

THE TICKET

PRESS MATERIALS



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## SYNOPSIS

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Esperanza is a nineteen year-old girl who lives in Texas with her Mexican-American parents and her three younger siblings. She works hard to contribute to her family's income while she saves up to go to school.

On a whim, she and a friend decide to buy Texas Lotto tickets. That same day, Esperanza returns home to discover that her father is very sick. He is no longer able to work and her income will become crucial to her family's survival. Esperanza forgets about the ticket.

We soon find out Esperanza picked the winning numbers, though she herself is oblivious. She takes a job as a waitress at a strip club, but it is not long before she becomes a stripper. As she struggles to bring in more money, her moral boundaries are tested. When she discovers her father needs surgery, we wonder how far she is willing to go.

Throughout the story, the winning ticket is in danger of being lost or stolen. Will Esperanza lose the ticket and never claim her winnings? Will she lose her self and never again be whole? This question becomes one and the same in "The Ticket."

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**CASH VALUE**

**\$1.00**



**SAT JUL1 2006**

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## JENN GARRISON, DIRECTOR

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Photo: Roxanne Jo Mitchell

Jenn Garrison is a native Texan. During her undergraduate studies, Jenn began working as a DJ in commercial radio. She even co-hosted a top rated all-female morning show from 1997-2000. This experience sparked a fascination for Jenn regarding society's relationship to the media and the commodification of communication with the masses.

This fascination motivated Jenn to pursue a Master's of Arts degree in Media Studies from the University of Texas at Austin, where she continued production and DJ work at commercial radio stations. This combination of studying the media while working within the medium of radio inspired Jen to produce and direct her first film in 2000.

Jenn's first film *PrizeWhores* (a feature-length documentary) premiered at the prestigious South-by-South-West film festival in 2001. Since then Jenn has directed several documentary and narrative shorts. She earned a Masters of Fine Arts in film directing in 2006 as a Pic Wagner Fellow. She was awarded the "Special Jury Prize" at the Bologna International Women's Film Festival; she was recognized as a Regional Finalist for a Student Academy Award and has received the Texas Filmmakers Production Fund Grant. Jenn looks forward to a continued career in directing.

### **DIRECTOR'S STATEMENT:**

"I am drawn to stories about how people who don't fit into mainstream culture take elements of that culture and make it their own. I am driven to create films that entertain audiences while engaging them to think about their own relationship to concentrations of power and the commodification of culture. Being a minority voice within a hegemonic system, I am driven to represent strong characters within society. I want to give the under-voiced a platform for their stories to be heard."

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## YESENIA GARCIA, ESPERANZA

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Photo: Roxanne Jo Mitchell

Yesenia Garcia was born and raised in Texas. While at Southwestern University in Georgetown, she realized that her true passion lied in inspiring people through performance. Through this discovery she became increasingly interested in how influential the media is on society and how through the media, responsible producers, directors, actors and screenwriters can encourage social reform by creating roles that aim to represent the demography of this country. In 2003, she received her Bachelors in Theatre and Communication and earned Southwestern's Senior Theatre Award as well as the Diversity Achievement Award and Senior Leadership Award.

Yesenia is currently pursuing her MFA in Acting at The University of Texas at Austin. Most recently, Yesenia appeared in the role of Kalinda on Fox's *Prison Break*. She has performed and taught Master Acting classes at the 2005 Promising Performing Artists of the 21st Century Program in San Jose, Costa Rica. Her stage credits include: Viola in *Twelfth Night*, Susan in *Loose Ends*, Mrs. Fainall in *Way of the World*, Countess in *All's Well That Ends Well*, Clea in *Black Comedy*, and Fraulein Kost in *Cabaret*. Her independent film credits have been recognized by the Los Angeles Latina Film Festival and Project Greenlight. Her bilingual commercial and voice-over work has had local, regional and national distribution.

As she continues to hone her craft, Yesenia anticipates an extensive and influential acting career on both stage and film and looks to inspire young women and the Latino community to pursue their dreams and aspirations through education the way her parents inspired her.

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## JENNIFER C. STETSON

### WRITER/PRODUCER

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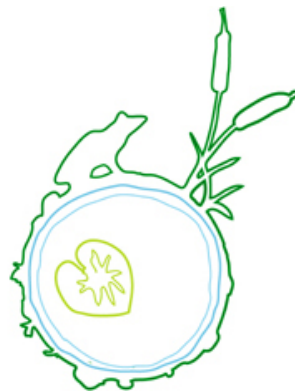


Photo: Roxanne Jo Mitchell

Jennifer was born and raised in Hackensack, New Jersey. She has been fascinated with the craft of story telling her whole life. After a brief stint in investment banking in San Francisco, Jennifer took her business skills south to Los Angeles, where she worked on a Showtime film, *Fathers and Sons*. She then spent two years working in film production at HBO, working on such films as *Lackawanna Blues*, *Sometimes In April*, *Idlewild*, *Maria Full of Grace*, *Warm Springs*, *Something the Lord Made* and *Walkout*.

Jennifer took some time off from Los Angeles to focus on developing her own projects, especially the short film, "The Ticket," and her feature project, *Platinum Steele*. Upon her return to LA, she most recently co-executive produced the feature film *Entry Level*, starring DB Sweeney, Missie Pyle, Kirtwood Smith and Cedrick Yarbrough. Her company, Small Pond Pictures associate produced the low-budget comedy, which is currently showing at festivals and seeking distribution.

Jennifer is particularly interested in character-driven stories that explore the human condition from nontraditional perspectives.



Small Pond Pictures, LLC©



# THE TICKET - Production Notes

## DAY 1:

Photos and words by Jennifer C. Stetson

The first day of shooting on "The Ticket" wrapped Thursday night (Friday morning) at 3:56 AM with tremendous success. We went almost two hours over our scheduled time, but the crew was in



good spirits and we made our day, which means we didn't drop any intended shots. We covered three locations, the first of which was the El Aguacate, pictured left, to which an unnamed producer practically dragged the taco truck pictured below.



Director Jenn Garrison and script supervisor Anita Dillings watched the action from "video village" (there's a monitor under that Fiji box - Fiji gave us 8 cases of water for product placement, by the way and I think we drank it all yesterday).

You can also see Remedios in the background, Taylor Seyer, sound recordist (far left) and one of our many fabulous production assistants ("PA's"), Peter Storseth (with the black hat).



Here is a shot of Remedios (second from right), proprietor of Taqueria La Canaria and her friend Guadalupe with the stars of "The Ticket," Yesenia Garcia (Esperanza) and Harry Santaigo (Robbie). Remedios and Guadalupe were troopers, taking their livelihood across town and making tacos for the whole crew except the vegetarians - they got special no-meat tacos). They also helped this producer improve her fluency en Español tremendously during the course of the day.



We finished up Day 1 at our "hero house" location, where the crew and actors worked extremely hard through the Texas heat to capture some emotional scenes. Jonn Cherico, our production designer and his art department team did an incredible job turning a vacant home into Esperanza's world, with an attention to detail and a feeling of authenticity that I think will come across beautifully on screen.

Day 2 begins tonight at 7 PM and will be shot entirely at the hero house location. We've got a lot to cover and I have every confidence this fantastic crew will pull it off at the highest level. More soon.



# THE TICKET - Production Notes

## DAY 2:

Photos and words by Jennifer C. Stetson

Our second day of shooting wrapped this morning at 6:37 AM. The cast and crew got all the shots we needed and we "wrapped" (finished shooting all the scenes with) our "hero house" and three of our actors, including Giovanni "Gino" Sciaraffa (Alejandro), pictured below right with his mother, Mary.



Pictured left is another Mary who is featured throughout "The Ticket." This one is the shrine in the front of Esperanza's house.



Below, our grip and camera department set up a shot using a jib arm. This is for the final scene of the film, which takes place on Esperanza's front porch.





Production manager Jenni Jones helps keep things running smoothly. She's "double fistin'" with walkie-talkie in one hand, cell phone in the other.



Somewhere around the mid-day meal (2 AM), the crew made the decision to move a scene from the back yard to the front porch, which was already lit. We were racing against sunrise, and we wanted to get all our shots, so it was back to Esperanza's front porch:



Once we got everything we needed, the crew moved lightening-fast to break down the set and in no time at all, Esperanza's world was gone, and all that was left was a vacant house for rent. Ahh, the magic of cinema.

Day 3 starts tonight (tomorrow morning) at 3:30 AM. We are moving away from the cozy setting of Esperanza's house, and into the seedy world of the Doll House "Gentlemen's Club." We have an ambitious schedule once again, but at least temperatures here in Austin are meant to drop below the 100 degree mark - at least, that is, when you don't have a few thousand watts of lights on you. More soon.

# THE TICKET - Production Notes

## DAY 3:

Photos and words by Jennifer C. Stetson

All of Day 3 was spent at "The Dollhouse" location, an actual "gentlemen's club" in Austin, Texas. We had a variety of colorful extras on hand to help bring the club to life, and our hair and makeup department had their hands full.



Ezme Arana (makeup) touches up a Patron (Frank Barajas) for a club scene.



Derek Joyanoprayitno (First Assistant Camera) gets a break between takes.

The camera department got a workout with a couple of handheld shots. In addition to the weight of the Panasonic HVX200 camera, they are also lugging the Mini35 adaptor, which allows for the use of pro lenses. This gives us an opportunity to "rack" (change) focus, from one object to another within a given frame.

The grips and electric department, including Best Boy Electric Autumn Leonard (below left) and Gaffer Angus Cann (below right) sweated it out for 14 hours to keep the dark club lit for the shoot.







Pictured left, Key Grip Ellie Fenton makes a quick adjustment while First Assistant Director Ajae Clearway checks up on our progress.



There was no changing out film magazines ("mags") for this camera crew. Above right, Second Assistant Camera Laura Guichard transfers footage digitally via a memory card, backing it up immediately to a couple of hard drives.

The costume department, headed by Anastasia Coons, totally outdid themselves with all the dancers and extras. I can't show you everything in this family friendly update, but here is a shot of Cherry (Karina Dominguez) from the knees down that can't possibly do the rest justice.



This was our longest night yet. We had a lot of actors and several costume changes. We used every light in our arsenal, in addition to some lights already in the club as well as the club's smoke machine. Somehow, when we wrapped at 4:48 PM, we had gotten all our shots and we managed to clear out of the club entirely by 5:30 PM. Best of all, everyone was still smiling, especially a particularly happy producer.

We all went off to bed for a short turn around to get back to set (Dollhouse again) for 2 AM Monday morning. Two more days to go.

More soon.



# THE TICKET - Production Notes

## DAY 4:

Photos and words by Jennifer C. Stetson

The crew rolled up to our "Doll House" location at 2 AM, and everybody was looking groggy after our shortest turnaround yet - a mere nine hours (good thing we're not union). But nothing gets the blood going like a good fight scene.

Below: From left to right, Adam Fore, Glenn Kaiser, Ellie Fenton, Angus Cann and Glenn Eanes light the front of the club.



Jonn Cherico's excellent signage.

We started our day off with some outdoor scenes then moved inside to get the changing room. Below left, First AC (Assistant Camera) Derek Joyonoprayitno and Second AC Laura Guichard change out a lens on the Panasonic HVX200.



Right, you can see the HVX200 with the Mini35 adaptor that allows us to use pro lenses.



Once we got inside, hair and makeup got our actors ready for the changing room scenes. Below, Ezme Arana (left) and Klena DeLarkins (right) prep Mikala Gibson.



We were already behind from our outdoor scenes, and the energy level really started to flag around 8 AM. When we pushed our second meal, the grips started to get pretty hungry. Fortunately, Lead PA Chris Lopez and his crack team of PA's "flew" in some leftovers to tide everyone over.

At 10 AM we broke for tuna steaks, couscous with yogurt sauce, spinach salad and caramel apple pie, which made up for the wait.

Once again we managed to get everything we needed with a few smart compromises on shots. But every day of production has to have its major glitch - this is some kind of rule. The one snag on this day was that two cars were broken into at crew parking. The thieves made off with their loot, including two empty cases and some lens caps. Unless they are also filmmakers, they got nothing they can even use, which is almost as frustrating as the theft itself.

This did put a damper on an otherwise good day, but you can't keep a good crew down. We're looking forward to a fantastic last day.

More soon.



# THE TICKET - Production Notes

## DAY 5:

Photos and words by Jennifer C. Stetson

We are officially wrapped!

The cast and crew made a very ambitious day today, with two company moves and lots of pages to cover. We started at 11 PM, with the opening scene of the film, where Esperanza (Yesenia Garcia) goes to church. Christo Rey Catholic church in Austin looked fantastic all lit up for our scene, and Tom the maintenance man was accommodating and sweet.

I knew we rented that dolly track for something (right).



Once again, Jonn Cherico (Production Designer) and Jennifer Singletary (Art Director) gave us something beautiful and interesting to look at. And grip and electric made the stained glass luminous.



After the church most of us headed over to our restaurant location. A light crew, however, borrowed Tom's (of Christo Rey) truck and caught some shots of Esperanza running through the neighborhood streets.

By the time the light crew got to the restaurant, it was dressed and almost fully lit. Talk about a speedy crew.



Yesenia Garcia (Esperanza) runs through a "blocking" rehearsal.



Yesenia and Anastasia Coons (Costume Designer) hanging out on set.

Our final location was a University of Texas film studio. While some of us wrapped out of the restaurant, others headed out to campus to get the final two scenes and start checking in equipment. The dedicated crew stuck around until 1:04 PM, and Jamba Juices in hand (thanks Jamba Juice), they wrapped us out of the studio and closed the shoot.

Thank you to everyone for being so supportive of our production. Now it's time to go into post (production) and make a movie. But first, the wrap party.