

Treatment

Logline: Four short films adapted from the works of author Raymond Carver.

Synopsis: Connected by themes of love and betrayal, Little Things revolves around passionately disturbed characters that control their realities through brutal means.

Little Things

A violent couple quarrels for custody over their infant son.

Why, Honey?

A mother lives in fear when her son's lies compound after she finds a bloody shirt in his trunk.

A Serious Talk

A man returns to the home he shared with his ex-wife and forcefully makes her decide his role their broken family.

The Train

A woman divorces her husband at gunpoint and escapes with the revolver and twenty-grand in her purse.

Jacob Schantz

Writer · Producer · Director

Little Things

Logline: A violent couple quarrels for custody over their infant son.

Synopsis: In the middle of an intense break-up, a couple tear at the limbs of their baby for control his future.

Inciting Incident: The Father grabs for his son, while the Mother shrieks tugs back.

Culmination Point: The Father pulls back violently while his son slips out of his fingers.

Act 1

A Mother screams at her husband as he packs his suitcase. When he decides to take their son with him, he attempts to rip the infant child from the mother's arms.

Act 2

The couple struggle violently and shout obscenities at another while quarreling over their child. He tries to weaken grip by prying her fingers off one by one. When her grip loosens, she regains a second wind, and regains her grip on the child. She pulls harder.

Act 3

Loosing control, the Father rips back his child in one powerful pull that ends the infant's screaming.

Jacob Schantz

Writer · Producer · Director

Why, Honey?

Logline: A mother lives in fear when her son's lies compound after she finds a bloody shirt in his trunk.

Synopsis: A mother confronts the lies surrounding her existence and her son's new life.

Inciting Incident: The Father grabs for his son, while the Mother shrieks tugs back.

Culmination Point: The Mother finds a bloody shirt in her son's trunk, prompting her suspicions.

Act 1

Camilla's scholarly son confounds her sanity when his seemingly meaningless white lies add up to something more when she finds a bloody shirt and knife in the back of his trunk.

Act 2

As she tries to grow closer to her son, he continues to push her away, breaking her heart by lashing out and yelling. Finally, tired of the lies, she confronts her son, asking why he denies the simple, undisputed facts. He responds by saying to accept it and submit. Frightened, she leaves her son in tears.

Act 3

The Mother sits from the bleachers listening to her son's prize winning civics speech, talking about the value of social responsibility.

A Serious Talk

Logline: A man returns to the home he shared with his ex-wife and forcefully makes her decide his role their broken family.

Synopsis: A jealous man pursues his ex-wife after his outburst on Christmas almost burns his family's home down. When his wife takes a mysterious call, his feelings become enraged and he threatens his wife through rage and violence.

Inciting Incident: The man piles on too much wood on the fireplace, almost burning the home down.

Culmination Point: The man cuts the phone cord to his ex-wife's house to stop her growth beyond him..

Act 1

Burt spends Christmas with his children and ex-wife, Vera, until dinnertime when he has instructions to leave and make way the wife's friend and his children. As Vera and the kids set the dining table for their guest, he piles on too much firewood into the fireplace and walks away while stealing the pies cooling on the window.

Act 2

The man returns to his home, trying to apologize for his actions on Christmas. The wife, unable to continue caring, refuses his apology. He begs to come in, and she breaks down and lets him inside. Once in, he tries to pump her for information on her new man, on her life, and she continues to shut him out. When a phone call comes in, she excuses herself from the room to take it, making the man feel jealous and unwanted. He takes a serrated kitchen knife and saws through the phone cord.

Act 3

When she returns to see what happened, she kicks him out. He takes their ashtray in hand, looking ready to throw at her head, but instead storms out of the house. He keeps the ashtray as a souvenir.

The Train

Logline: A young wife stuffs her purse with twenty-grand and a revolver after gunning down her lover.

Synopsis: An adulterous murderous woman, Denise Dent, flees to a train station to catch the next ride out of town. During her brief, tense stay, she encounters an older couple that reminds her why took the risks she did.

Inciting Incident: Mrs. Dent belittles her squirming lover and she shoots him dead.

Culmination Point: Rather than confessing and listening to her conscience, Mrs. Dent boards the train and escapes.

Act 1

Mrs. Dent shoves her revolver into the back of her lover's head as he lay on the ground. Mrs. Dent pours her broken heart out. Mrs. Dent says her peace and FIRES.

Act 2

Mrs. Dent sits in a train station waiting room, alone, staring at the wall clock. Lost in thought, an elderly couple enters and interrupts her quiet time with pedantic banter. The wife insults Mrs. Dent for her silence, which makes Mrs. Dent uncomfortable and leads her to step outside with the husband, now smoking. A moment passes, and they almost speak when the train arrives.

Act 3

Fearful of authorities and strangers, Mrs. Dent boards the train after the couple, blends into the apathetic crowd of commuters and transients. Before the train departs, another passenger boards. Denise stares out the window and pats her purse and smiles. The Strangers sits behind Denise. He coddles a box of roses and grins.

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Writer · Producer · Director

Casting Call

Director Jacob Schantz is now casting for the independent short film, *Little Things*, an adaptation of four short stories by author Raymond Carver.

Little Things focuses on the themes of betrayal and unrequited love in short, poignant tales that stand alone, encompassed in the larger work by theme and characterization.

Interested applicants are to read the following casting descriptions for each film and reply to jacob.schantz@gmail.com with a headshot, resume and list of interested role(s).

Auditions will be held at the Art Institute of California, Sacramento, from 5pm - 9pm on May 27-28, 2010 and 9am - 1pm on May 29, 2010.

Shooting begins on June 4, 2010 and completes June 20, 2010.

THE TRAIN

A woman divorces her husband at gunpoint and escapes with the revolver and twenty-grand in her purse.

DENISE DENT: FEMALE, MID-LATE TWENTIES - Directionless and armed, her life turned frantic when she turns against her lover and flees with a hundred thousand dollars in stolen money. Mrs. Dent takes back control in her life and then runs from the consequences. Confident and cunning, she can only count on her wits and luck for so long.

ADDISON RANDOLPH: MALE, LATE FIFTIES - EARLY SIXTIES - Wise, reserved, and smart-ass, he shies away from observing aloud, since what he has to say is irrelevant or mean-spirited. His calm, clockwork demeanor formed after years of being with a woman that doesn't fulfill him emotionally or sexually.

MARIE RANDOLPH: FEMALE, EARLY - LATE FIFTIES - Lost in apathetic rage, time has weathered her into an opulent piece of filth. She disguises her trashy demeanor through decadence and biting wit, never relenting until she browbeats her unlucky victims into submission.

Casting Call (cont'd)

WHY, HONEY?

A mother lives in fear when her son's lies compound after she finds a bloody shirt in his trunk.

CAMILLA SWANSON: FEMALE, EARLY - LATE FORTIES - Home-bodied divorcee, she gave her all to her duplicitous illegitimate child. All her manic energy turns inward, and her anxiety and fears become real when she finds evidence of bloodshed. Middle-class and prideful in her mediocrity, she looks forward to living in the status quo permanently.

WESLEY SWANSON: MALE - LATE TEENS - Angst-ridden, reborn in rage, he found his home with the fatherless bastards of his neighborhood. Taken in by local gangsters, he becomes emboldened through his strength in numbers and intimidation. Through controlling others, he's found himself.

A SERIOUS TALK

A man returns to the home he shared with his ex-wife and forcefully makes her decide his role their broken family.

VERA WENDT: FEMALE, LATE TWENTIES - EARLY THIRTIES - Drunk, half awake with rage, she lives her life from one low rent home to the next, dragging her children along the way. She stretches out the alimony and welfare and hustles at the expense of others. She means to do better when she finds a moment to care.

BURT PETERSON: MALE, LATE TWENTIES - EARLY THIRTIES - Never sober, always angry. He slaves over making a living, but rarely sees or enjoys the results of his labor beyond a case of beer and paid escort. He spends his life obsessing over the woman that left him and the kids sucking him dry while at the bottom of the bottle.

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Casting Call (cont'd)

LITTLE THINGS

A violent couple quarrels over custody for their infant son.

KIRSTEN STERNES: FEMALE, LATE TWENTIES - EARLY THIRTIES - Her young life has been a collection of bad mistakes culminating in unwanted pregnancy. She loves men she shouldn't and chases the frivolous things in life passionately. She sees her child as a component to her winning one last desperate argument.

HAROLD STERNES: MALE, LATE TWENTIES - EARLY THIRTIES - An alcoholic two-time felon, he travels to one score to the next, when it accidentally leads to a wife and kid. Wanting the child as a means of passage and a cover, he decides to control of his family only so he can tear it apart. Love is an inconvenience, one that set him back too long.

Production Design

Little Things style and palate compares to aesthetics of cinematographer Roger Deakins and director David Lean, with bleach bypassed colors and deep focus to emphasize the motivated light and weathered environments of the characters' worlds.

Little Things

The hotel interior should be bathed in darkened cool colors, with spots of blown-out sky peeking through dusty Venetian blinds. The room should feel grimy yet comfortable, an inviting decaying den.

The male and the female's wardrobe should be wrinkled, worn and stained. Possible hand-me downs and thrift-store buys.

A Serious Talk

Cool, muted colors juxtaposed with the warm inviting colors of Christmas. The house should be filled with motivated light that breaks up the shadows of the natural light.

The man's wardrobe should feel dated and cheap. His wife's robe should be new, like a gift, and his children's clothes should be stylish, reflecting his monthly payments.

Why, Honey?

Bathed in cool pastels and muted daylight colors, this house should reflect the tame sensibilities of a domestic single mother. The home should be an eclectic mix of her past eighteen years to the present.

The Mother should be current, exuding chic modern style without the sex appeal. The Son should be stylish, wearing warm colors to contrast with his rustic environment.

The Train

The exterior scene is a dark, moonlit night in a deserted field, showcasing Mrs. Dent's intense emotional isolation. The station's color is based around earth tones and deep industrial hues, contrasted with a blown-out white sky, a visual metaphor for Mrs. Dent's hopeful dreams.

Mrs. Dent's wardrobe should be practical, drab, layered, and professional. The old couple in the station should be sharply dressed and aristocratic.

Fundraising Master Plan

Little Things seeks fiscal sponsorship from a non-profit corporation that promotes independent filmmaking and artistic endeavors in the Northern California Region. This partnership will give the filmmakers a tax shelter while incentivizing investors to donate. The filmmakers pledge to donate seven-to-nine percent of fundraising proceeds to the non-profit corporation that provides *Little Things* fiscal sponsorship.

PHASE ONE

Fundraiser: This one-time fundraiser seeks to raise the capital needed to supplement pre-production costs and searches for investors by auctioning off Executive Producer titles, walk-on roles, and items and services offered by regional vendors. Set in a black-tie dinner atmosphere, investors would be treated to live music and poetry readings. This event will be advertised through the regional radio interviews targeting literary audiences, social networking websites, and educational institutions.

Producer Credit System: In addition to this event, *Little Things'* website will feature a link to allow investors to obtain an Associate Producer or Producer credit based on the amount donated. Donations ranging from one-cent to one hundred dollars will earn investors an Associate Producer Credit. All investors donating above one hundred dollars will receive a Producer credit.

PHASE TWO

Fundraiser: This fundraiser focuses on the community by aligning with a Second Saturday venue that showcases Sacramento film. This fundraiser aims to educate the public on *Little Things* and raise donations through art and live music performances. All proceeds reimburse production expenses.

PHASE THREE

Fundraiser: The third and final fundraiser seeks to cover poster prints, advertising and festival submissions costs. The finished film will be screened at theatre rented for one-night only. After the screening, an After Party will be held in the lobby, where donations will be raised in a model that mirrors that the first fundraising structure. Potential investors will be allowed to bid on Executive Producer positions, film props, and items and services donated by regional vendors in an elegant cocktail and appetizer environment. Ticket sale proceeds will also fund the theater rental and post-production expenses.

Marketing Plan

The filmmakers will build support by marketing through The Raymond Carver Society, trade publications and literary groups to address the target demographic in a structured question-and-answer format.

During these interviews, the filmmakers will promote the multi-tiered Producer Credit Program, outlined in the fundraising section. This credit system will allow the readers of Raymond Carver to participate in the production no matter their financial status.

Little Things will be theatrically distributed through film festivals that target low-budget filmmakers. The producers will also promote in local markets to raise awareness of the project and the skills of those involved.

In addition to the festivals, the filmmakers intend to schedule multiple "Four Wall" rentals across the country in support of *Little Things* and it's cast, crew, and author Raymond Carver.

Through an aggressive grass roots movement lead by social networking and media relations, *Little Things* hopes to captivate audiences with a visceral theatrical experience that

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Budget

PHASE 1 PRE-PRODUCTION	
CREW	
Director	\$0
Producer	\$0
Production Assistants	\$0
Assistant Director	\$0
Associate Producer	\$0
CREW TOTAL	\$0
CAST	
Little Things	\$400
Why, Honey?	\$400
A Serious Talk	\$400
The Train	\$600
Train Extras	\$0
A Serious Talk Children	\$0
Why, Honey? Extras	\$0
CAST TOTAL	\$1,800
ADMINISTRATIVE	
Permits	\$1,500
Research	\$0
Lawyer	\$0
Legal Fees	\$4,000
Insurance	\$1,600
Office Rental	\$0
Copy Costs	\$0
ADMINISTRATIVE TOTAL	\$7,100
PHASE 1 TOTAL	\$8,900

PHASE 2 PRODUCTION	
Catering/Craft Services	\$500
Car Rental	\$0
Camera Rental	\$0
Lighting Rental	\$0
School Field Rental	\$0
House Rental	\$0
2nd House Rental	\$0
Hotel Rental	\$0
Train Station Rental	\$0
PRODUCTION TOTAL	\$500
PHASE 2 TOTAL	\$500

PHASE 3 POST-PRODUCTION	
Editor	\$0
Motion Graphic Artist	\$0
Theater Rentals	\$2,000
Music Rights	\$0
Print Advertising	\$500
Television Advertising	\$0
Radio Advertising	\$0
Graphic Artist	\$0
Poster Prints	\$500
Web Designer	\$0
Internet Advertising	\$0
Festival Submissions	\$1,000
Flight Costs	\$0
Hotel Rentals	\$0
POST PRODUCTION TOTAL	\$4,000
GRAND TOTAL	\$13,400

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Shooting Schedule

Day	Time	Film	INT/EXT	Address	Comments
Friday, June 4, 2010	8am - 2pm	Little Things	INT	TBA	Complete Film
Monday, June 7, 2010	7am - 10pm	A Serious Talk	INT/EXT	TBA	Complete Film
Wednesday, June 9, 2010	7am - 10pm	Why, Boney?	INT	TBA	House Scenes
Friday, June 10, 2010	5pm - 12pm	The Train	EXT	TBA	Mrs. Dent's speech to Mr. Dent
Sunday, June 12, 2010	8am - 5pm	The Train	INT	TBA	Train Station INT and Train INT
Saturday, June 19, 2010	8am - 1pm	Why, Boney?	EXT	TBA	Graduation Scene
Sunday, June 20, 2010	6am - 12pm	Why, Boney?	EXT	TBA	Cat Explosion in a field

About The Author

Raymond Carver, Jr. (May 25, 1938 – August 2, 1988) was an American short story writer and poet. Carver is considered a major American writer of the late 20th century and also a major force in the revitalization of the short story in the 1980s.

Carver became interested in writing in California, where he had moved with his family because his mother-in-law had a home in Paradise. Carver attended a creative-writing course taught by the novelist John Gardner, who became a mentor and had a major influence on Carver's life and career. Carver continued his studies first at Chico State University and then at Humboldt State College in Arcata, California, where he studied with Richard Cortez Day and received his B.A. in 1963.

In the mid-1960s Carver and his family lived in Sacramento, where he worked as a night custodian at Mercy Hospital. He sat in on classes at what was then Sacramento State College including workshops with poet Dennis Schmitz. Carver's first book of poems, *Near Klamath*, was published in 1968 by the English Club of Sacramento State College.

With his appearance in the respected "Foley collection," the impending publication of *Near Klamath*, and the death of his father, 1967 was a landmark year. That was also the year that he moved his family to Palo Alto, California, so that he could take a job as a textbook editor for Science Research Associates. He worked there until he was fired in 1970 for his inappropriate writing style. In the 1970s and 1980s as his writing career began to take off, Carver taught for several years at universities throughout the United States.

During the years of working in different jobs, rearing children, and trying to write, Carver started to drink heavily and stated that alcohol became such a problem in his life that he more or less gave up and took to full-time drinking. In the fall semester of 1973, Carver was a teacher in the Iowa Writers' Workshop with John Cheever, but Carver stated that they did less teaching than drinking and almost no writing. The next year, after leaving Iowa City, Cheever went to a treatment center to attempt to overcome his alcoholism, but Carver continued drinking for three years. After being hospitalized three times (between June 1976 and February or March 1977), Carver began his 'second life' and stopped drinking on June 2, 1977, with the help of Alcoholics Anonymous.

Carver met the poet Tess Gallagher at a writers' conference in Dallas, Texas in 1978. From May until August, 1979, Carver and Gallagher lived in a borrowed cabin near Port Angeles, in western Washington state. In September, the two moved to Syracuse, where Gallagher had been appointed the coordinator of the creative writing program at Syracuse University; Carver taught as a professor in the English department. He and Gallagher jointly purchased a house in Syracuse, at 832 Maryland Avenue. In ensuing years, the house became so popular that the couple had to hang a sign outside that read "Writers At Work" in order to be left alone. He married Gallagher in 1988 in Reno, Nevada. Six weeks later, on August 2, 1988, Carver died in Port Angeles, Washington, from lung cancer at the age of 50.

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Director Biography

Writer, Director, and Producer Jacob Schantz began his filmmaking career in March 2007, taking on the responsibility of creating a film for the 48hr Film Festival, despite the handicap of never had making a film before.

He assembled a crew of bored friends and cast them as his stars in between setting up takes. He transformed his living room into a bar and a warehouse into an alleyway, seemingly moving mountains compared to his nil role as a File Clerk during the workweek.

Unfortunately, his relentless dedication wasn't enough to complete a film in which he had no means to edit at even an amateur level. After 47 hours of guerilla filmmaking, Schantz had to concede failure.

He enrolled at the Art Institute of California, Sacramento that summer, vowing to never be placed in that position again. Schantz, a lifelong screenwriter and film aficionado, extended his passion and took the first steps into his long-awaited journey.

Since his tenure, Schantz has become a regular in the Sacramento film festival circuit, culminating last year with his music video, "Scales of Pain" with Crazy Ballhead, which took home "Best Program Music Video" at the Sacramento Film and Music Festival 2009 and "Best Music Video" for The Art Institute of California, Sacramento Student Showcase 2009.

Now Jacob Schantz looks to complete his student career with the short film, *Little Things*, based on the wry and biting works of author Raymond Carver. The works reaffirmed his belief in strong characterization and unbroken narratives, and Schantz began the crusade of bringing the beloved literary classics onscreen.

Little Things represents Schantz's narrative storytelling skills and showcases his ironclad resolve and ambition as a filmmaker. He will not become beset with troubles of the past, on the contrary; he looks to the future reverently based on his experiences and mistakes. Grateful to have a passion and purpose, Schantz now works to move to the next phase of his cinematic career.

Jacob Schantz

Writer · Producer · Director

Education

·Bachelors of Sciences in Digital Film and Video Production,
Art Institute of California, Sacramento · 2007 - 2010

Work History

Sacramento News & Review

Video Journalist

A semester course offered to produce and edit original content for newsandreview.com

The 916 · Art Institute of CA, Sacramento/FOX Broadcasting Affiliate

Content Producer · Director · Videographer · Copywriter

Web-Series promoting student lifestyle in the Sacramento Region

Sacramento Global Entrepreneurship Week · Capsity Offices

Executive Producer · Editor · Videographer

Web Video series promoting Sacramento Global Entrepreneurship Week 2009

Discretion · Stillwater Productions

Writer · Producer · Director

Official Entrant · Film Racing Grand Prix 2009

Night Movers · Mom's House Productions

Writer · Producer · Director

Official 10 x 10 Entrant · Sacramento Film and Music Festival 2009

Crazy Ballhead · "Scales of Pain"

Writer · Producer · Director

Winner · Sac Music Seen Best Program Music Video/Sacramento Film and Music Festival 2009

Winner · Best Music Video · 2009 Art Institute of California, Sacramento Student Showcase

Trainwreck Revival · "Down by the River" (in a van)

Writer · Producer · Director

Official Sac Music Seen Entrant · Sacramento Film and Music Festival 2009

Return Policy · Burning Bowl Productions

Writer · Producer · Director

Official Entrant · San Francisco 2009 24hr Film Racing Contest

Pension Plan · Team Alpha Productions

Writer · Producer · Director

Official 48hr Film Festival Entrant · 2009 Sacramento International Film Festival

News10 Sacramento · ABC Affiliate

Citizen Journalist

A semester course offered to produce and edit original content for News10.net

Sinking Sun · Carjack Productions

Writer · Producer · Director

Official 48hr Film Festival Entrant · 2008 Sacramento International Film Festival