



REVIVAL HOUSE ENTERTAINMENT

*presents*

# *flying Changes*

P R E M I E R E

April 26, 1999 • 7:30 PM

The Kentucky Theatre • Lexington, Kentucky

# *flying Changes*

was made possible by the company members of  
Flying Changes, LLC:

*Sara Anderson  
Roy & Shirley Beck  
Jess Correll  
Michael Davis  
David Ditto  
James Fortner  
Linda Hager  
Melissa Kelley  
David Lalka  
Carol May  
Judy Metcalf  
Julie Neel  
James Robb*



*Revival House Entertainment*

The premiere of *Flying Changes* is sponsored by:

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## THANK YOU SO MUCH!

Brady and Andrea wish to thank God, the truly Creative One, for His blessings  
and faithfulness through the course of this project.

*Program layout and design by Teri Jarrard*

*“If you have built castles in the air,  
your work need not be lost;  
that is where they should be.  
Now put the foundations under them.”*

–Henry David Thoreau

# THE STORY OF *FLYING CHANGES*

Brady and Andrea Nasfell wanted to make a career of filmmaking even before they were married. As the two formed a partnership as husband and wife, they also began to build a dream of being partners in a film production company. With Brady’s interest in producing and directing, and Andrea’s desire to write and develop stories, it seemed a perfect match. The problem was a lack of opportunity and experience to make their dreams into reality.

“We were ready to move to Los Angeles and get started,” Andrea said. But each time the couple planned to leave Kentucky, things just didn’t work out. “Now we see that staying right here opened up opportunities that we may not have had if we had gone to California and jumped into entry-level positions in the industry.”

When Brady attended a “two-day film school” course along with Asbury College professor Jim Owens, goals that had once been uncertain started to take shape. “It’s ridiculous to think that you could learn everything about producing a film in a weekend seminar,” Brady said, “but what it did was de-mystify the process. It broke the project down into stages that seemed attainable.”

Brady came home saying, “Let’s stop talking about making movies. Let’s really do it.”

Owens suggested that the Nasfells schedule their film production to coincide with a summer session at Asbury College, allowing students to work on the crew for credit toward their Media Communication degree. As a result, fourteen Asbury College students gained film experience in positions from camera assistant to wardrobe to sound design.

The principal members of the production team took a deferred payment for the experience of working on the film. Eight of the crew members were alumni of the Los Angeles Film Studies Center that Andrea attended two years earlier. More than 75 actors from seven states auditioned for the film’s eight roles. All of the actors chosen were local at the time, although some have since relocated to New York, Los

Angeles and Atlanta to further pursue their acting careers.

Filling out the cast and crew was easy in comparison to raising the funds to make it all happen. “Even though our budget would be considered ‘shoe string,’ it still takes a lot of money to make a movie,” Brady says. “Just paying for lawyers and paperwork in order to start raising money costs something.” The Nasfells, who do business as Revival House Entertainment, formed the company Flying Changes, LLC with the sole purpose of producing this film, and invited people they knew to become members of the company by contributing capital. The company members consist of supportive family members and friends—people who believe in the couple and the kinds of films they desire to make. “We’ve never had an abundance of capital to keep this project going, but we’ve had just as much as we needed at exactly the moment we needed it,” said Andrea.

On top of working regular jobs, the Nasfells completed fund-raising, writing and pre-production, with the help of Owens and assistant director Julie Neel, in an eight-month roller coaster ride. The script, which was tailored to be ultra-low budget and suited to a Kentucky backdrop, went through six revisions. The final draft was given to cast and crew two days before production began.

The film was shot in 19 days during the summer of 1997. From June 19 to July 11, the crew could be seen all over Fayette and Jessamine counties, staging horse shows, parties and family scenes.

“Every moment was a challenge,” director of photography Tom McCarty said of the production process, “but it was an opportunity to constantly learn.” While McCarty had helmed the camera team of several short films, *Flying Changes* was his first feature-length project in that role. “It was an opportunity to test the waters,” he said. “To experience being a director of photography and to experience the collaboration in a full way, not just as a student project, but as a real film backed with money and professional actors.”

Despite the summer heat and the frantic pace, the crew worked hard on days as short as eight hours and as long as eighteen. "It was easy for me to get up every morning, even after only a few hours of sleep," Brady said. "It was hard work, physically and emotionally, but I loved it."

For Owens' students, "it broadened their view of the industry and the process," he said. "It was a chance for them to get a feel for what a real feature production is like. Some of them hated it, and some of them loved it and immediately jumped into other projects."

The first cut of the assembled film was complete in October of 1997. Editor Kristin Ross assembled a 90-minute rough cut from eight hours of one-light video transfers. Post-production was a long, tedious process. "All of the momentum you build up during production is gone, and it's just the director and editor in a little room, looking at the footage over and over," said Brady. "We all had to return to regular jobs, so editing and dialogue replacement sometimes took the back seat to other responsibilities."

With her own full-time job and her efforts editing the film, Ross worked eighty hours a week. "It takes an incredible amount of dedication to complete a film. I tip my hat to Brady and Andrea for their perseverance in finishing this project," she said. "I only worked on it for seven months and that required a great deal of stamina—they have worked on this project for two years."

"It really has taken a lot of persistence," said Andrea. "But whenever we would hit a wall or get frustrated, Brady would use the saying that after a while became our slogan: 'If it was easy, everybody would do it.'"

The filmmakers discovered that producing their own film was hard, but ultimately rewarding. "This is by far the most challenging thing we have ever done," said Brady. "But actually doing it was the only way to discover what we suspected in the beginning—that we love filmmaking and we don't want to do anything else."

Some members of the crew came to the same conclusion. Production designer Julie McDonald has since directed her own short film and plans to shoot a feature on digital video this summer. "Before *Flying Changes*, I viewed filmmaking as something that was out of my range, but after working on this project, I realized it was possible if I put my mind to it," she said. "The experience gave me the motivation to get started and the knowledge to know how to proceed."

Editor Ross is currently working at Video Symphony, a post-production training facility in Los Angeles. She says that editing *Flying Changes* gave her the determination to pursue her career goals. "I am not sure that I would have had the confidence to pick up and move to L.A. without the learning experience of working on this project."

For Laurie Warnecke, the actress who plays Rebecca, the film is a genuine representation of her talent and hard work. "I now have something tangible that I am proud of. I can finally say that I am an actress."

The filmmakers discovered that the best part of the process was not just the finished product. "We learned an incredible amount about filmmaking through this process, but we also learned a lot about ourselves," explains Andrea. "We've made some great friends, we've been able to establish new goals and dreams for our future. And all of that is worth the time and effort. These are the things that will last, even when the film itself is long forgotten."

Brady summarizes, "We have always viewed this film as just the beginning of our efforts, or the first step on a longer road."

*Or the foundation for a castle in the air...*

## *flying Changes at-a-glance*



The budget for *Flying Changes* was \$60,000.

The average Hollywood feature costs \$50 million while the average low-budget independent film costs \$1-5 million.



The crew consisted of 16 volunteers and 14 Asbury College students receiving summer school credit for working on the shoot. All crew members not receiving credit took a deferred payment for their work.



# CAST BIOGRAPHIES

## Jeff Baier — *Charles Crenshaw Jr.*

Jeff appeared regularly with Main Street Theater Company in productions such as *Lost in Yonkers*, *Crossing Delancy*, *Crimes of the Heart*, and as Scrooge in *Scrooge and Marley*. He has also performed in murder mysteries for Tom Crow Productions in Lexington. He is currently hosting *ESPN2 Kentucky*, a local cable sports program.

## Damon Boggess — *Will*

Damon graduated from Eastern Kentucky University where he earned a B.A. in Theatre Arts. He has performed with the Lexington Children's Theatre, Actor's Guild and Lexington Shakespeare Festival in various shows. Damon recently relocated to Atlanta, Georgia, where he works with the Georgia Shakespeare Festival's touring production of *Much Ado About Nothing* and is slated to play *Cyrano de Bergerac* at the Atlanta Classical Theatre.

## Joe Gatton — *Mike*

Joe has been involved in Lexington theater for almost 20 years with Actors Guild, Phoenix Group Theater, Lexington Children's Theater and others. He has completed three other film projects including *100 Proof* for Mammoth Pictures, which premiered at Sundance in 1997, *The Detail* for Nightwing Productions, and *I Still Miss Someone* for The AV Squad in Nashville. For the past 15 years he has been working in TV and radio, as well as teaching and directing.

## Julie Hudson — *Kari*

Julie has appeared in several local and national television commercials as well as local and international print ads. In 1996 she won the International Modeling and Talent Association's best sitcom actress and runner-up actress of the year. She is currently in L.A. pursuing her acting career, where she has worked as Kate Winslet's hand double in *Titanic*. Julie has also appeared in films such as *A Night At the Roxbury* and *Feast*.

## Melissa Kelley — *Marilyn*

Melissa is best known for her work as a singing actress with extensive experience in opera. One of the most recognized classical sopranos in the central Kentucky area, she is popular with the general public as a regular featured performer in seasonal Pops Concerts. Her appearances in annual Christmas TV specials with the Lexington Philharmonic Orchestra are a Kentucky tradition. As well as performing throughout the country, she has done commercials for radio and television.

## Kenny McKinney — *"Bags"*

Kenny has been singing and acting for more than 50 years. A veteran of musical theater, dramatic theater, opera, Las Vegas shows, the night club circuit, commercials, television and movies, he is still going strong at sixty plus. He has appeared with Don Ho, Jim Nabors, Arthur Godfrey, Gisele MacKenzie and humorist Carl Hurley. While he is known in the region for his powerful singing voice, it was the movie monster impersonations that brought him the most wide-spread recognition.

## Paul Tarrants — *Scott Parkin*

Paul's acting career began as Lord Fancourt Babberly in *Charley's Aunt*, as well as other theatre productions at Asbury College. He has also worked as a local news correspondent for Lexington's ABC affiliate at the Atlanta Olympic games, and as a interview host for TCI sports programming and the Sports Channel. He is currently pursuing a career in film in Nashville, Tennessee.

## Laurie Warnecke — *Rebecca*

*Flying Changes* is Laurie's first feature film. Her experience includes the film short "Reach Out," television and radio commercials, modeling, stand-up comedy, and over 20 stage productions from 1989 to 1999. She will be graduating from the University of Kentucky this spring.



Seventy-five actors from seven states auditioned for eight roles. All of the chosen cast members were local at the time. Only one had previous feature-film experience. All actors took a deferred payment for their work.



The film was shot in 19 days in the summer of 1997. The crew worked as few as eight hours, or as many as 18 hours per day—averaging about 12.



Eleven shooting days were spent at Maplecrest Farm, where owner Margee Koffler supervised the horse scenes and daughter Lindsay rode their horse, David, as a double for Julie Hudson. They say that David enjoyed the spotlight and misses his fans.

# FILMMAKER BIOGRAPHIES

## **Brady Nasfell — *Producer/Director***

Brady Nasfell's producing experience ranges from local television to sports production and documentary work. He produced and directed *Jessamine Magazine* as well as sports coverage of Kentucky high school basketball for TCI and the Sports Channel, and human-interest stories during the 1996 Atlanta Olympics for ABC and CBS affiliates. Two Tellys and other awards have recognized his documentary and music videos.

## **Andrea Gyertson Nasfell — *Writer***

*Flying Changes* is one of five feature film scripts that Andrea has written, including *One Mint Julep*, currently under option with Praxis Entertainment. Past film and television work includes student short films for the Los Angeles Film Studies Center and Biola University, documentaries and promotional videos.

## **Thomas G. McCarty — *Director of Photography***

While Tom's initial interest was in still photography, film has ignited a passion for making those pictures move. While living in Southern California he worked up the ranks of lighting crews for many student productions at USC. He also served as 2nd Assistant Camera in several short films before lensing his own short, *Coming Home*.

## **Julie McDonald — *Production Designer***

Julie McDonald has done everything from audio production at the 1996 Olympics to graphic design and cable station management. She has worked in promotional video production in both the United States and Africa, as well as producing the music video program, "Barefoot Videos."

## **Kristin Ross — *Editor***

Kristin Ross's experience ranges from sports production to local news to film. She has edited several short subjects including *Toil* and *Ties That Bind*, and currently works in Los Angeles at Video Symphony, a post-production training facility.

## **John Howard & David Salsman — *Composers***

John Howard studied composition under James Curnow, and brings his diversity of style and technical skill to the film. In addition to working as Publications Editor for Curnow Music Press, he arranges, composes, performs and transcribes music.

David Salsman has been playing guitar since he was eight years old. He has performed with the Lexington Philharmonic, as well as with jazz, gospel, bluegrass, rhythm and blues, and orchestral groups. He studied classical and jazz guitar at Belmont University in Nashville.

## **Michael Davis & David Crocco — *Sound Editors***

Michael Davis and David Crocco provide post-production sound for five to six movies each year. At Digital Audio Post, their post-production audio facility in Nashville, they have produced sound for film (*The Rainmaker*, *McHale's Navy*), television (Showtime original movies, *La Femme Nikita*) and live concerts (Garth Brooks, Dolly Parton).

## **Jim Owens — *Production Manager***

Jim has had years of experience with live sports and television production, but he finds most of his fulfillment—and management experience—with students, as a professor at Asbury College.

## **Julie Neel — *Assistant Director***

Julie Neel has worked for Agency for the Performing Arts and Atlas Entertainment on the West Coast as well as on commercial and television movie productions on the East Coast. She currently works with Praxis Entertainment in Dallas, Texas.



*H*ighbridge Springs Drinking Water was generous enough to keep our thirst quenched during the shoot. In return, we placed their water in several shots. You'll notice that our discriminating dressage judges drink Highbridge Springs.



*F*ilming took place at Maplecrest Farm in Lexington, as well as at the Kentucky Horse Park, Masterson Station Park, Thoroughbred Park, Asbury College and other locations in Jessamine and Fayette Counties.



*T*he film was shot on 16mm film with an Arri SR1111 film camera. It was edited at Asbury College's media communication center using a Media 100 nonlinear editor.

# CAST & CREW

REVIVAL HOUSE ENTERTAINMENT

*in association with*

Asbury Media Communication

*presents*

## *flying Changes*

Kari	Julie Hudson
Marilyn	Melissa Kelley
Rebecca	Laurie Warnecke
Will	Damon Boggess
Mike	Joe Gatton
"Bags"	Kenny McKinney
Charles Crenshaw Jr.	Jeff Baier
Scott Parkin	Paul Tarrants
Baby Alex	John Paul Beard
Monde	Walden
David	himself
Stunt Riders	Lindsay Koffler, Elaine Gibala
Produced & Directed by	Brady Nasfell
Written by	Andrea Gyertson Nasfell
Director of Photography	Thomas G. McCarty
Production Designer	Julie McDonald
Editor	Kristin Ross
Composers	John Howard, David Salsman
Unit Production Manager	Jim Owens
Assistant Director	Julie Neel
Second Assistant Director	Rebecca Macallister
Technical Advisor	Margee Koffler
Assistant Producer	Philip Putnam
First Assistant Camera	Colby Kidd
Second Assistant Camera	Dan Madison
Script Supervisor	Eric Schmidt
Sound Editors	Michael Davis, David Crocco
ADR Recordist	Adam Wilson
Sound Mixer	Shawn Sullivan
Boom Operator	Joseph Ledford
Score recorded at	Son Studios, Nicholasville, Kentucky
Chief Lighting Technician	Andy Jagerson
Assistant Lighting Technicians	Paul Bernstein, Tommy Brown, Neil Noah Kevin Hackenberg, Don Mink, Adam Wilson
Assistant Production Designer	Stephanie Fitch
Property Master	Lydia Grist
Wardrobe Supervisor	Alicia Adkins
Hair/Make-up Artist	Katharine Steele
Casting Assistant	Carla Brantley
Production Accountant	Mary Lynn Halter
Storyboard Artist	Rebecca Groombridge
Production Assistant	Jill Peterson
Post-production Sound by	Digital Audio Post, Nashville, Tennessee
Animals Provided by	Maplecrest Farms, Elaine Gibala, Jody Perkins
Color Timer	Kevin Marck, PPS, Cincinnati, Ohio
Instrumentalists	Mica Bartels, Tim Higbee, John Howard, Lindsay Roof, David Salsman, Nathan Wilson
Filmed at	Maplecrest Farm and in Fayette and Jessamine Counties, Kentucky



*A*ctor Jeff Baier sprained his ankle during the shoot and was unable to walk in most of his scenes. His crutches are hiding behind chairs and just out of frame in many shots.



*T*he driver taking Kari to the Mitchell farm is assistant director Julie Neel • The girl carrying a bucket through the stable at the first horse show is writer Andrea Nasfell • Director Brady Nasfell and director of photography Tom McCarty are in the crowd at the final horse show • The valet at the party is editor Kristin Ross.



*T*he producers are represented by Praxis Entertainment. In the last six months, Flying Changes has been marketed at MIFED, NATPE, and the American Film Market in Santa Monica, California.

# GRATEFUL ACKNOWLEDGEMENT TO:

Almahurst Stud Farm

Asbury College

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Denny & Nancy Ford

David & Nancy Gyertson

Alana Hathaway

Highbridge Springs Drinking Water

Ronald E. Houpp, Jr.

Jim Hunter

Images Model & Talent Agency

Karen's Bridal Boutique

The Kentucky Horse Park

The Koffler Family

Masterson Station Park

Office of Public Relations, Asbury College

Lynette & Sarah Owens

Harold Rainwater

Kjehl Rasmussen

Cariann Roye

Kyle Schroeder

Phil Seis, PPS, Cincinnati

Richard Smith

St. Augustine's Chapel

Stratton Farm

Tate Webb

The Wilmore Catering Club

*The cast and crew of Flying Changes on the last night of shooting, July 11, 1997.*

