



# a Night at the ZOO

A Travelin' Productions and ANATZ Film Partners Production

**Produced and Directed by Sean Bridgers and Michael Hemschoot**  
**Written by Sean Bridgers**

**Executive Produced by**  
**Ben and Sue-Ellen Bridgers**  
**and**  
**John and Sharon Hemschoot**

**Starring:**  
**W. Earl Brown**  
**Christopher Berry**  
**Sean Bridgers**

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## TAGLINE

When animal nature meets human instinct...

## SYNOPSIS

Another slow night at Zoo Comics.

Austin and Charlie need some entertainment and another case of beer. Does small town dim-wit, Donny Wayne, truly believe that pro wrestling is real? Absolutely. Is he inbred? Possibly. Does he sleep with his Momma? All bets are on.

TRT 38 mins

Digital HD

Dolby Digital 5.1 Surround

Shot entirely on location in Frazier Park, CA, under the jurisdiction of Screen Actors Guild and Kern County Film Commission

## ABOUT TRAVELIN' PRODUCTIONS

Travelin' Productions, LLC is an independent production company formed by Sean Bridgers and Michael Hemschoot to develop and produce modestly budgeted digital motion pictures. Having each achieved success in their respective Hollywood careers, Michael (a Visual Effects artist) and Sean (an actor), bring together a unique perspective for visual storytelling that marries high-quality production value with genuinely crafted stories, without the need for excessive production budgets. The company's interest in emerging digital technologies is directed towards the simplification of the "filmmaking" process which minimizes the risk of investment, thus paving the way for greater Return On Investment, which in turn should stimulate more opportunities for fresh voices to tell great, simple stories.

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PRINCIPLE CAST  
(alphabetically)

Austin      Christopher Berry  
Donny      Sean Bridgers  
Charlie      W. Earl Brown

CREW

Produced and Directed by	Sean Bridgers and Michael Hemschoot
Written by	Sean Bridgers
Executive Producers	Ben and Sue-Ellen Bridgers John and Sharon Hemschoot
Director of Photography	Troy Dunnagan
Editor	Kevin Ford
Production Designer	Timothy Clark
First AD	Keith Stevenson
Sound Mixer	Richard Bytnar
Sound Editor(s)	David "Dizmix" Lopez Brandon Naughton
Script Supervisor	Rachel Bridgers
Camera Operator	Jeffrey Tungyoo
Still Photographer	Abigail Grande-Hemschoot
Gaffer	Kenneth Chernow
Key Grip	Christopher Williams
Athletics Choreographer	Scott Miller
Teeth Maker	Adam Brandy
Original Music by	Richard MacKay
Visual Effects by	Worker Studio
Final Audio Post Production	Summit Road Studios

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## FILMMAKERS

### *Sean Bridgers*

Producer/Writer/Director/Actor

Sean Bridgers is an award winning filmmaker. He wrote, starred in, and produced the independent dramatic feature *Paradise Falls* winner of the **Best Feature award in six major U.S. film festivals**.

Mr. Bridgers has gained success as an actor in Hollywood. He recently appeared as a series regular on HBO's critically acclaimed *Deadwood*, and has also appeared in feature films such as *Sweet Home Alabama*, *Nell*, and co-starred in the ESPN biopic *3: The Dale Earnhardt Story* as well as the independent feature *Jake's Closet*.

Mr. Bridgers is a Managing Member of Travelin' Productions, LLC, the motion picture production company formed with Michael Hemschoot for the development of the screenplay *Arkansas Traveler*, written by Mr. Bridgers. Most recently, the company expanded its mission and produced the all-digital short, *A Night at the Zoo*, written and co-directed by Mr. Bridgers.

Prior to making *Paradise Falls*, Mr. Bridgers honed his skills in the Masters Acting Program at Louisiana State University. A native of North Carolina, Mr. Bridgers currently lives with his family in California, but keeps strong ties to his home in Sylva, NC.

### *Michael Hemschoot*

Producer /Director/Visual FX

Michael Hemschoot is a co-founder of Travelin' Productions, LLC, a motion picture production company formed along with Sean Bridgers initially for the development of the feature-length screenplay, *Arkansas Traveler*. Michael is also the owner of a Colorado-based Animation and Visual Effects company, Worker Studio LLC

Before starting Travelin' Productions, LLC, Mr. Hemschoot served as Animation Supervisor for Asylum VFX in Santa Monica, CA, where he was instrumental in developing a CG Animation department capable of tackling some of Hollywood's biggest projects including, *Master And Commander – The Far Side Of The World*. Prior to joining Asylum VFX, he worked with some of the top visual effects companies in California, including: Sony Pictures Imageworks, Manex Visual Effects, And Warner Digital.

A number of the films that Mr. Hemschoot has been involved with have been acknowledged for their visual accomplishments, by either receiving or being nominated for the Academy Award for Visual Effects. The films, *What Dreams May Come* and *The Matrix*, took home the award, while *Master And Commander – The Far Side Of The World*, received the nomination.

Mr. Hemschoot graduated in 1995 from California Institute of the Arts, School of Film/Video with a degree in Film/Video Production and Character Animation. He made his first short at the age of 18, and continues his study and pursuit of independent filmmaking as a writer, director, and producer.

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## DIRECTOR'S STATEMENT

MICHAEL HEMSCHOOT  
Co-Director

The short film, "A Night at the Zoo", was a bit of an experiment for us. We were developing this really great character piece that Sean had written, and wanted to prove to ourselves (and others) exactly what we could accomplish within some very tight, self-imposed parameters. We had a forty-two page script, a limited budget, only four days to shoot it (on location in a small mountain town, two hours north of Los Angeles), and a workflow that had to be digital. As part of the process, we also wanted to make sure to abide by as many of the requirements that larger productions would have to; we got our permits, paid for our locations, and most importantly, produced the film under a SAG Short Film Agreement. No guerilla filmmaking on this one...

Our cast was phenomenal. W. Earl Brown and Chris Berry not only delivered top-notch performances while being afforded relatively little preparation, but were also extremely professional and efficient in doing it. We had scheduled for four nights of shooting, but due to an unforeseen mishap, were actually limited to three full nights and part of the other. This meant that we really had to fly through some intricate dialogue and pack in as much shooting as we could, or the film would be incomplete. Earl jumped right in to shaping his character, Charlie, and together with Chris as Austin, quickly realized a buddy chemistry in a relationship that is essential to the story. Then there's Sean's performance as Donny Wayne. His embodiment of this personality, that seems to resonate from somewhere in most viewer's lives, is made even more impressive when considering it was achieved while slipping in and out of character to co-direct the film.

This is where Sean and I really found our groove. The process we had speculated about and hoped to prove through this effort, worked better than we could have imagined. Our on-set collaboration turned out to be much like it is during our development periods - sessions of give and take, that often result in finishing each others creative thoughts. Combining our talents and backgrounds into a singular vision, affords us a compliment of skills and instincts that elevates our ability to work effectively with onscreen talent, plan shots and maintain a perspective on the piece as a whole, all while realizing what we hope is a unique perspective. It should also be noted, that a large part of the pay-off for us is the fact that we do it all digitally.

We believe strongly in the sea change that burgeoning digital technologies are affecting in filmmaking, and see it as something of a mission to embrace these new tools in an effort to simplify the oft-times overly complicated processes we've experienced in our Hollywood careers. It is essential to this effort however, that we continue to focus on technology as a tool towards simplification, and never allow it to become an obstacle that impedes the creative process.

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## PRODUCTION NOTES

Written by Michael Hemschoot & Sean Bridgers  
Co-Producer/Directors, A Night at the Zoo  
Travelin' Productions

Our 15-person crew assembled for a four-night shoot at Farrescape Comics, in the small mountain town of Frazier Park. In the original script, the story took place in a video store, but the minute we walked into this little comic and video gaming store (owned by LA County Sheriff Deputy, Thomas Farr) we knew where our story's misanthropic store owner, Charlie, called home. We rented the shop for the full production of four days and nights, and brought in our Production Designer, Tim Clark, to dress the set. Walking in, the store had great character, but Tim brought just the right touches and specific details to make it our own--including an armor clad Santa Claus, for that authentic holiday feel. The generosity of the owner was immense, as every one of our ideas was met (including loaning us the armor and Donny's scooter) with creative excitement.

We began the shoot on a frigid night, in front of an abandoned house not far from the store. Local realtor, Terri Lacasse, knew the owner of the home that was just perfect for the exteriors of Donny Wayne's trailer. We grabbed the shots we needed, then Terri took us inside the vacant house and we instantly realized that we could "steal" Donny's home interiors, which we had planned to shoot elsewhere later that night. This location was perfect in just about every way, including a dusty old couch that had been sitting there, alone in the dark. Tim ran back to the store (our base camp) for the set dressing he had brought for the other location and Terri pitched in by running home and bringing back a crappy TV, wire hanger and some aluminum foil. Donny's home set was now complete and ready to shoot, except that every time we started to roll, the power went out. The breaker box for this house was seriously under-sized for the amount of power we needed to light the set, but our Gaffer, Kenneth Chernow, and Key Grip, Christopher Williams, really carried the night by massaging the breaker just enough to afford us the shots we needed. It was an exhilarating evening and promising start to our very tight four-night shoot. That was until a mishap with the production van forced us to scrap the rest of the night. What's a first day without mishaps?

The next days of shooting were a whirlwind, with the crew bonding more and more as we logged away shot after shot. Due to the van incident on the first night, we were now attempting to shoot a 48-page script in three nights rather than the full four we had originally planned (which was already insanely tight), so we had to work fast. All credit goes to the professionalism of the crew, who took hold of a Herculean task that we inadvertently dropped on them, and ran with it. Sound mixer, Richard Bytnar, brought his years of experience, scores of equipment and blessed us with a top-notch sound mix, recorded under some tricky audio conditions. Troy Dunnagan, the Director of Photography, and his right hand man, Jeffrey Tungyoo, ran the Panasonic P2 Digital HD camera with precision, craft and speed. We worked out our vision with Troy, and his team was able to bring it to life with much less time for lighting and tweaking than any of us were used to. It was probably a bit frustrating at first, but as everyone began to see the images and scenes come to life, we all started to believe in what could be done.

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The cast of W. Earl Brown, Christopher Berry, and Sean, were as sharp, professional and inspired as any we've seen. They really brought the performances out of each other and were always able to take us places that opened our eyes, then lead us back to where we had to be to make the story work. We would shape as we shot, a style that left room for exploration, while always keeping an eye on the whole that had to come out in the edit. We never went over 6 or 7 takes on any one shot, and those were only in the more technically complicated dolly moves. Working with pros, no matter how small the project, makes all the difference in the world, and we couldn't be more grateful for the team we were fortunate to have on this shoot.

On the technical side, although we were familiar with the process, we had never shot anything with the pure digital acquisition pipeline associated with the Panasonic P2 camera, so there was a bit of a learning curve in that respect. We knew the concepts behind making it work, and again to their credit, Troy and Jeffrey worked very well with us in ironing out a basic production pipeline for shooting and storing the data that would translate in our final scenes. Admittedly, there were a few sleepless nights over the unproven (at least to us) methodology, but never once a technical glitch. We actually developed a pretty smooth process that consisted of shooting one of three 8GB Flash cards full, transferring the data via our on-set laptop and storage drives, as we shot out the other two cards. This method of shooting never slowed us down, allowed us to capture whatever we needed, and was no more cumbersome than shooting on film, while providing all of the post-production benefits of an all-digital shoot.

Post Production began in early 2007 with a rough cut that worked on some levels, but as a whole felt a bit flat. That was until we changed editors and started working with our friend and editor/master filmmaker, Kevin Ford of Mo-Freek. We flew to Austin, TX where Kevin lives with our actor/director friend, Angela Bettis. Weeks earlier, we had assembled and logged all of the raw P2 footage onto a 1TB drive and sent the whole package to Kevin. By the time we got there, Kevin had assembled three different versions of our 38 min film, the best of which we felt was his interpretation. The four of us spent a week, immersed in the edit, until we (Sean and Michael) left for our respective homes with a final cut of A NIGHT AT THE ZOO, that we feel achieves our goal of telling a simple yet compelling story about the kind of people that we (and we feel most viewers) know. We couldn't be happier with what we were able to achieve in such a small time frame and within the budget our Executive Producers were generous enough to entrust us with.

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TRAVELIN' PRODUCTIONS PRESENTS



TRAVELIN PRODUCTIONS presents W. EARL BROWN CHRISTOPHER BERRY SEAN BRIDGERS  
"A NIGHT AT THE ZOO" starring RICHARD MACKAY with ASH GANLEY and PAUL D. SMITH  
Editing by KEVIN FORD Director of Photography TROY DUNNAGAN Production Designer TIMOTHY CLARK  
Executive Producers BEN BRIDGERS SUE ELLEN BRIDGERS JOHN HEMSCHOOT SHARON HEMSCHOOT  
Producers SEAN BRIDGERS MICHAEL HEMSCHOOT Writing SEAN BRIDGERS  
Directed by SEAN BRIDGERS and MICHAEL HEMSCHOOT  
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# a Night at the ZOO



WHEN ANIMAL NATURE MEETS HUMAN INSTINCT





W. EARL BROWN stars as "CHARLIE" in the TRAVELIN' PRODUCTIONS SHORT...

**a Night  
at the  
ZOO**



CHRISTOPHER BERRY stars as "AUSTIN" in the TRAVELIN' PRODUCTIONS SHORT...

a Night  
at the  
**ZOO**



SEAN BRIDGERS stars as "DONNY" in the TRAVELIN' PRODUCTIONS SHORT...

# a Night at the ZOO



CO-DIRECTORS/PRODUCERS, MICHAEL HEMSCHOOT and SEAN BRIDGERS, on the set of the TRAVELIN' PRODUCTIONS SHORT...

a Night  
at the  
**ZOO**



# a Night at the Zoo





a Night  
at the  
**7000**





a Night  
at the  
**700**

