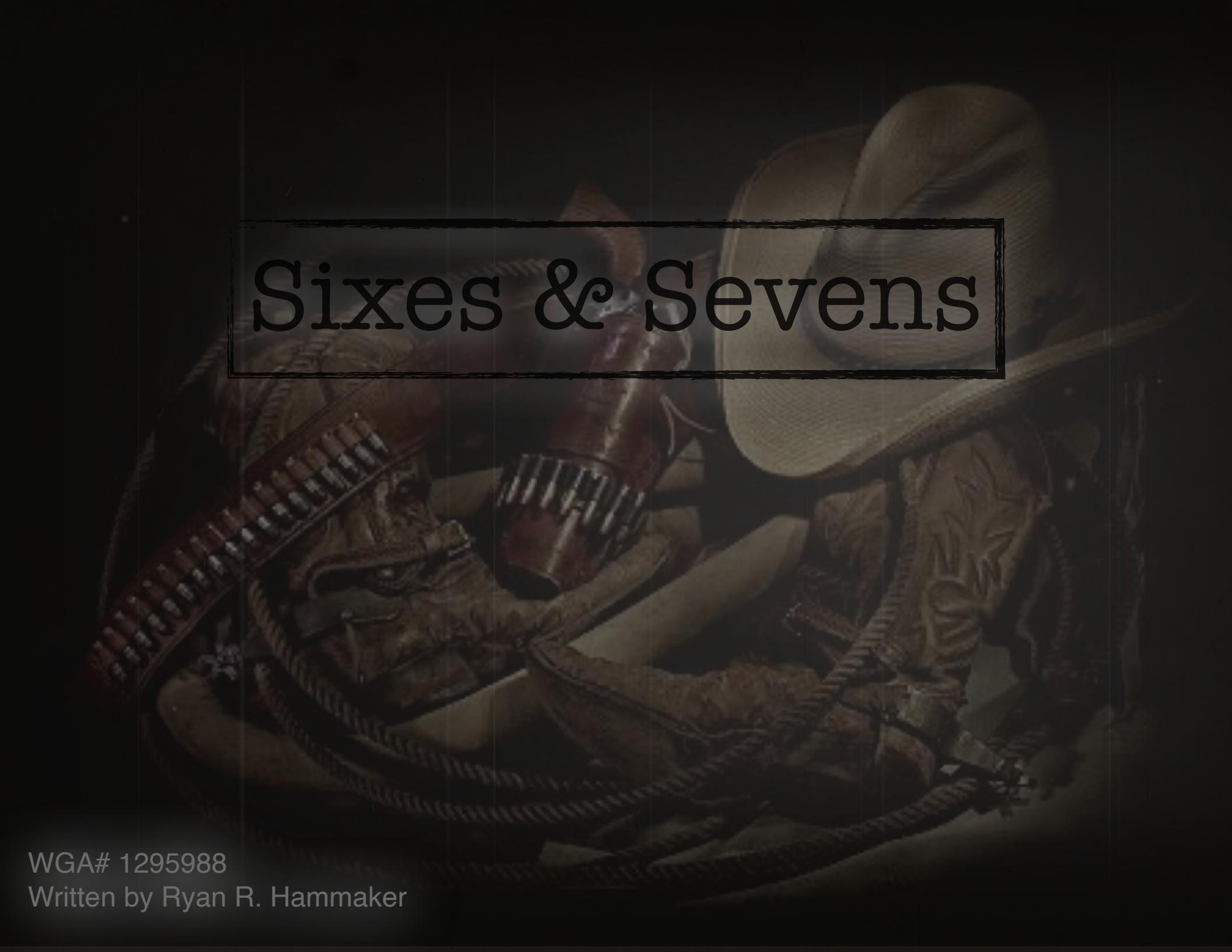


Sixes & Sevens



WGA# 1295988

Written by Ryan R. Hammaker

LOGLINE

A life favorably lived with a mind that omit the path of history, greatness, and achievement.



example of light, color, and image quality



2.35:1 aspect ratio (anamorphic)

SYNOPSIS

The sun rises as Conway Mather, 88, begins his movement with the cresting light. A quick shower, light comb, and configuration for a well-dressed day. He sits at large dining table as breakfast is delivered by his wife of many years Chloe, carrying a plate of desired food. With physical health come years and time to divide the moments in reflection to the current day.

Conway goes through his routine of eating, bird watching, then retires to the cushion for a journey into the life of cowboys on television.

Chloe lives a different experience to the identical day. She motions for the consciousness of Conway Mather, her husband suffering the effects of Alzheimer's. Her journey is quite irregular in essence requiring the spirit of a thespian. Naturally Chloe aids in her husband's routine hoping for a particular moment of engagement with Con when his mind returns as it was throughout their early relationship.



Evenings come with weary dread in hopes that Con is well worn for a deep sleep. Occasionally the night wanders itself to wake him with a mind in confusion as to the period of time in which it exists. The night flyer wakes into a moment of the past, irrelevant to the current, holding a pistol and carrying harsh memories. Conscious of a character lifted from a forty-four-year-old script; Con embodies one of his many well-rehearsed roles. Though to him this may be real.

These events happen at random with an eventual resolve as the sun rises to another day of routine unrest. Con and Chloe have five children who occasionally visit bringing children of their own. These moments delight Con with an opportunity to share his wisdom. Chloe tends to converse with her offspring in concern of Con though she experiences simple joy in conversation with well-minded and aware individuals.

These moments, occurrences, happenings, and events transpire week to week, month to month, and year into new year. An irregular life becomes normal and strain continues as if it has no end. This strain may be too much for the aging hearts of Conway and Chloe Mather.

CHARACTERS

Conway Mather (88)

Retired from acting at the age of 71 after fifty-four years of life in the entertainment industry. Born July 6, 1928 in New York, NY on the premiere of the first all-talking motion picture titled "Lights of New York". Energy was in the air for this newborn who later became known in cinema and popular culture as 'Hawkthorn' and 'The Gentle Gun'.

He had just turned 17 by the end of World War II, having lost his two older brothers in the fight for victory. The loss was unbearable for his parents who suffer from postwar poverty with no real hope of a mental recovery. Conway was unable to bare the daily depression and left for better opportunity in Hollywood, CA. Gambling on a pleasant personality, tall build, and strikingly attractive features the young man wandered.



Shortly after arriving to the west coast Con was adorned in cowboy attire standing around in the background of a film. Then in the background of a saloon, and eventually Conway was given a few lines. His voice was as pleasing as his light colored-eyes and soft gaze. Within two years of planting his feet in the California sand Con had burned himself into the emulsion of over twenty films.

Nearly every paycheck was mailed to his parents in New York, keeping just enough to purchase a small shack by the ocean and a car fast enough to make auditions.

His parents would never receive his last check due to their deaths in a house fire created by their new oven in 1948, one week before he was to premiere in his first supporting role.

The loss of his parents propelled Conway to work harder, smile more, and appreciate every moment his body allows.

CHARACTERS

As months age into years Conway strived to live each day in a positive light treating everyone equally from fan to friend. One afternoon on a film set in 1953 Con meets a young makeup assistant named Chloe Lareese. Love at first sight was second to the moment they shared a room.

Shortly after Con and Chloe meet, they marry. A full life blossoms between the lovers before the birth of their first child on the 10th of December, 1967. For the following four years a child was born until five offspring filled the house. Chloe raises the children as Conway continues to build an empire surrounding his name and face as a gem in the books of Western Cinema.



As a father Con was present in the life of his children in-between films. He was a great provider with a loving heart, encouraging words, and complete support. As the years passed by his children grew, married their significant others, and had children of their own.

After their children had grown up and moved on Con and Chloe Mather moved away from the bright lights and the constant attention of Hollywood, California for a comfortable estate in Pennsylvania. He would continue to appear in films and travel accordingly but would eventually return to his quiet country home.

At the age of 71 Conway played his last onscreen character, his future to be enjoyed by his wife's side in retirement from the entertainment industry. For fifteen years the two travel the world with complete freedom everything was attainable for their pleasure. At 85 Con's memory began to fade and by 86 his mind was lost to the Alzheimer's. For two years Chloe was learning to live with Con's debilitating condition. This is where our story starts, where Conway is only a shadow of his former self.

CHARACTERS

Chloe Mather, (81)

Chloe Lareese was born January 2, 1935 in San Clemente, California to a young blue-collar couple. A premature birth caused complications which had lasting effects preventing her mother from having more children.

Chloe attended catholic school with a traditional upbringing along a coastal town. Her mother worked as a hair stylist in a small salon on the main drag of town while her father worked as a mechanic.

Chloe was drawn to the world of hair and makeup directly influenced by her mother. Chloe eventually attended cosmetology school with the hopes of working in show business. After schooling she made the journey to Hollywood, California in pursuit of her dreams.

She was well suited for a life on sets, her charming personality, passion, and kind spirit was infectious. Everyone enjoyed her presence especially Conway Mather, once the two became friends they were inseparable.



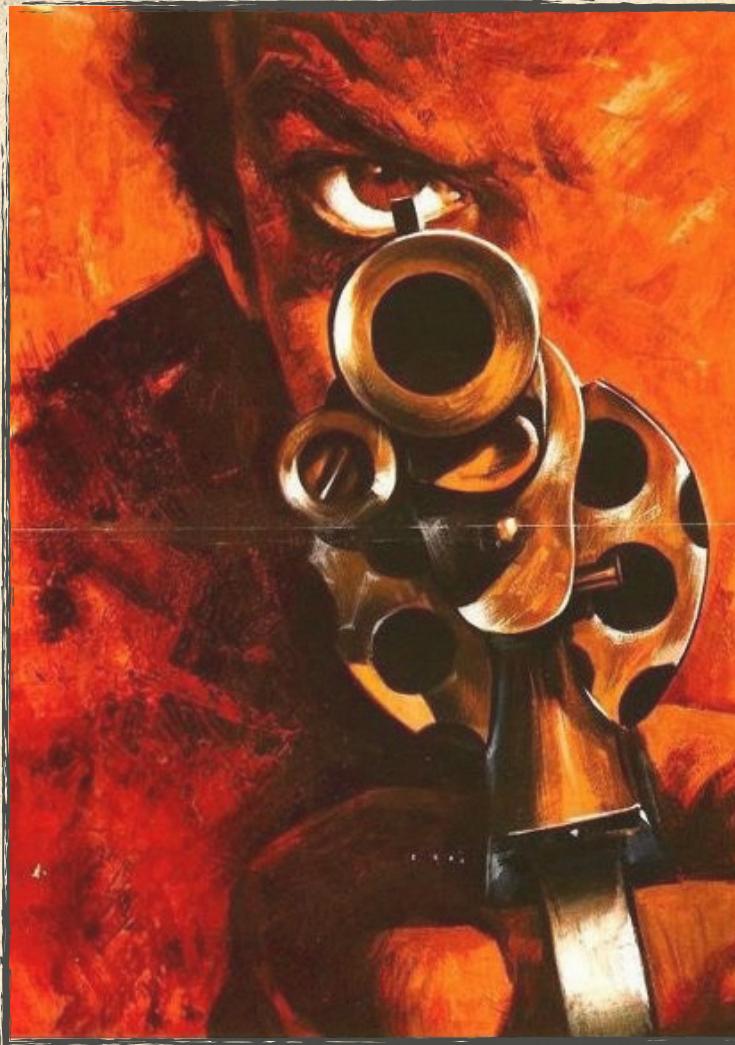
CHARACTERS

After their children had grown up with children of their own Conway and Chloe began to travel the world. They traveled non-stop enjoying the financial freedom that came from all of Con's success in films and associated investments. Over all the years together their love never eased or grew weak as their love was true.

Alzheimer's set in over a twelve-month period for Con as Chloe endured the slow fade of her lover in a horrific fashion. Con lives day to day unaware of his condition while Chloe survives day-to-day with a mysterious guest by her side.

The struggle for Chloe is painfully difficult compared to Con's perception of who he has become. As a famed onscreen star letters arrive daily and phone calls from obsessed fans ring consistently.

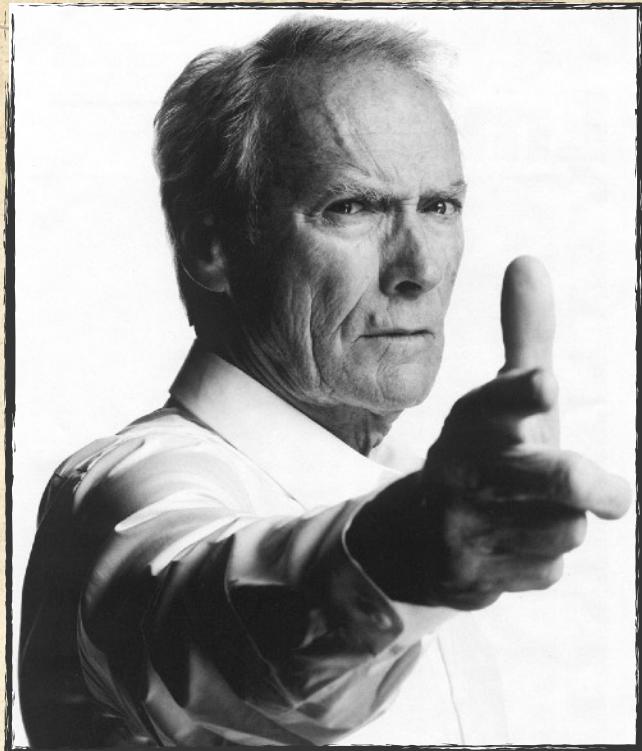
All of these distractions make living with Alzheimer's much more difficult as opposed to if Con was a man of a common face without fame.



This struggle for an ordinary life is incredibly complicated simply with age straining Chloe's body. She takes medication for joint pain, high blood pressure, and a weakening heart. For a short period of time Cole Mather, their first grandson visited regularly to assist with daily chores but stress and creeping alcoholism slowly pulled him away.

Chloe had an assistant but Con would find issues with unknown faces mulling about the house which became unsettling for Conway. Chloe now handles the care for her husband regardless of her own happiness simply to keep Con at ease.

CHARACTERS



Conway Mather (88)
faces similar to the character

Chloe Mather (81)
faces similar to the character

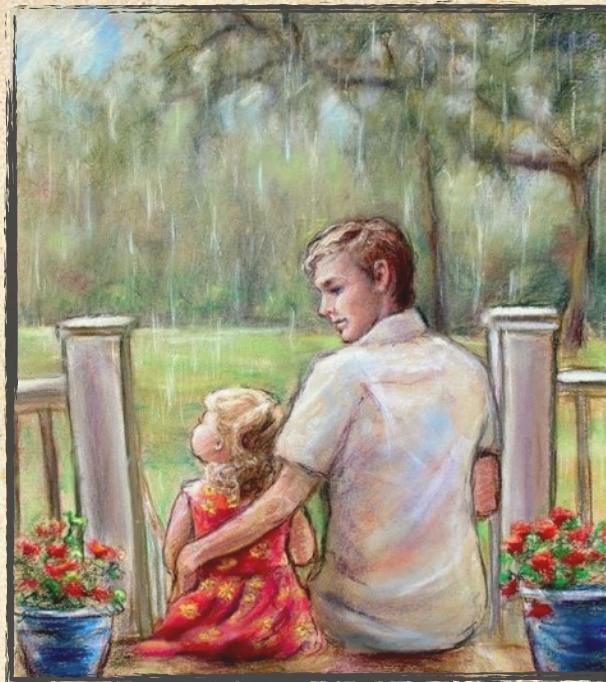
CHARACTERS

William Mather, (48)

The second child of Conway and Chloe Mather born on October 31, 1968 in Hollywood, California. As trick-or-treaters rung bells and roamed the streets William was opening his eyes. He was a quiet child, an ideal child, keeping to himself with his face nestled between the pages of a book.

From his youngest childhood memories William wanted to be a teacher which eventually became his profession. William has always been there for his parents and lives rather close to their estate to keep young Sophia Mather, his daughter, in his parent's life.

He worries for both his mother and his father but, mostly for his mother's well being as the main care taker of Conway. William makes numerous attempts to aid Chloe with areas she allows yet is helpless in convincing her to make a change by hiring an outsider. As it stands William only visit with conversation, love, and support.



Lilly Mather, (12)

She is the youngest of two children born to William and Lindsey Mather on February 27, 2009. She is a child of pure innocence with a healthy curiosity of others interests and adorable beauty. Lilly has a loving fascination in concern to her grandfather Conway with no real understand as to his

celebrity status. Lilly simply enjoys her grandfather's time and stories. Their estate provides Lilly with ample room to run free, to her the house is basically a playground.

Con takes great pleasure in sharing western films as his method for teaching Lilly right from wrong while passing along his love of film. Lilly's short visits truly energize Con's spirit, there's a connection between them known only to each other.

CHARACTERS

Young Conway Mather, (mid - late 20's) AKA 'The Gentle Gun', 'Hawkthorn'

As a character onscreen Young Conway Mather is flamboyant, charismatic, charming, alluring, characteristics all young men strive to embody.

The characters portrayed by Young Conway Mather are motivated to assist those unable or unwilling to battle evil. He wears white or light blue shirts, dark scarfs, and leather coats. He carries a shiny nickel revolver with a dark handle. The purity of his character shines like his revolver as his intentions are honest and clear as the shirt over his shoulders.

Deputy, (early 20's)

A fine protege of either "Hawkthorn" or 'The Gentle Gun', the Deputy is a typical sidekick. Working with a loose understanding of the duties one should uphold while preserving the rights of citizens while adhering to the law. Always learning from his Sheriff and true to his Sheriff. He wears patterned shirts and odd hats to show his youth and inexperience.

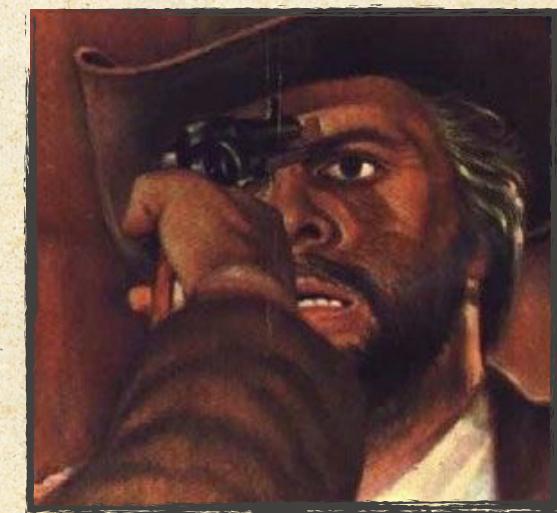


Potato Sack Cowboy, (30's)

This gunslinger is a stereotypical outlaw common to others throughout Western Cinema. He is hauntingly evil with allegiance to himself and occasionally his men if they contribute to his current situation. This man dresses in dark clothes wearing dark gloves and carries a blued revolver.

The Bad Guys,

There are five "Bad Guys" that appear onscreen to be shown



with a mix of pedestrians. Clunky buffoon's following orders by their boss with skills shallow in comparison of the Sheriffs in every cowboy film. They take orders, terrorize the innocent and all while providing a backdrop of an improper way to make a living. These men wear dark clothes, sometimes red shirts to symbolize blood and death.

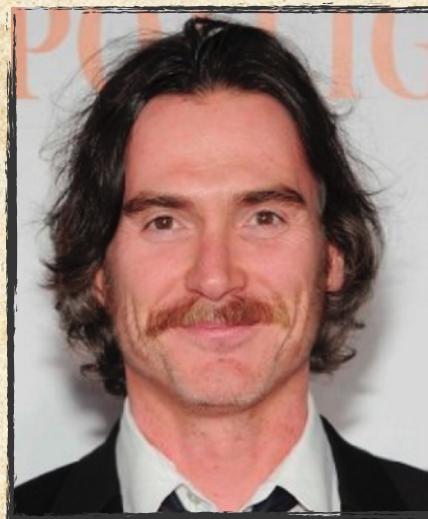
CHARACTERS



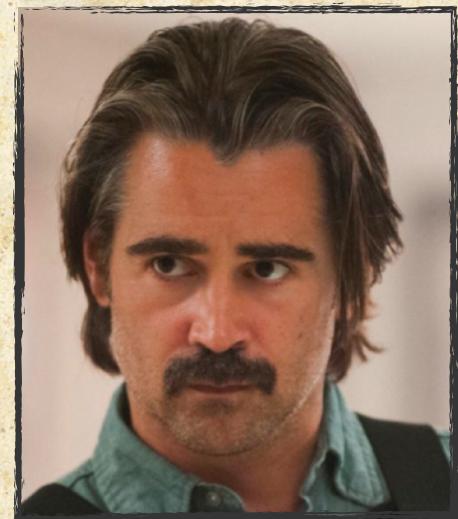
Young Conway Mather (mid-late 20's)
played by Chris Gonzalez



Lilly Mather (12)



William Mather (48)
faces similar to the character



MOOD

Visually Sixes & Sevens will display the essence of human existence with a clear distinction of evolving color. The sun or lack thereof is motivation creeping through windows and doors of each scene. Sixes & Sevens opens with the early morning sun, warm orange rays stretch across the floor. In the bathroom warm oranges again through a window, as the day continues the orange fades off into gray then touches light blue until darkness. Late in the evening the moon illuminates a flat desaturated white opposed to a typical blue with deep blacks in every shadow.

Scenes 15 – 16 will have a stale near black and white look as the only night scenes in the film which reflect on Con's early days in cinema. Day two on the following morning in Chloe's bedroom light and colors will be dull from curtains along with a south facing room. Not nearly as orange and warm as for Con's start to his day.

Conway's Color Palette (clothing & set dressing)



Lilly's Color Palette (clothing & set elements)



Their rooms have color differences; Con's room is always more warm to support his positive attitude as it's his safe place. Chloe's room is a little cooler, her bedside lamp and electric sources give off a white/blue color. The curtains in her room are dull viridian green, her bed sheets are cerulean blue, other items and picture frames are within this color space. Conway's curtains are close to sunrise or cadmium orange while his bed sheets are a rust color. Holsters hang in his room, black cowboy hats, leather boots, and wooden furniture. Earthy tones sprinkle about Con's environment, sky and plant colors for Chloe.

The living room has a mix of colors motivated by both characters. The dining room is closer to Con's earthy colors with dark wood, stag horn silverware, wooden salt and pepper shakers. Though the curtains, plates, and fabric napkins are of Chloe's color pallet.

Chloe's Color Palette (clothing & set dressing)



William's Color Palette (clothing & set elements)



MOOD

Lilly is very bright in character as well as in her attire, she wears primarily reds and pinks. While visiting the Mather estate, her dress and hair ties stand out from other elements in the scene.

William Mather is less aggressive as a character along with his color scheme. An introvert by nature and soft-spoken William carries himself with humble attention. His main color is violet and surrounding shades, light violet touching on purple. For exteriors William's outfit should settle well with the environment almost as a flower, while interior scenes his colors will look darker to blend with shadows.

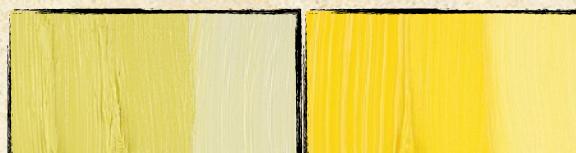
Depending on time of day for where the sun rests will determine the color of outside light with an overall feel of warm, cold, or desaturated colors.

Though the progression is in accordance with the story itself, the life of the script revolves around the nature and light of the day.

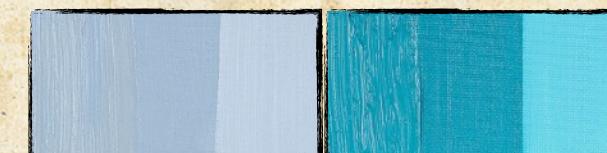
Colors within the old western films starring young Conway Mather will be represented differently depending if the film is on television or if we are in the film itself.

Scenes that take place in the cowboy films will have subdued colors with an overall creamy softness. Scenes on the television at times will be in black and white or stylized to resemble early Technicolor / VistaVision film with living grain.

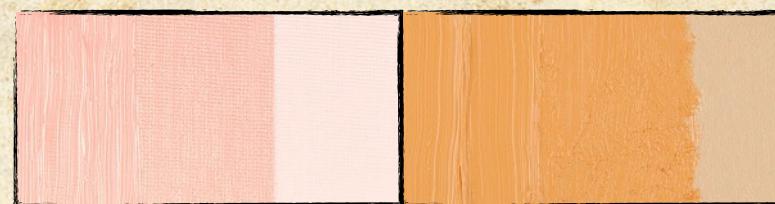
Scenes at the Mather Estate will be noticeably more modern - digital sensor vs film. An overall texture with details in fabrics will add to the realism of their world. We should feel involved in the characters' lives so the audience should be able to see each wrinkle cracked into the flesh, the fiber of a sweater, the salty tear as it produces itself from worn eyes.



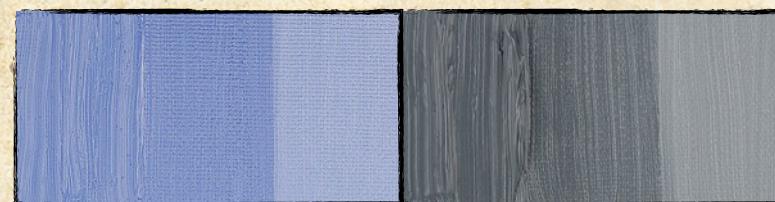
Conway's Tonal Palette



Chloe's Tonal Palette



Cowboy Films Portrayed on Television Tonal Palette



Cowboy Films Tonal Palette

MOOD



examples of the rich color & crisp detail for scenes that take place at the Mather Estate

MOOD



example of the subdued colors & creamy overall appearance for scenes in the cowboy films (above)



examples of technicolor films to be seen on the television (above)



VISUAL APPROACH

Sixes & Sevens will be shot using the Arri Alexa Mini and the Arriflex SR3 16mm Film camera for a 2.39:1 presentation. The film focuses on a man who has made his living onscreen therefore the aspect ratio portrays Sixes & Sevens as a cinematic adventure.

Shooting on 16mm for a crop to fit a 2.39:1 aspect ratio calls for the use of very sharp lenses with character. Utilizing Zeiss Super Speed MKIII's with a T1.3 allow for a stop down to T1.8 -T2.0 to create a sharper image while keeping very fast lenses for darker scenes. All of the Railway Scene will be shot on film with windows to each side allowing a fair amount of light to control.

The remaining film will be shot on the Arri Alexa Mini with Cooke Speed Panchro's or Arri Ultra Primes, these lenses are a T2.0 and T1.9 lenses, fast, unique, and fitting to the story. Filming on lenses in a range from 16mm to 50mm (rarely used) keeps a closer wider frame. With this range the world can seem closer in a number of ways closer faces to fill a frame and the camera will physically settle closer to the characters, this creates an emotional pull.

Overall Sixes & Sevens has three worlds, one which takes place in and around Conway Mather's Estate (1) while other scenes take place in the environment of his films (2) and on television (3). While in the environment of the cowboy films the colors will be more saturated using shots and angles mildly uncommon to films made in the 40's, 50's, and early 60's. Framing shots differently from what was traditional for films of the times allows the viewer to observe an unusual perspective closer to how Conway would remember the action.

The films that play out on the television are to look and sound exactly as they would from their time period. These differences may not be obvious to all viewers but the subtleties are little clues into the depth of a human mind. Hiding hints in plain view or on a table in the background allows for a more immersive viewing experience.

Additional details will show in the cowboy films with differences between a scene on television from a scene in the location. One example of this will be shown on the moving train. While in the film trees in the background will be real trees and landscapes. While on the television the trees in the background will be painted trees on a large canvas.

LOCATIONS



Wild West City - 50 Lackawanna Dr, Stanhope, NJ 07874

LOCATIONS



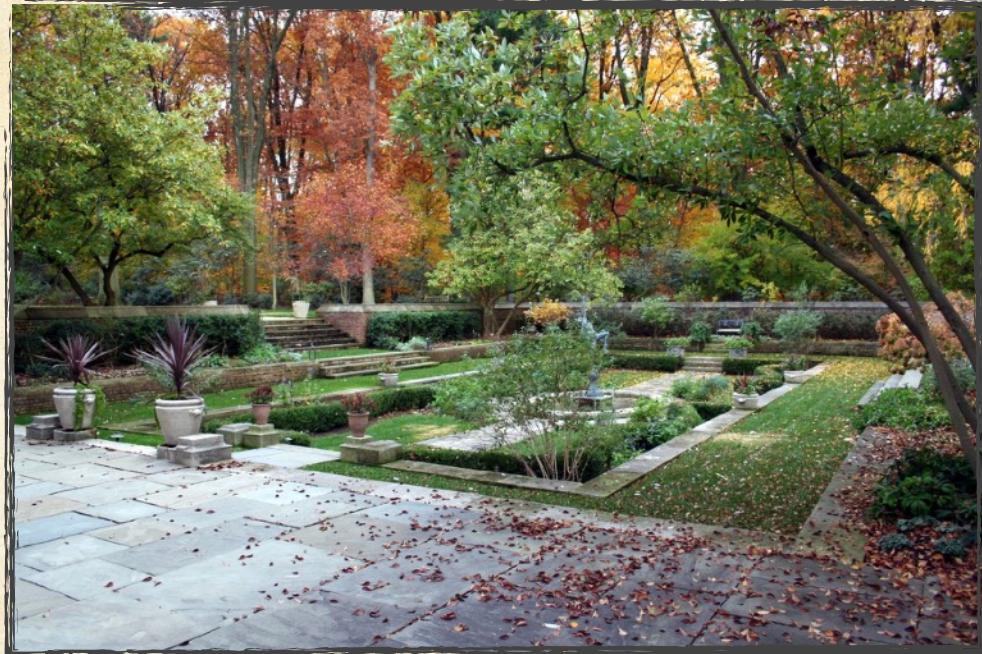
Steam Into History - 2 West Main St, New Freedom, PA 17349

LOCATIONS



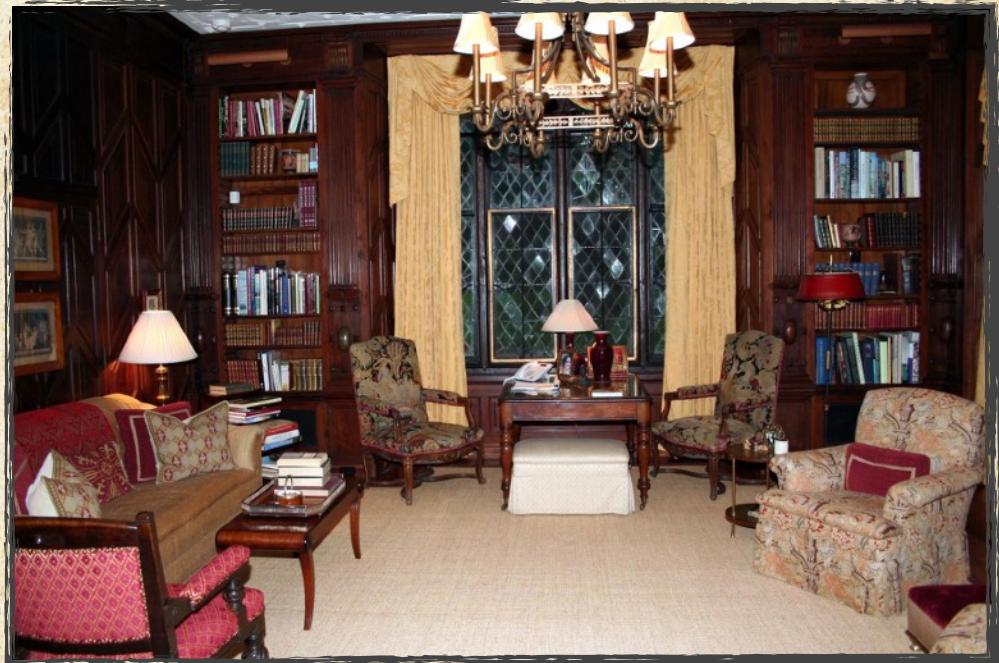
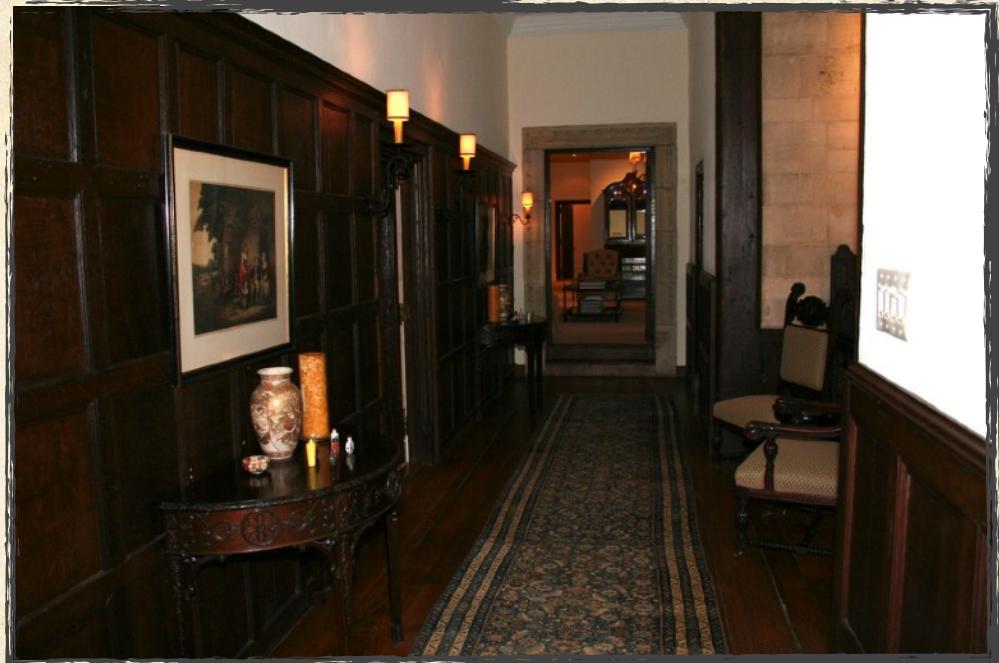
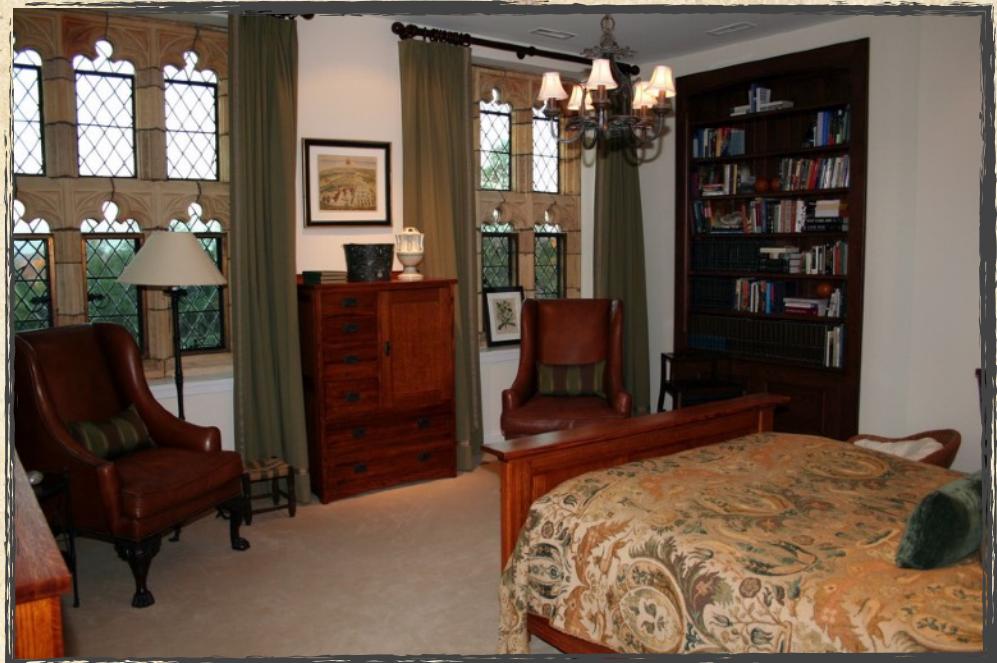
Steam Into History - 2 West Main St, New Freedom, PA 17349

LOCATIONS



Gilford Mansion, Wyndmoor, PA (potential location with an ideal appearance)

LOCATIONS



Gilford Mansion, Wyndmoor, PA (potential location with an ideal appearance)

AUDIO ELEMENTS

Audio elements in Sixes & Sevens such as dialogue, foley, and an original score composed to the edited film can dramatically lift each on screen moment.

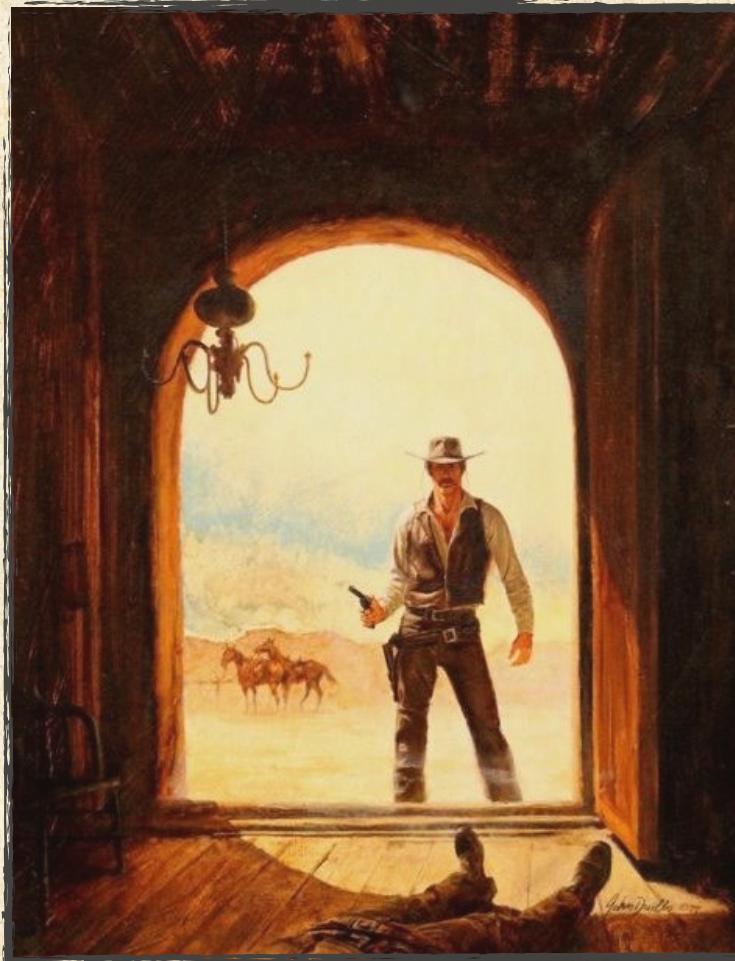
Utilizing alpha waves throughout the score heighten mental creativity therefore reduce the feeling of depression. Alpha waves stimulate the brain's occipital lobe which is the visual processing center of the human brain. Playing with such audible tones in correlation with particularly visually appealing scenes will intensify the audience's experience. This can also be reversed by playing beta waves during scenes of distress.

Being conscious of neural oscillations between 7.5 - 12.5Hz (alpha) or 12.5 - 30Hz (beta) allow us to guide brain activity of the viewer in a direction fitting for the scene.

Capturing clean location audio is critical to the overall film which will keep post-production costs low. Set back from main roads the Mather Estate provides an ideal location for quality sound recording.

Scenes that take place at Wild West City have similar advantages as the estate, being that the location is distant from any unwanted audible elements. Recording on the train will introduce noise such as grinding train wheels, but with minimal dialogue to be recorded on set ADR would have to be dubbed over in post-production.

Prior to filming our Sound Crew will record gun shots, birds, wind, and additional foley to be edited in during post.



STORY OUTLINE

ACT ONE

- I. Introduction to the world of Jack Mather, his room, his items
 - A. The sun cuts light into the room
 - B. A shower runs from the bathroom
 - C. Jack dries himself
 - D. Jack slides a watch over his wrist, dresses himself with great care and leaves his bedroom in a full suit ready for the day
- II. Jack sits at a dining room table
 - A. Jack loses himself in a memory motivated by outside sunlight
 - B. Introduction of Chloe Mather
 - C. She delivers Jack his morning breakfast
 - D. Chloe asks Jack about his day
 - E. Jack responds with a typical daily routine
- III. Jack watches birds on the back deck
 - A. He sees a very rare bird called the Allen's Hummingbird
 - B. Makes a note in his journal
 - C. Looks to see the bird again
 - D. The bird is gone, this is a direct reflection of his failing mind
 - E. Jack jots down another note into his book
- IV. Chloe rinses dish ware
 - A. She notices 35 messages on the voice mail machine, she deletes the messages

- B. Chloe watches Jack through the window
- V. Cowboy boots trample along a wooden floor to a moving train
 - A. The world looks different, less saturation and overall softer
 - B. Three bandits with guns drawn pace the train
 - C. A local Sheriff climbs onto the train
 - D. He pulls his Deputy onto the train to assist in handling the bandits
 - E. Two hooded men rob passengers
 - F. The lead bandit enters the engine train, he forces the Conductor to slow the lead car
 - G. The Sheriff and his Deputy approach the bandits from behind, getting the drop, catching the bandits off guard
 - H. The lead bandit wearing a potato sack enters the train car
 - I. Gunshots are fired, two robbers are shot, the lead bandit escapes
 - J. The first TRANSITION into -
- VI. The film transition into the modern world dollying back from action on the train to meet and continue out of the television
 - A. Jack is resting in a living room watching one of his favorite cowboy films

STORY OUTLINE

ACT ONE (continued)

VI. CONTINUED

- B. Chloe watches the film with Jack
- C. Chloe stands to leave the room
- D. The film playing on the television sounds aloud as off-screen dialogue, the Sheriffs words deeply effect Chloe. Her younger husband on screen is speaking in a film nearly forty years ago, his dialogue holds weight to her current situation, Chloe tears up
- E. Chloe tucks Jack into bed

ACT TWO

- I. Chloe lays in her bed, eyes open unable to sleep
 - A. A loud noise sounds from the hallway, Chloe sits up, another loud noise sounds, Chloe gets up from her bed
 - B. Chloe enters a long dark hallway
 - C. Jack is standing in the hallway dressed and armed with a gun, Chloe tries to ease Jack into putting the gun down
 - D. Jack is not himself, in fact Jack thinks he is someone else completely, he believes he is a character from one of his films, or possibly a real Sheriff from the 1800's
 - E. Chloe is unable to verbally control Jack

- F. Jack cocks back the hammer, he pulls the trigger, click. He cocks the hammer again, pulls the trigger for the second time and thankfully it is unloaded

- G. Jack and Chloe stand quiet in the dark hallway

- H. Phones ring from multiple rooms, calls from adoring fans or someone with celebrity worship syndrome

II. Chloe starts her day

- A. She holds a phone to her ear conversing with a person from the phone company to change their landline

- B. She consumes her daily medication

- C. In a corner of the room sits a basket brimming with mail for Jack from diehard fans

III. Chloe unplugs a phone in the kitchen

- A. She erases 14 messages on the voice mail machine

- B. She touches her chest, hand over her heart, a deep breath. Calling attention to possible heart issues

IV. Chloe cooks breakfast for Jack

- A. Toasts bread, fresh coffee drips, she cleans plates, a seemingly chaotic morning though she moves in a calm rhythm

STORY OUTLINE

ACT TWO (continued)

V. Jack occupies his study filled with books, hunting trophies, and hanging shotguns

- A. Jack flips through a book of birds, takes notes in his journal, then types on a nearby typewriter
- B. On his desk rests books on horses, dogs, foxes, rabbits, trees, and birds. These books represent the phases Jack has gone through
 - i. Jack has taken great time and care in studying these subjects for the purpose of keeping himself entertained with the purpose of publishing his own books on these topics

VI. Jack wanders down a hall coming from his study

- A. Pacing the hall a door opens, light blasts into the hallway
- B. A small silhouette enters the hall, a small child, she turns and rushes towards her grandfather with open arms
- C. Jack lifts up Sophia Mather, his youngest sons first child
- D. Jacks asks Sophia if she would join him on the couch to watch a cowboy film, she happily accepts his invitation

VII. Jack and Sophia rest on the couch watching a cowboy film

- A. Jack explains parts of the cowboy film to Sophia, using the film as a method to teach her life lessons

VIII. The Television fills the screen as the cowboy film plays

- A. Young Jack Mather playing the on-screen character 'Hawthorn' buffaloes a bad guy on the head, pulls a revolver from his holster aims to another cowboy

IX. Sophia smiles, enjoying the film her eyes glued to the television

- A. Jack and Sophia stare at the television
- B. Jack turns to Sophia, he studies her amusement

X. Chloe and her son William Mather walk together through a courtyard beyond the house

- A. Chloe fills bird feeders
- B. William is concerned for his mother's well being
- C. Chloe explains how Jack pointed a revolver at her in a delusional state of mind
- D. William wishes Chloe would just higher a helper
- E. Chloe explains that Jack's happiness means more then her own safety and mental ease

STORY OUTLINE

ACT THREE

- I. William and Chloe enter the living room, Jack is asleep, Sophia is nowhere to be seen
 - A. William calls for Sophia, Chloe says she'll find her
 - B. Footsteps echo from a hallway, Sophia appears
 - C. Sophia stuffs a piece of paper in her pocket
 - D. She hugs Chloe, kisses Jack on the forehead
 - E. William and Sophia leave the house
 - F. The door closes, the phone rings
- II. Chloe snuggles up to Jack on the couch, Jack is asleep
 - A. Jack shifts his weight, clears his throat, opens his eyes
 - B. He recalls what was happening to his co-star on screen on the day of shooting what is on the television, Jack wonders why they are watching one of his films
 - C. Chloe prays to see her Jack, the man she married to show himself every moment of her waking life and finally, this is it...
 - D. Chloe painfully explains to Jack who he has become due to Alzheimer's
 - E. Jack questions the person he is day to day, how he carries himself
 - F. Chloe recites their battle with attempting to cure or treat his condition with no success

- G. Jack feels his mind slipping, he asks for a kiss, something to ground his sanity, he says he's thirsty
- III. Chloe wanders off into the kitchen, she fills a glass with water
 - A. Jack reverts back to owning a lost mind, he shouts out the film is over and they should watch another cowboy film
 - B. Chloe becomes light headed, she is weak to breathe, slams the glass of water onto an island in the kitchen
 - i. She touches a hand to her heart; this may be her last moment
- IV. The screen goes black, nine seconds pass
 - A. A flash light clicks on, Sophia lays in her bed covered by the sheets
 - B. Sophia reads a short-typed paragraph, the page was taken from Jack's typewriter
 - i. The inscribed words being voiced by this young eight-year-old are words assembled for a book Jack is writing about his life and friends. A life he may have imagined or may be true, each character in this book is reflected as bird. Sophia reads the intro
 - C. The batteries loose juice the light burns out

Sixes & Sevens

Treatment Images

Films

- The Assassination Of Jesse James By The Coward Robert Ford
 - Sully
 - Rogue One
 - Doctor Strange
 - The Searchers
 - The Wild Bunch

Illustrations

- Craig Mullins
- Laurie Shanholtzer
 - TarynnsArt
 - Frank McCarthy

Photos

- Benjamin Scholtz
- Steam Into History
 - Wild West City

