laugh and sip wine. Schemes...

SERI

Don't you worry they aren't going anywhere...but I'd suggest you get your ass over here ASAP.

2/8

44/45

LOLA

44/45

takes off clutching her phone in her hand.

1/8

46

EXT. PARISIAN PAY TOILET - SAME TIME

46

Lola runs past the park, she passes the speed freak girl and her dog, they step in her path and she knocks into them but dodges her wrath. (Lola could leap something?)

Lola doesn't realize it but she drops her phone. The speed freak girl smiles and picks it up...

1/8

47

EXT. SIDEWALK - DAY

47

Lola dashes through city streets, alley-ways. The beautiful bay glows beyond her. She runs and runs, upstairs and down.

ON A CROWDED CITY STREET (NEAR DOLORES PARK CHURCH?)

She heads toward a parked cab only to find there are already two TOURISTS inside.

2/8

DAY 4

DAY 3

48

INT. CAB - SAME TIME

48

A MIDWEST TOURIST COUPLE inspects her closely.

MIDWEST WOMAN TOURIST
Where you headed?

LOLA
South of Market, 4th and Bryant.

MIDWEST WOMAN TOURIST
(to the driver)
It's alright, we can give her a ride.

3/8

49

INT. CAB - MOMENTS LATER

49

The woman smiles at Lola and then looks at a guide book of "San Francisco Highlights", points to the chapter heading SF GAY LIFE.

The two tourists peer at LOLA as though she were an animal in a zoo.

MIDWEST WOMAN TOURIST
(eyeing Lola)
I played a little softball in high school you know...

LOLA stares back, scrunches up her nose, nods.

LOLA
Ahh, that's nice.

WOMAN TOURIST
(refers to her book again)
We are going to the Castro. Hear it's pretty swingin' over there.

The woman smiles knowingly at her husband, slides closer to Lola, puts her hand on her leg. Lola moves away.

LOLA
Oh it's swingin' all right.

SERIES OF STILL PHOTOS:

-a lesbian couple push their toddler in a swing at the playground

-the Castro Theater marquee announces the showing of "Bringing Up Baby" (or something like that)

5/8

-a gay male couple with matching goatees and polo shirts, fawn over a newborn strapped to one of their chests

-two women and a very gay looking man purchase the latest book on non-traditional parenting

BACK TO: 2/8

50

INT. TAXI - SAME TIME

50

The tourist couple continues to leer at her.

LOLA
(to the cab driver)
Let me out here, please!

The cab jerks to a stop, LOLA jumps out and hands him a twenty, expecting change. The driver zooms off, leaving her broke on the sidewalk.

LOLA (CONT'D)
Hey, hey my change!

2/8

51

INT. BAR - DAY

Get angle of POV, get DS/Danielle exchange

51

Casey stands at the bar with Seri, glances over to Danielle, and back again.

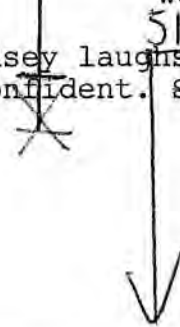
who is at table SERI

....guess she's run into some problems. You know Lola. She'll be here though. She says to keep your client here as long as you can, she'll be here soon. (Casey looks down disappointed)

CASEY
(looks over the menu)
Great(sighs)...well, keep the wine coming.(smiles weakly and looks at the menu). And bring us an order of the ~~Tuna~~ Tuna Cheese plate Tartar. Thanks.

SERI
She's a hottie, just don't do anything I would do.

Casey laughs, returns to Danielle, all chipper, confident. ~~She pulls her chair close.~~



4/8

51A, B

51B

CASEY

Uh, the photographer called and said she will be here in just a little while.

DANIELLE

(teasing)

I hope so, we wouldn't want to jeopardize your ~~entry~~. *By shot - PWS JN*

CASEY

No we wouldn't! So how's my competition? *- Red shirt*

DANIELLE

I won't sugar coat. The other two design firms are well established, and one we've worked with before, but my partners were very impressed by your portfolio. I can't make any promises but I think you have a good ~~chance~~. *shot - PWS JN*

Casey sighs, looks down, hiding her worries. Danielle hands her glass to her...says in a very familiar way.

DANIELLE (CONT'D)

Here drink this...

CASEY

(laughs, recalls the phrase)

Here drink this!

Casey takes another sip, suddenly leans in. (SERIES OF STILLS OF CASEY DANIELLE POSSIBLE HERE??)

CASEY (CONT'D)

You remember when we were at your parents' summer house in Cape May? *- Red shirt*

Danielle looks a bit surprised at this sudden intimacy, but goes with it.

DANIELLE

Oh yeah, and my grandmother caught us making out on the sun porch--

CASEY

--That was bad. I thought she was going to choke on her rosary with all those Hail Mary's...

DANIELLE

There is a reason I moved to another continent!

8/8

51A

51B

Casey laughs. They catch each others eyes.

CASEY

I actually really enjoyed your family even if they didn't approve of me...

DANIELLE

Are you kidding, a farm girl who makes a mean veal picatta and also jokes in Italian, you blew them away...

CASEY

Oh, but for that missing Y chromosome.

3PV

DANIELLE

Yeah, that was the deal breaker...

CASEY

That and a few thousand miles.

DANIELLE

...You know I'll be coming here every other month now and if this all works out...

CASEY

(teasing)

The long distance thing always did work for you?

DANIELLE

No. You know it doesn't, but now Italy is my home.

5/8

52

INT. THERAPIST OFFICE - DAY

52

Danielle, Casey and the therapist face one another, Casey's arms wrapped tight across her chest. Danielle leans close to her pleading, enthusiastic.

Danielle single

52

52A

DANIELLE

We could live in a Tuscan villa.

22B

CASEY

Your Villa.

52E

THERAPIST

What does commitment mean to each of you?

3/8

52
 Danielle Single
 Being there day to today.
 Trust.
 Monogamy.
 She'll empty my bed pan when I'm old.

22B 22C 52C 52D
 DIFFERENT CHARACTERS IN
 THE FILM RESPOND

JEN
 Building a home together.

52D

LOLA
 I have a nice apartment.
 (looks toward therapist)
 Rent controlled.

52

22B 22C 52C
 DIFFERENT CHARACTERS IN
 THE FILM
 Accepting each others faults.
 Embracing each others families.
 That's asking a lot!

Danielle Single

ALEX
 Mutual support.

52A

DANIELLE
 I'll support you.

Danielle Single

CASEY
 I don't want a sugar mama.

22B

52D

LOLA
 I do.

52C

JEN
 I want a family, kids.

ALEX
 Kids?

22C 52B

52C

JEN
 (to the therapist)
 Yes! Two.

52D

LOLA
 What about my job?

52A

DANIELLE
 What about us?

Danielle Single

CASEY
 What about me?

22B

8/8

52C

JEN [

What about me?

52D

LOLA [

No ME, no WE?

DANIELLE

Si, si.

52C

JEN [

(sarcastic)

Me, me, me, me!

52
Danielle
Single

BACK TO: 3/8

53 EXT. PHOTO LAB - DAY INT. - MOMENTS LATER 53

LOLA sees a sign in the window which reads "closed back in 15 minutes". She tries the key pad but it doesn't work...she goes around to the

1/8

A53 EXT. WINDOW - BACK OF THE LAB A53

Lola hoists herself through a partially open window, falls into the

1/8

54 INT. THE DARKROOM - MOMENTS LATER 54

Lola lands head first. The room is in disarray with clothing and photos strewn about.

At floor level, she eyes, through some shelves, a pair of stocking feet step into high heels. Lola looks up the legs.

A half clothed woman (Alex) struggles to zip up the back of her blouse with a splinted finger.

Lola can't help but peruse Alex's graceful body.

Alex suddenly turns and catches Lola gawking. She jumps startled. Lola looks away embarrassed.

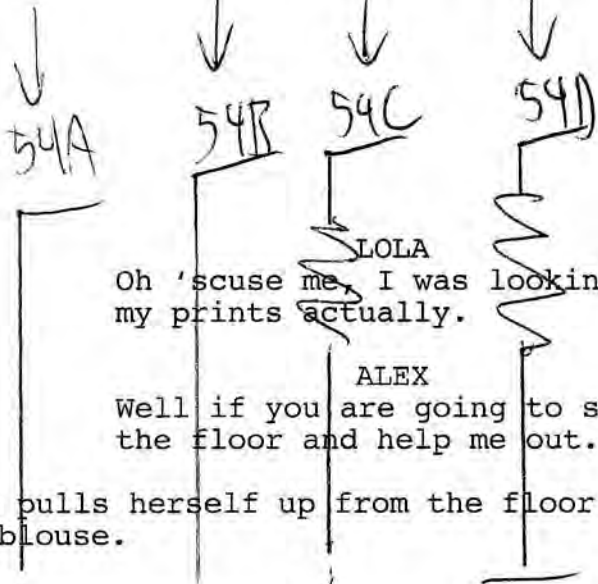
54A 54B 54C 54D 54F

ALEX [

(Alex, unabashed, laughs)

Jesus, what are you some kind of peeping lab rat?

3/8



LOLA
Oh 'scuse me, I was looking for Jen, well my prints actually.

ALEX
Well if you are going to stare, get off the floor and help me out.

Lola pulls herself up from the floor to help Alex zip up her blouse.

2/8

54A INT. PHOTO LAB - DAY

A54

54

Jen walks in with an empty bank deposit bag. She hears voices in the back of the store.

1/8

55 INT. DARKROOM - MOMENTS LATER

54E

55

Jen opens the door only to see Lola assisting with Alex's zipper. Lola breaks away disoriented.

LOLA
Oh, there you are.

JEN
Here I am! Jesus Alex!

ALEX
What? My finger... (Jen rolls her eyes like she has heard it before)

LOLA
I was looking for you, she needed help and ah, I was only looking for--.

JEN
(shoves a photo envelope at her)
These, here!

Lola checks her watch. Grabs her bag to leave.

LOLA
Thanks, I really gotta go. Thanks again.

Alex finishes tucking in her blouse, looks at her watch.

ALEX
I should be on my way too sweetie. I'll give a call later okay?

5/8

↓ 54A ↓ 54B

Alex pecks Jen on the cheek and follows Lola out the door. Jen glares after both of them as they depart.

She steps out onto the sidewalk eyes them

Jen's POV

1/8

56 EXT. STREET OUTSIDE PHOTO LAB - MOMENTS LATER 56

Jen watches Lola climb into Alex's car.

1/8

A56 INT LAB - MOMENTS LATER A56

Fuming, Jen deletes the picture of Alex from her Match.com "FAVORITES".

BI A56

1/8

57 INT. BAR - MOMENTS LATER 57 57

SERI notices Casey and Danielle lean into one another, getting a bit too cozy. She marches over, throws down, rather indelicately, a serving of tuna tartar. She shoots Casey a disapproving look. Then smiles.

SERI

Here you go. (turning to Danielle). Hi, I'm Seri, a good friend of Lola's.

CASEY

The photographer.

DANIELLE

(checks her watch)

Right, where is that photographer of yours?

SERI

Oh she will be here any minute, don't you worry.

CASEY

I know let's switch to champagne. Seri, do you have any Veuve Clicquot?

SERI

Ah...yes, I suppose we do?

Casey prompts her with a stare. SERI gives her another look, jets off.

↓

5/8

57A 57B
 Danielle checks her watch again...settles in. She looks closely at Casey not sure where she is going with this. (work or real attraction)

DANIELLE
 You remembered.

CASEY
 You thought I'd forget?

DANIELLE
 So...You and this photographer, ^{you guys... a thing?} ~~data~~
~~amanti?~~

CASEY
 We work together (beat)and more...it's complicated. Does that matter?

Danielle shrugs and takes a sip of her wine.

DANIELLE
 I hope her work is better than her timing.

CASEY
 She's very talented.

DANIELLE
 She must be... 57C

Danielle glances at her watch. Casey takes a gulp of water, and half of it goes down her shirt. She laughs...

CASEY
 Oh damn....You stay right here, and I will be right back. 6/8

Spilled on, wet shirt
 B57 INT. BAR HALLWAY - MOMENTS LATER B57

B57
 Clearly tipsy Casey leans against the wall to steady herself. She calls Lola.

CASEY
 Come on Lola, pick up your phone... (goes to voice mail)
 Lola, what's happened, why aren't you here yet? Without those prints I'm sunk...I have got to get this job.
 God...I'm not going to be stuck working for that pervie boss of mine for the rest of my life...
 ↓

2/8

C57 INT. PHOTO MONTAGE (OR ANIMATION) - CASEY AND HER PERVIEC57 BOSS.

BACK TO: 1/8

B57

Wet shirt
CASEY IN HALLWAY

B57

B57
CASEY (B57 CONT)

Please, I'm counting on you Lola! If you aren't here soon I don't know what I'm going to do?

Casey hangs up, briefly looks down, like she is about to cry. She then gazes over at Danielle- poised, relaxed stunning.

Casey takes a deep breath, tries to sober up. She applies a little lipstick, ~~removes her wet outer shirt~~. She is now dressed to kill. 3/8

D57

INT. BAR - DAY

D57 DANIELLE MOVES TO ALCOVE

D57

~~Seri serves them two glasses of champagne and departs with a cautionary look as Casey arrives. Danielle admires Casey's change of clothes. Casey hangs her blouse over the chair, sits close. Danielle is captivated.~~

D57A

DANIELLE

(fondles Casey's bracelet)

This is beautiful. From one of your trips?

CASEY

I wish, between starting this business and still working for that architect, I don't think I'll be going anywhere for awhile (SIGHS, looks up at Danielle, unable to hide her self pity- she laughs at herself). We used to have fun didn't we?

DANIELLE

Yes we did.

CASEY

I miss Europe.

They look at one another. The chemistry is palpable. Danielle can feel she has her. 4/8

D57 D57A

↓ ↓

DANIELLE
Well, then why not come to Rome with me?
My treat.

CASEY
Don't tempt me.

DANIELLE
I'm tempting you.

CASEY
(she toasts her glass)
Yes to Rome!...and to working together
possibly!

DANIELLE
Yes, to working together...Though,
unfortunately, I don't have the final
say.(she looks at her watch) Speaking of
which, I really should be going, they are
expecting me...and I ah--

Danielle stands up. Casey takes her hands.

CASEY
--No, wait. I have an idea. Why don't I
go to the reception with you, I mean you
said yourself that I should, that way
your partners can meet me and I can have
the photographer deliver the prints in
time for the meeting. Please.

DANIELLE
Hmm. Well, okay, that could work.

Danielle studies Casey, then pulls her up to her feet,
inviting. Casey feels the draw. (It feels so easy and
secure. She is tipsy, Lola isn't there).

SERI glances over concerned but continues mixing drinks,
Casey ignores her.

58

INT. BMW - EARLY DAY

58

Lola anxiously checks the car clock which reads "5:50".

LOLA
I really appreciate this, I am so late.

Alex floors it, smiles sweetly over at Lola.

↓ 58 ↓ 58A

ALEX
What did you say your name was?

LOLA
Huh?

Lola only half listens, distracted by the sudden appearance of the mystery motorcycle woman in the side view mirror. Alex changes lanes.

LOLA (CONT'D)
Watch out!

The car swerves, just missing the motor cycle. Lola clutches the door handle, and stares incredulous as the motorcycle woman zooms off.

ALEX
Oops, sorry. You okay?

LOLA
(recovering her composure)
Ah, yeah. Except, ah....this.

She Pulls a pacifier out from her seat. Looks over at Alex, who grabs it and tosses it carelessly in back.

ALEX
Oh, sorry...

LOLA
So, you and Jen close?

ALEX
Mostly friends, with benefits.

LOLA
Ah, huh. When did you meet?

The car screeches around the corner. Turns up the radio.

ALEX
Awhile ago. (I love this song...). She was still with that flaky photographer, what was her name... Lucy? Lori, Lulu? Some L-word.

LOLA
(interrupts)
Lola?

8/8

↓ 58 ↓ 58A

ALEX
Yeah, Lola, that's it. Sorry, is she a friend of yours?

LOLA
(feigning casual interest)
Not really.

ALEX
(SHE BOUNCES AROUND TO THE MUSIC AS SHE TALKS)
Good. Thank god Jen is done with her.

LOLA
Oh, it wasn't that bad was it? I mean they were together awhile...I guess Jen was unhappy.

ALEX
That's an understatement. I don't know why she hung in there so long. Sounded like a lot of drama, and lousy sex.

LOLA
Lousy sex?

ALEX
Well, I think they had plenty of sex but Jen said the girlfriend could be so checked out, it reminded her of being with a guy...

LOLA
(stung)
Ouch, and you two?

ALEX
I don't usually like to get in the middle of things,...but one night Jen came over crying and swearing. I guess Lola missed their three year anniversary, said she had some big job or something--

LOLA
--Maybe she did.

ALEX
Yeah, well apparently she spent the whole weekend at the zoo waiting for an elephant to give birth. Particularly ironic since Jen really wants kids.

8/8

58

58A

LOLA

She does?

ALEX

Uh huh, which is one reason I've kept it light! Oh, here we are.

Alex pulls into the valet parking at Mecca. Lola stunned by this bit of confidence looks out the window in a daze not even realizing they have arrived.

LOLA

Huh...oh yeah, thanks for the ride.

Lola wrestles with her seat belt.

ALEX

I'll get that. It tends to stick.

Alex leans over to loosen the catch, but the splint on her finger doesn't make it easy. She sees Lola is upset, looks at her close, sympathetic.

ALEX (CONT'D)

Are you alright honey?

LOLA

It's just been a long day. Thanks though.

ALEX

Okay, well, take care of yourself.

Alex puts her bandaged hand to Lola's cheek. Gives her a little kiss on the cheek.

5/8

59

EXT. BAR - SAME TIME

59

Just then Lola sees Casey exit the bar with Danielle at her side. Casey shivers and Danielle wraps Casey's coat tight around her shoulders.

Casey smiles VERY sweetly... Her smile suddenly fades when she sees Lola in the car, with Alex draped over her. Lola stares back, equally stunned.

2/8

60

INT. ALEX'S CAR - SAME TIME

60

The seat belt finally gives, Lola pulls away and opens the door.

1/8

DAY 7

61

EXT. OUTSIDE THE BAR

61

Lola beelines for Casey and Danielle, now steps from the car. She shoves the envelope of prints at Casey and marches off down the alley without a word.

Casey turns to Danielle.

CASEY

Can you wait just one more minute?

Danielle shrugs, SIGHS. Casey runs off. Alex leans out to watch the drama. She and Danielle exchange a look.

3/8

62

EXT. ALLEY - DAY

62

Casey runs after Lola attempting to stop her from leaving. Lola turns, accusing.

LOLA

What?

CASEY

What is right? Where have you been?

LOLA

I've been busting my ass trying to get here for YOU!

CASEY

(wipes a lipstick smudge off of Lola's cheek)

Oh really, then what's this?

LOLA

What? Nothing...she just gave me a ride, I don't even know her. What was that?
(she gestures towards Danielle)
Exactly how long have you two been doing business anyway?

Lola turns away.

CASEY

Lola, come on...don't be like that...Danielle and I are old friends, that's it...I've been trying to keep her from leaving. (beat)I didn't know what happened to you. What took so long?

5/8

DAY 7

DAY 8

LOLA

I'm sorry...everything went wrong, first my car had problems, and then Jen wasn't at the lab and--

CASEY

--Wait, wait, what? Jen? Jen, your ex? You used her lab? No wonder she was such a bitch to me...

LOLA

Oh, so you two met?

CASEY

Yeah we met alright...and she wasn't too happy when she found out the job was for me. In fact she wouldn't release the prints unless you okay'd it...That's why I kept trying to reach you.

LOLA

I'm sorry, really. I was trying to help. I knew Jen would do a good job, and for free.

CASEY

(SIGHS)

I know you meant well, but you should have told me...why are things always so complicated with you?

LOLA

Complicated! What's that supposed to mean? Your Italian stallion changes the meeting and now it's my fault.

CASEY

No, that's not what I meant...I totally appreciate your help...

LOLA

But I don't have a Tuscan villa?

CASEY

It's not about her!...I love being with you...(she trails off)

LOLA

But?

CASEY

I just need to know I can count on you.

DAY 8

8/8

LOLA
 (she takes Lola hands)
 I'm here now.

CASEY
 Yeah. Thanks.

They look at one another, move closer.

LOLA
 I want this to work.

They are about to kiss when Casey suddenly sees Danielle approach and pulls back from Lola's embrace.

Lola turns around and sees her too.

LOLA (CONT'D)
 But maybe you don't?

CASEY
 Lola stop. I can't afford to screw this up. She's giving me a *big* opportunity.

Danielle arrives. Casey steps back, looks at Lola and then at Danielle,

LOLA
 (under her breath to Casey)
 Big is right.

DANIELLE
 Excuse me, sorry to interrupt, I really do need to get going. (to Casey) You still coming?

LOLA
 (turns away)
 ...I hope she gets her money's worth.

Casey shakes her head at the barb, walks away from both of them. Danielle looks smugly at Lola, follows Casey.

Lola slumps down against the alley wall, head in hands.

63

INT. ALLEY - NIGHT - FANTASY

63

THE CLICK OF BOOTS ON PAVEMENT. Lola pulls her hands away from her face, looks down the dark alley. It's dark, vacant, only a small cat hunting for dinner.

DAY 8

7/8

1/8

A distant slice of light reveals a woman in boots approaching. Lola looks closer, hopeful it's Casey.

The boots come closer, stop in front of her. A red motorcycle helmet drops at her side. Lola squints to see the woman's face- a silhouette against the street light.

MOTORCYCLE WOMAN

Get up Lola. Get up!

She pulls Lola to her feet like a rag doll. Holds her close by the shirt. Lola eyes suddenly widen with fear.

MOTORCYCLE WOMAN (CONT'D)

You don't get it do you?

LOLA

Get what? What do you want?

MOTORCYCLE WOMAN

What do you want Lola?

LOLA

Nothing...I thought you were my girlfriend.

MOTORCYCLE WOMAN

You think she would stick around for you? Late, pathetic, lipstick on your collar. Why bother?

The woman rips open lola's buttoned shirt revealing her small firm breasts. She continues dressing her down. Nurturing, then threatening.

LOLA

Hey...I didn't do anything, I was trying to get here, but my car and then my keys, and my ex and--

The woman runs her hands over Lola's breasts, Lola steps back but the woman teases her nipples. LOLA acquiesces, closes her eyes, submerged in desire and regret.

MOTORCYCLE WOMAN

Excuses, distractions--just own up to it Lola. What do you really want?

LOLA

I wanted to be here, for Casey. I want--

DAYS

8/8

MOTORCYCLE WOMAN

--Do you even know what wanting someone means?

LOLA

Yes, of course.

MOTORCYCLE WOMAN

Then show me...or are you waiting for someone else to give it to you? Is that it?

The woman flips Lola around so she is facing the wall, pushes herself up against her forcefully.

Unable to speak. Lola shakes her head no.

The woman unzips Lola's pants. She slides her hand inside and rubs firm and slow between her legs while pushing into her from behind.

MOTORCYCLE WOMAN (CONT'D)

(Whispers in her hear.)

Then what do you want?

LOLA

(melting)

I want this...

MOTORCYCLE WOMAN

You want what? To be touched (Lola pleads with her body, pushes the woman's hand harder between her legs) Then say it!

LOLA

Yes, touch me, keep touching me.

MOTORCYCLE WOMAN

What else? Come on.

LOLA

Inside, put your fingers inside me.

MOTORCYCLE WOMAN

(whispering now sweet, teasing)

That's it. Tell me more...You like this?

The woman now has Lola pushed up against the wall, hands and legs spread. She moves hard against her doing her from behind. Lola is ecstatic, she clutches at the bricks.

DA 48

8/8

DAY 8

LOLA
Yes...Fuck me!

MOTORCYCLE WOMAN
I didn't hear you...answer me Lola!

LOLA
I want you to fuck me...hard...Yes, oh god...

Lola is on the verge, but there is a RING, RINGING in her ears. An angry voice penetrates her bliss.

VO CASEY ANSWERING MACHINE
Lola, Lola! Please...Answer the fucking phone!

3/8

64 pt1

INT. LOLA'S APARTMENT - DAY

64pt1

64

Lola leans against the wall, breathless, topless, her jeans pulled open. Her moment is lost...

She plops down in her desk chair, a big silicon dildo rolls at her feet. Exhausted, panting, ~~she picks up the phone~~, irritated. A small voice on the other end continues

65/64
CASEY (VO PHONE)
Where are you, I need your help honey...I'm so fucked, the Vin du Monde meeting was moved up...don't you ever check your messages?

Lola, runs into her room, searches for her phone...

2/8

65/64

INTERCUT BAR/LOLA'S APARTMENT

65/64

65/64
Suddenly Danielle walks up behind Casey. Kisses her cheek from behind.

DANIELLE
Bellissima.

CASEY
(jumps surprised)
Oh, Danielle. Hello there.

Casey shuts her phone.

2/8

64 64 pt2

Lola, on hearing Casey's apparent intimacy with her client, jolts into action.

64 64

1/8

She quickly finds her cell, sees 4 missed calls. Listens as she dresses. She shakes her head, checks her watch which read 5:00pm, looks at her dresser clock which reads 4:00pm.

She pulls a stack of bills out from her drawer and slips them in her pocket. She glances in the mirror, smiles resolute.

Lola double checks; keys, cell phone, money, bag - she's ready to go. She turns back and makes a quick call.

2/8

~~AG5~~
AG5 64/65a INTERCUT LOLA ON PHONE/SERI AT BAR

AG5C

64/65a

Lola flips open her "Wine for Dummies" book marked to a page that reads "Pinot Noir".

LOLA

Seri, do me a favor.

SERI listens to Lola's request and nods her head.

SERI

Sure thing hon, got it.

Lola tosses the book on the coffee table and flies out the door to the

2/8

66 INT. STAIRWELL - LATE DAY (ANIMATED)

66

Lola notes the stairs, slick with suds. She straddles the bannister, slides on down (ooh the ride feels good), smiles hello to the janitor.

1/8

67 EXT. SIDEWALK - LATE DAY

67

Lola spots the Meter Maid hovering near her car, ticket in hand. Lola zeros in, ready for action.

1/8

68 B AND W STILL PHOTOS

68

-Lola steps in front of the Meter Maid with her boot

-Lola pins the Meter Maid against the cab

-Lola lays the meter maid down over the hood of her cart

-The car boot lays impotently at the curb

2/8

-The Meter straddles Lola, the torn parking tickets lay crushed under their feet.

1/8

69

BACK TO LOLA ON SIDEWALK

69

Lola weighs her options, dashes to her car, intercepting the Meter Maid.

LOLA

I'll take care of that. (she pulls the wad of bills from her pocket). How much?

METER MAID

I don't take cash honey.

LOLA

Are you sure?

She fans the money out, the Meter Maid shakes her head no. Lola smiles seductively and steps closer to the Meter Maid.

LOLA (CONT'D)

There must be something I can do. See I really, really need my car.

METER MAID

(The meter maid looks her up and down, laughs)

Hmm... You are cute, but not that cute. And you're way over due. I'm married.

She hands Lola the ticket.

METER MAID (CONT'D)

Besides, I can't undo that thing even if you were worth my while.

The Meter Maid points to the Denver Boot already securely fastened on the car wheel. Lola sinks against the hood of her car, defeated.

LOLA

Please officer...I am going to be in so much trouble.

METER MAID

(shrugs)

Sorry. Them's the breaks.

She turns to walk back to her cart.

✓

7/8

DAY 4

DAY 4

LOLA

Hey, you happy in your marriage?

METER MAID

(turns back, smiling)

You bet, 16 years and she still turns my cart wheels.

LOLA

Wow, I'll be lucky to make it past 16 weeks..I'm about to loose a job, a friend and my girlfriend on the same day.

The Meter Maid, walks back, looks down at her sympathetically

METER MAID

You'll definitely loose out if you give up that easy...You want something go get it, sieze the moment...Show you care...A little luck helps too...

Lola nods uncertain, but hopeful, the idea novel to her.

METER MAID (CONT'D)

Come on, get up. My shift's over anyway, I'll give you a ride.

Lola jumps up, hugs her graciously.

LOLA

Thank you, you're a life saver...You know I've never really talked to a Meter Mai--parking officer before. Unless you count hurling obscenities as conversation.

METER MAID

(sighs, smooths her uniform)

We are much maligned.

Lola follows the meter maid to her cart. She does a double take of the meter maid's boots, like they're familiar, she notes her compact frame and shakes her head not.

LOLA

Yeah. Nice set of wheels though!

The meter maid smiles and pats the seat next to her.

8/8

70
DAY 4

EXT. SF STREET - DAY

70

Lola rides along side the Meter Maid, hopeful again. The Meter Maid gives Lola a wink as she jumps out at

1/8

71

EXT. PHOTO LAB - MOMENTS LATER

71

A sign on the door reads "Closed". The door is locked. Lola knocks. There's no answer, she thinks a moment, punches numbers into the key pad. The door clicks open

1/8

72

INT. BAR - SAME TIME 72A

72

SERI walks over to Casey and Danielle's table, where they've moved to review the brochures. She sets down two new wine glasses and begins to open a bottle of wine with a flourish.

SERI

While you're waiting, Lola, uh hmm, would like to offer you two ladies something to drink.

CASEY

(to Danielle)

The photographer...

Casey smiles impressed. SERI finishes pouring and sets the bottle down, winks at Casey and returns to the bar. Danielle picks up the bottle and inspects the label.

DANIELLE

Well, she knows her wine.

CASEY

(tasting it)

Apparently.

Casey smiles to herself. Danielle moves closer to Casey.

5/8

73

INT. PHOTO LAB - AT THE CASH REGISTER

73

Lola looks around for signs of life, she hits the buzzer at the counter.

LOLA

Hello? Jen you here?

1/8

74

INT. PHOTO LAB - DARK ROOM

74

Alex sits back in a ~~bean bag~~ chair, Jen on her lap. They kiss and fool around. Jen stops suddenly, listens.

JEN

Shh, I thought I heard someone.

ALEX

Didn't you lock the door?

Jen nods, resumes kissing Alex.

2/8

75

INT. PHOTO LAB - AT THE CASH REGISTER

75

Lola, waiting, scans the computer screen in front of her.

1/8

76

ON THE COMPUTER SCREEN

All the women in the film are lined up under "Your Matches". Lola presses "Save To Hot List".

73A BS

76

SIGHS AND MOANS emanate from the back of the Lab.

LOLA

Jen, is that you?

No answer, so she walks quietly towards the back of the store. ~~Notes the old mountain bike leaning against some shipping boxes.~~

2/8

77

INT. PHOTO LAB - DARK ROOM - SAME TIME

77

Jen stops kissing Alex again.

JEN

Damn, it's Lola, I don't want her to hear us.

IN THE HALL

Lola within earshot ducks out of sight, unsure what to do. Through the cracked door she can partially see Alex and Jen entwined. She listens, frozen.

74B 74B-R A77

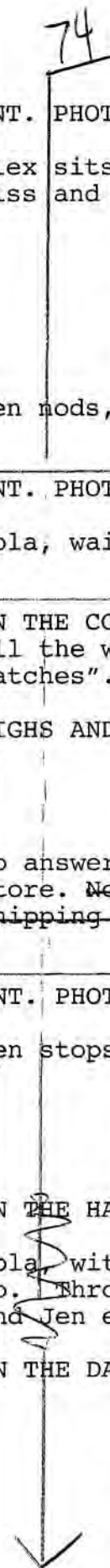
IN THE DARKROOM

ALEX

It's not as though you two are together anymore.

3/8

A77



74
74A
74B

JEN
I know but I never told her about us then, I don't want to deal with it now.

ALEX
(teasing)
You still in luuv with her?

JEN
Hardly. Lola suffers from relationship deficit disorder. Sometimes she's there and sometimes she's not...I need someone who'll give me some honest lovin'...

Alex starts running her hand under her shirt,

ALEX
Like this, or this...that honest enough for you?

ALEX AND JEN (O.C.)
(Laughter erupts, moans)
Stop that you nasty girl!

Lola still hiding amongst the rack of lenses and filters, scoots back behind a blow up macro photo of a bee pollinating a flower.

DISSOLVE TO:

5/8

78

INT. THERAPIST OFFICE - DAY

78

Lola sits with Jen on the couch digging her fingers into the flower-power pillow held tightly in her lap.

THERAPIST
What makes you feel that you can trust her?

JEN
I don't trust her.

CASEY
I want to trust her but...

SPEEDFREAK
I'll never date a liar.

DANIELLE
Those other women meant nothing, I just love women.

78
Danielle single

3/8

ALEX
All women.

JEN
Only the pretty ones.

LOLA
Only the smart ones.

CASEY
The ones who light my fire.

DANIELLE
For that...count on me every time.

JEN
I can't count on you anytime.

LOLA
I can't be there all the time

CASEY
Sweetie I need you there most the time!

78
Danielle
Single

BACK TO:

4/8

79 INT. PHOTO LAB - HALLWAY 79
LOLA stung, turns away.
A security camera points directly at her.

A77
HALLWAY

1/8

A79 ON THE SECURITY MONITOR A79
Lola quietly skulks down the HALLWAY
She spots a stack of large format envelopes lining a shelf, finds one marked "VINS DU MONDE". She peers inside, then slips it in her bag.

A79

On her way out she looks again at the beat up mountain bike buried amongst the boxes marked "TRASH". She looks at the clock, looks at the bike and back at the clock... It reads "5:35".

5:35

2/8

80 EXT. STREETS OF SAN FRANCISCO - LATE DAY 80
Lola flies along the streets on the mountain bike, careening around corners, jumping the curbs.

FILMED
ON DAY
2

1/8

She sails down the hills, past all of the traffic. She's euphoric...

The wind blows her hair back.

She passes the speed freak girl and her dog.

Whistles at the two Muni boys gettin' down in the alley.

The clock tower reads 5:40.

She quickly sends a text to Casey. "Coming soon, there--

CUT TO:

3/8

A81

INT. BAR - DAY - MOMENTS LATER

A81

Casey and Danielle sort through the brochures.

DANIELLE

I think they will like this one...

Casey looks up at her and smiles.

CASEY

Yes, that's my favorite too. The colors were inspired by this Giotto.

She turns earnestly to a page in the art book. Danielle, watches her intently, leans in close to see the picture, their cheeks nearly touching.

Casey's phone suddenly beeps, she reaches for it.

Danielle contains a bit of irritation at having their moment interrupted.

Casey reads Lola's text message "Coming soon, there Love U KC, LO"

Danielle watches Casey smiles to herself as she reads, her professional facade melting.

DANIELLE

Good news?

CASEY

Lola...she'll be here soon.

DANIELLE

I see, well that is good... So are you two...ah?

A81B
B4 6.

5/8

↓
A&I

↓
A&IA

Casey smiles...about to say something.

BACK TO:

1/8

81

EXT. DOLORES PARK/LIBERTY ST - MOMENTS LATER

81

Avoiding a back up, Lola takes a shortcut, climbs.

Wrong turn! Lola huffs and puffs her way up a very steep San Francisco street.

The mysterious motorcycle woman pulls up next to her. Lola looks over at her studly bike with envy. The woman, smiles sympathetically.

MOTORCYCLE WOMAN

Need a lift?

Lola hands the bike off to a kid, hops on the back of the motorcycle. They take off, VAROOM across the city.

The bike cuts past a traffic jam, past the taxi with the pervy tourists, heads down a familiar ALLEY. They turn out of the alley and up towards the bar.

3/8

DAY 8

82

EXT. BAR - DAY

82

The motorcycle woman drops her off, pats her shoulder warmly, almost congratulatory.

LOLA

Do I know you?

The woman shrugs.

Lola gives her a hug in return, the woman releases her and Lola runs towards the door.

Watching her enter, the motorcycle woman takes off her helmet, revealing herself as the Therapist seen in the earlier couple counseling scenes. She smiles satisfied.

3/8

83

INT. BAR - Moments Later

83

LOLA glides into the bar with ten minutes to spare. She is windblown, sexy.

She scans the room.

ACROSS THE BAR

83E 83F
↓ ↓

1/8

83 She spots Casey and Danielle at a far table, laughing, leaning close. Danielle brushes a lock of hair away from Casey's cheek. Casey smiles, flirtatious.

Lola swallows hard, puts on a brave face, and walks over.

Casey sees Lola approaching, jumps up, pulling away from Danielle.

CASEY

Finally! You made it.

Lola shoots Casey a suspicious look, hands her the prints.

LOLA

I'm really sorry I couldn't get here sooner. It's a long story. (sighs)

DANIELLE

So, you must be Lola.

83B CASEY

Oh sorry, yes, this is the photographer, Lola. This is Danielle.

LOLA

Of course, good to meet you.

DANIELLE

We've been enjoying the wine you sent, very nice.

LOLA

It's the least I could do. I thought you might like to sample an Oregon Pinot.

Casey smiles, pleasantly surprised at hearing Lola utter wine-speak.

DANIELLE

The Willamette Valley does have wonderful pinots, nothing like French Burgundies of course. Definitely made for the American palate.

LOLA

That's right, Europeans like more acidity

DANIELLE

And subtlety.

83

83 B

CASEY

(sensing tension, opens the envelope)

Shall we have a look at the photos, I want to show you--

DANIELLE

Actually I have to go, I'm already quite late (to Casey) but you're coming with me aren't you?

Casey looks from Danielle to Lola, and back again.

LOLA

(looks at her watch)

Actually, we have reservations at Delfina soon.

CASEY

Oh, right...sorry.

Casey looks at Lola, surprised.

LOLA

(to Danielle)

But why don't you join us, look at the prints over dinner.

Casey appears momentarily horrified at the prospect of spending an evening with the two of them.

DANIELLE

Sounds cozy, but I really don't think that would work. We don't want these to be late.

Both Danielle and Lola look at Casey expectantly, waiting for her decision. Casey starts to pull out one of the prints.

CASEY

Here, let me just show you something on these. It will only take a minute--so you can explain to your partners how they fit in with the overall design.

Danielle stands decisively, takes the portfolio envelope.

DANIELLE

--Sorry, I can't, I am already quite late.

8/8

Casey's face falls. Lola steps in front of Danielle, who towers over her.

LOLA

Look, it's not Casey's fault I was late. Do you know how many hours she has spent on this job, all on spec! The least you could do is give her one minute.

DANIELLE

We've been here many minutes...Don't worry Casey, they will give them a thorough review later. Now, I have to go.

CASEY

Okay, be sure to call me if you have any questions. I hope tonight goes well.

Danielle then gives Casey a chaste kiss on each cheek while cupping her waist intimately in clear view of Lola. Lola fumes quietly. Danielle leaves.

Lola looks at Casey closely.

LOLA

So that's Danny?
(Lola puts back one of the glasses of wine). Just don't have a taste for this stuff.

CASEY

(dodges, wraps her arms around Lola)
Yeah...that was *Danny*... Have I said thank you yet?

LOLA

You can do that later...now, we better get going, we don't want to lose our reservation!

CASEY

Really? (Lola nods) You are full of surprises aren't you?

Lola smiles and escorts her out the door.

Casey and Lola walk side by side, shoulders touching but miles apart. They each carry a doggie bag from dinner.

LOLA
Brrr. summer in San Francisco.

Casey doesn't respond...she is very distracted, keeps running the zipper up and down her coat.

LOLA (CONT'D)
(puts arm around Casey)
Relax...It'll work out.

CASEY
I just feel like I blew it.

LOLA
You didn't blow it...you just didn't offer yourself up as part of the design package...(Casey gives her a look). Your work is good, it will stand on its own.

CASEY
(sighs) But what if doesn't?

LOLA
In my opinion, they'd be lucky to have you. But then, I'm just *the* photographer.

CASEY
(takes her hand)
But then, you're *my* photographer.

Casey smiles, Lola give her a peck on the cheek.

EXT MUNI STOP - NIGHT

They arrive at the Muni and wait. Casey turns to Lola.

CASEY
So, what's with you and Jen? You two aren't the type of exes who'll be doing sleep overs two years after you split?

LOLA
No. Jen and I are friends... I love Jen, but not that way(moment)...not like you.

Casey smiles, the Muni train pulls up and they climb in.

8/8

A84

INT. MUNI TRAIN NIGHT - MOMENTS LATER

A84

Lola and Casey sit (or stand) in the train silent. Casey reaches for Lola's finger tips, touches them gently, testing. Lola looks over and they quietly gaze at one another -searching.

1/8

B84

EXT. SF STREET - MUNI STOP - LATER

B84

The Muni train emerges from the tunnel and pulls up to its stop.

A handful of late night passengers disembark from the train. Amongst them are Lola and Casey, who turn a corner towards Lola's apartment.

2/8

C84

EXT. SF STREET - OUTSIDE LAUNDROMAT - MOMENTS LATER

C84

Lola and Casey pass a brightly lit, glowing green laundromat. They both look in and notice a homeless man in shirt sleeves wrapped in a blanket.

He takes off his blanket and puts it in the washer when he sees them watching.

CASEY

At least he found some place warm.

LOLA

Hey, that's Terence!

Casey looks at her, not recognizing the name.

LOLA (CONT'D)

You know, that guy who is always camped out by the bakery.

Terence catches Lola's eyes, gives a nod.

LOLA (CONT'D)

Hey, are you going to eat that salmon tomorrow?

(Casey clutches her own bag protectively)

You can take my pasta...

CASEY

What? Is he on a low-carb diet?

5/8

LOLA
Actually he's lactose intolerant, the
cream sauce is a problem.

Casey gives Lola her bag.

Lola takes it over to the homeless man. They laugh a
little, he squeezes her hand gratefully.

Casey watches and smiles, they both wave and head toward

2/8

D84

EXT. LOLA'S APARTMENT BUILDING

D84

Lola stops at the foot of the stairs, blocks Casey's way.

LOLA
You know, if you do still have feelings
for Danielle--

CASEY
--What?

LOLA
(smiles at her)
Let me know, so I can kick her Jackie
Warner butt back to Rome...or is it New
Jersey?

Casey slaps Lola in the butt playfully.

CASEY
She does have a nice ass, doesn't she?
Figures you'd notice.

Lola leads Casey up the stairs.

4/8

85

INT. LOLA'S APARTMENT

85 85A,B 85C

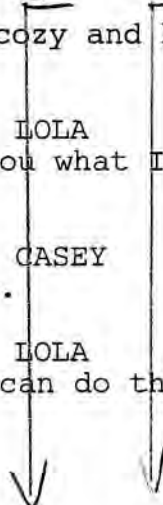
85

Casey and Lola enter, cozy and kissy, they are getting
hot for each other.

LOLA
Did I tell you what I want to do to
you...?

CASEY
No...not yet.

LOLA
Well okay I can do that in English or
Italian.



2/8

85 F
↓
Lola SIGHS, takes the clock and goes back to the edge of the couch to adjust it.

85 G
Casey, on second thought, ignores her phone. She then turns from the dresser and walks over to Lola.

85 H
Casey climbs on top of Lola playfully, takes the clock from her and throws it on the couch.

CASEY

Leave it.

85 J
The time on the clock is finally correct.

85 K
Casey looks directly at Lola, clearly pleased.

CASEY (CONT'D)

It's time for me to thank you.

85 L
Casey opens the buttons on her blouse. She then kisses Lola hard. Lola runs her hands along Casey's silky skirt. ~~Casey leads her to the bed.~~

85 M
Casey's phone rests on the dresser, blinking urgently. The message reads: "Prints look good, call me - XOXO D".

86

THE BED

86

Casey's shirt falls away, revealing a black lace bra. Lola traces Casey's breast with her finger.

LOLA

Trust me...

CASEY

Yeah, I think, I've heard that line before.

LOLA

I know, but I want you to feel it.

Lola kisses her. Casey slides her knee between Lola's legs and pins her to the bed.

CASEY

Now when you say you're going to come, you better mean it!

Casey works Lola into a frenzy of desire and passion, until she can no longer contain it.

4/8

LOLA
Yes, yes....I'm Coming....

Lola finally arrives!!!

THE GLASS AND MIRRORS BREAK

THE CREDITS EXPLODE ONTO THE SCREEN!

2/8