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MAKING OF THE MOVIE
DRIVING MISS DAISY

(Transcript of television program *The Real Miss Daisy*, produced by WAGA-TV, Channel 5, Atlanta, and broadcast in 1990 on public television.)

ANNOUNCER VOICE-OVER, *with animated numeral 5 rotating and coming to a stop in the center of the screen*: Your regular PBS programming will not be seen tonight so that we may bring you the following special program.

ANNOUNCER VOICE-OVER: This program is presented as part of WAGA-TV's year-long project, *A World of Difference*, in cooperation with the Anti-Defamation League of B'nai Brith and underwritten by Georgia Power Company and the Milken Foundation.

ANNOUNCER VOICE-OVER, *with title displayed onscreen*: *The Real Miss Daisy*, brought to you by True Value Hardware, your store of first choice.

ANNOUNCER (LISA CLARK) VOICE-OVER, *with still shot of the three principal actors in Driving Miss Daisy: Dan Aykroyd, Jessica Tandy, and Morgan Freeman*: This is the story about the story of three people and the world in which they lived. *Screen changes from actors' photograph to video of three presenters, WAGA-TV journalists: Jim Kaiserski on left, Lisa Clark in center, Ken Watts on right, standing next to vintage black Cadillac [the same one used in the film?] in front of WAGA-TV studios in Atlanta.*

JIM KAISERSKI: It's a story about people, it's a story about places, it's a story about events that were real and some that weren't.

KEN WATTS: But reality isn't the important point; truth is.

LISA CLARK: And this is the truth, the truth about the real Miss Daisy.

SCENE CHANGE: *Title "The Reel Miss Daisy" appears onscreen over piece of torn film; the theme from Driving Miss Daisy plays in background.*

SCENE CHANGE: Title "The Play" appears in a spotlight.

SCENE CHANGE: Scene from the play *Driving Miss Daisy* as presented by the Alliance Theatre in Atlanta. *BOOLIE* and his mother, *MISS DAISY*, are arguing:

BOOLIE, to *MISS DAISY*: Cars do not behave, they are behaved upon. The fact is you, all by yourself, demolished that Packard.

MISS DAISY, taking a seat with her back to *BOOLIE*: Think what you want. Turns back toward *BOOLIE*. I know the truth!

Scene continues, audio subdued, with *LISA CLARK*'s voice-over: Meet Daisy Werthan and her son, Boolie. She's a Jewish widow, she's seventy-two, and it's 1948. He's forty, a successful textile-mill owner, and a devoted son. When she demolishes her new Packard, he decides she needs a chauffeur. Voice-over ends, and onstage audio continues.

BOOLIE: You see what I'm saying?

MISS DAISY: Quit talking so ugly to your mother!

LISA CLARK's voice-over: Since she emphatically disagrees, he has to hire the man, Hoke Colburn, a widower in his sixties.

SCENE CHANGE: *BOOLIE* is seated behind a desk, talking to *HOKE*, who is seated close by.

BOOLIE: But she can't fire you. You understand me?

HOKE: Sure I do. And don't you worry none about it. I'll hold on, no matter what way she run me.

BOOLIE: How does twenty dollars a week sound?

HOKE: Sound like you got your mama a chauffeur. Both laugh and shake hands.

LISA CLARK's voice-over: And thus begins, none too promisingly, a friendship whose history has touched a lot of hearts with its humanity, humor, and gentle reminiscence.

SCENE CHANGE: *MISS DAISY* and *HOKE* argue onstage. He is carrying a suitcase and she a cake box. Other props are stacked up in front of them.

MISS DAISY: But who's here to help me?

HOKE: Now, Miss Daisy, it don't take no more than five minutes to load up the trunk. You're fixing to break both of your arms and your legs, too, before we even get out of Atlanta.

SCENE CHANGE: *LISA CLARK walking down on a sidewalk in the Druid Hills neighborhood of Atlanta, past several hilltop houses set back from the street.*

LISA CLARK: *Driving Miss Daisy* is an Atlanta phenomenon. Its entire story is set here; and its author, Alfred Uhry, grew up right here in Druid Hills.

SCENE CHANGE: *Brief video excerpt of Alfred Uhry interview, framed against graphic of stage curtains.*

ALFRED UHRY: I was born at Piedmont Hospital. I was raised not a quarter of a mile from where I'm sitting right now [the movie set of *Driving Miss Daisy*, a privately owned house on Lullwater Road] on Ponce de Leon Avenue. I went to Highland School. I went to Druid Hills High School.

SCENE CHANGE: *BOOLIE and MISS DAISY onstage, Alliance Theatre production.*

BOOLIE, *laughing*: You're a doodle, Mama.

LISA CLARK's voice-over: Uhry's play opened in his hometown on September 30, 1988.

MISS DAISY: But how do you know I'll be here? I'm certainly not dependent ["dependin'"] on you for company.

BOOLIE, *leaning down to kiss her on the cheek*: Fine

SCENE CHANGE: *MARY NELL SANTACROCE, the actress who portrayed Miss Daisy in the Alliance Theatre production: Before we went in rehearsal, our director was saying, "I think it's possible this could run a year." And we said, "Awww." Well . . .*

SCENE CHANGE: *LISA CLARK, standing in front of the Atlanta Memorial Arts Building, home of the Alliance Theatre.*

LISA CLARK: On December 31, [1989], when the play ended its run here at the Alliance Studio Theatre, it set an Atlanta record. It had run for fifteen straight months.

SCENE CHANGE: HOKE's interview with BOOLIE

BOOLIE: What I'm looking for is somebody to drive my mother around.

HOKE: 'Scuse me for asking, but how come she don't hire for herself?

SCENE CHANGE: AL HAMACHER, the actor who portrayed BOOLIE WERTHAN in the Alliance Theatre production: I've never done anything like this in my life. I've been a regional-theater actor in this theater for ten years, and I've done forty-four shows here.

SCENE CHANGE: Poster for *Driving Miss Daisy*, featuring excerpts from positive critical reviews.

LISA CLARK's voice-over: The play, which won the Pulitzer Prize, is still running in New York.

SCENE CHANGE: People walking through door into John Houseman Theatre; *Driving Miss Daisy* poster is displayed in plate-glass window.

ALFRED UHRY voice-over: Really and truly, I swear on my children's lives, I wrote a play that I swear I thought was going to run its prescribed five weeks in New York.

SCENE CHANGE: Advertisement for play, featuring large black-and-white photos of Frances Sternhagen and Earle Hyman, who portrayed Miss Daisy and Hoke on Broadway.

LISA CLARK's voice-over: Different actors have the roles now.

SCENE CHANGE: Poster for play, featuring images of Morgan Freeman and Dana Ivey.

LISA CLARK's voice-over: But when the show opened in New York, Morgan Freeman was Hoke, and Daisy was played by Dana Ivey. She is Mary Nell [Santacroce]'s daughter.

SCENE CHANGE: Photo of Dana Ivey

SCENE CHANGE: MARY NELL SANTACROCE: Dana—when she was originally cast—said, "Well, you know, my mother ought to be doing this," 'cause I was a lot closer to the age. And—but, of course, she was so good.

SCENE CHANGE: Succession of photographs depicting various actors who have played major roles in the play.

LISA CLARK's voice-over: A number of excellent actresses have now played the role in theaters all over the world, including performances in Russia. The Atlanta troupe

went there for three weeks in the fall [of 1990?], and it was just as big a hit there as it is everywhere else.

SCENE CHANGE: WILLIAM HALL, JR., who portrayed Hoke on stage: I think the beauty in this is that it communicates a message in such a subtle way and in trappings of comfort. It allows, and actually it fosters, understanding.

SCENE CHANGE: LISA CLARK, standing in front of large brick house on Lullwater Road, where the movie version of *Driving Miss Daisy* was filmed: For eight weeks in the spring of 1989, while Mary Nell Santacroce and Al Hamacher and William Hall were being Daisy and Boolie and Hoke in the Alliance Studio Theatre, Jessica Tandy, Dan Aykroyd, and Morgan Freeman were doing the same roles right here in this grand old house on Lullwater Road, a house a lot like the one in which Alfred Uhry's aunt lived. Alfred Uhry's aunt was a lot like a lady named Daisy.

SCENE CHANGE: Stage production, showing interaction among BOOLIE, MISS DAISY, and HOKE.

MISS DAISY, to HOKE: Did you have the air-condition checked? I told you to have the air-condition checked. *BOOLIE exits.*

HOKE: Yes'm. I done it. What's the difference? You never allow me to turn it on.

MISS DAISY: Hush up.

[COMMERCIAL BREAK]

SCENE CHANGE: ALFRED UHRY, on Lullwater Road movie set: Being able to separate the reality from all of this has become difficult. And, for instance, I can't remember what happened and what I made up anymore. I just can't remember. I'm a very good liar. All writers are good liars. Well, good writers, anyway.

SCENE CHANGE: Movie clips featuring ESTHER ROLLE as Idella, Miss Daisy's maid, and PATTI LUPONE as Florine, Miss Daisy's daughter-in-law (Boolie's wife).

JIM KAISERSKI voice-over: The movie includes two characters who are only referred to in the play: Idella, Daisy's maid, and Florine, Daisy's daughter-in-law.

SCENE CHANGE: AILENE UHRY, Alfred Uhry's mother, apparently responding to the question of whether or not Florine was based on Ailene Uhry: Boolie's wife? No. Boolie's wife was, I think, was far, far removed from any part of me. I don't think there was ever the least intention for her to be.

SCENE CHANGE: JIM KAISERSKI: And then there's the question of Boolie himself.

SCENE CHANGE: AL HAMACHER: Because Daisy's real. I mean, it's a real person, and so's the chauffeur. And I asked Alfred [Uhry], I said, "Well, who's me?" And he said, "Well, you're pieces of people." *Laughs*

SCENE CHANGE: AILENE UHRY: And that's why I was a little taken aback when you said something about Boolie's wife, because, first of all, it was not patterned exactly after our family, because Miss Daisy—in real life, my mother never had a son.

SCENE CHANGE: JIM KAISERSKI: Daisy is based not just on one person. And the person she most resembles, Alfred's grandmother, was, in fact, named Lena, Lena Fox.

SCENE CHANGE: ALFRED UHRY: I think it's my grandmother, it's her sisters, it's my mother, it's me in a bad mood, it's my wife when she's feisty, it's probably what I happened to eat for breakfast that day—it's all of that.

SCENE CHANGE: JIM KAISERSKI, standing beside vintage Cadillac outside WAGA-TV studio: But Hoke, Hoke is an almost perfect picture of the man who drove Lena Fox in this car, among others. His name wasn't Hoke Colburn; it was Will Coleman.

SCENE CHANGE: T. J. COLEMAN, son of the late Will Coleman, upon whom the character of Hoke Colburn was based: See, my father was a milkman here [in Atlanta] for years. In fact, he was the last black man to handle milk. [Scene changes to show succession of photographs of Mr. Coleman.] And after that, they had all white drivers. And that's why he went to chauffeuring.

SCENE CHANGE: AILENE UHRY: He [Will Coleman] was wise, and I think all those traits of kindness come through in the part. His son tells me that it's a good picture of his father.

SCENE CHANGE: MORGAN FREEMAN: What you see in Hoke is what you get, but what you get is not necessarily all there is.

SCENE CHANGE: Movie clip showing exchange between Hoke and Miss Daisy.

HOKE: Well, you know, you got a nice piece of ground out there behind the garage ain't doin' nothin' but just settin' there. Now, I could put you in some tomatoes and butterbeans and—

MISS DAISY: If I want a vegetable garden, I'll plant it myself.

HOKE: Yes'm

SCENE CHANGE: T. J. COLEMAN: He was a black man, had no education, and he just made friends with everybody. [Scene change, continued voice-over by MR. COLEMAN, showing photograph of Mr. Coleman and his parents.] I mean, I've never seen him that he couldn't get along with, anyone. He just had that type of personality.

SCENE CHANGE: ALFRED UHRY: I was interested in how people feel, and I was not—I did not have a larger purpose, that's the truth.

SCENE CHANGE: T. J. COLEMAN: He [Alfred Uhry] started with his grandmother and her chauffeur, two characters that he knew very well. He says as long as she lived, he could have never written that play. So he wrote that play with two characters in mind, which he had all the information he needed.

SCENE CHANGE: ALFRED UHRY: I wanted to tell, not the literal truth, because that's not stage-worthy, really, but I wanted to tell the emotional truth of what it was like to be those people in Atlanta then. I wanted to be able to convince people that this is what it felt like to be an old Jewish lady or an old black man.

SCENE CHANGE: JIM KAISERSKI voice-over, with aerial video of late twentieth-century downtown Atlanta: "Atlanta then" is a very important phrase; because Atlanta now, a scant half-century later than the play's first scenes, can cause a movie-maker problems.

SCENE CHANGE: BRUCE BERESFORD, director of *Driving Miss Daisy*: Because, see, so much of Atlanta had changed that it was difficult for us to shoot scenes that are set in the '40s.

SCENE CHANGE: GEORGANN TATMAN (owner of the house where *Driving Miss Daisy* was filmed): Had people ridden down Lullwater [Road] forty or fifty years ago, it would look the same then as it does now; and that's very gratifying.

SCENE CHANGE: JIM KAISERSKI, , standing in front of large brick house on Lullwater Road, where the movie version of *Driving Miss Daisy* was filmed: Mrs. Tatman, who owned the house where a lot of the movie was shot, is right. Druid Hills hasn't changed much.

SCENE CHANGE: Scene from *Driving Miss Daisy*, showing vehicles and people in front of the Atlanta Biltmore Hotel: But much has changed. The Biltmore, itself long-shuttered, stands in for the long-gone Dinkler Plaza.

SCENE CHANGE: BRUNO RUBEO, production designer for *Driving Miss Daisy*: We've had some difficulties with them—there's no match of 1940s and '50 in Atlanta. Again, must have been a period in that—that time, that it was [*laughs*] almost skipped.

SCENE CHANGE: JIM KAISERSKI voice-over video clip from *Driving Miss Daisy* showing period automobiles parked in front of stores along main street of Griffin, Georgia: There is so little, in fact, that the movie had to leave the city to do the downtown Atlanta scenes.

SCENE CHANGE: BRUCE BERESFORD's voice over video of street scenes in Griffin, Georgia: In fact, we found a town forty miles from Atlanta called Griffin, where we could shoot a lot of the downtown Atlanta scenes from the '40s and '50s. In fact, we used it extensively, and it was fine.

SCENE CHANGE: JIM KAISERSKI's voice over video clip showing camera crew filming scene with Dan Aykroyd and extras on the floor of the cotton mill in operation: That's where they found the cotton mill that still looks like it did back when.

SCENE CHANGE: JIM KAISERSKI's voice over video clip showing camera crew filming scene with Jessica Tandy and Morgan Freeman in Greenwood Cemetery in Atlanta: And Greenwood Cemetery in southwest Atlanta has not changed much.

SCENE CHANGE: JIM KAISERSKI, standing in front of The Temple on Peachtree Road in Atlanta: The Temple, where Miss Daisy worshiped, is still here; it is the focus of one of the movie's pivotal scenes. But Alfred Uhry displaces the actual event by seven years.

SCENE CHANGE: ALFRED UHRY: I realized if I stayed to actual chronology, I would not be able to tell the story the way I needed to tell it; so I just decided to use dramatic or poetic license, whatever the hell you want to call it, and just do my stuff. It's not that off.

SCENE CHANGE: JIM KAISERSKI's voice over video clip of interior of The Temple's main worship space; rabbi in foreground, with back to camera, and congregants standing among the benches: Everything Uhry uses did happen, although the dates are not necessarily right.

SCENE CHANGE: JIM KAISERSKI's voice over black-and-white still photograph of The Temple's exterior, showing bomb damage: But time matters less than truth.

SCENE CHANGE: Video clip from *Driving Miss Daisy*, shot through the front windshield of Miss Daisy's car (facing in), depicting a conversation between Miss Daisy (Jessica Tandy) and Hoke (Morgan Freeman):

HOKE: You ain't going to be able to go to Temple this morning, Miss Daisy.

MISS DAISY: Why not? What in the world is the matter with you?

HOKE, *turning around to MISS DAISY in the backseat*: Somebody done bombed The Temple.

MISS DAISY: What?! Bombed The Temple?

HOKE: Yes'm. That's how come we're stuck here so long. *Sirens are heard in the background.*

MISS DAISY: Well, was anybody there? Were people hurt?

HOKE: I don't know. They didn't say.

MISS DAISY: Who would do such a thing?

HOKE: Now, you know good as me, Miss Daisy. Always be the same ones.

SCENE CHANGE: RABBI ALVIN SUGARMAN of The Temple: I'm sure--we had the same utter disbelief I'm sure as everybody had.

SCENE CHANGE: ALVIN HAMBURGER [not otherwise identified but perhaps a congregant of The Temple?]: And my first thought was, "How in the world could anybody do this? And for what reason?"

SCENE CHANGE: RABBI SUGARMAN: I never could, of course, get The Temple bombing out of my mind, because to me it was all part of the same fabric of hatred against the Jew and against others.

SCENE CHANGE: AILENE UHRY: The good that came out of it was the way the Christian community responded so generously and so feelingly.

SCENE CHANGE: T. J. COLEMAN, with photo of his father as a young man superimposed in background: And he [his father] built up the clientele; he had the whole west side of the town [on his milk route]. That was his route, from Terminal Station plumb on back to Bellwood here. And most of them were Jews, because on every other corner you had a Jew store. And he served all these Jews. And that's one of the reasons he get along, see, Mrs. Fox was Jewish. And that's how he made it.

SCENE CHANGE: BRUCE BERESFORD: Well, it's true that she's raspy and difficult and abrasive, but she's very, very honest [*In background, video clip begins, with Jessica Tandy as Miss Daisy arguing with Hoke.*] in every sense of the word, and I think Hoke is really responded well to that.

SCENE CHANGE: MORGAN FREEMAN: Hoke recognizes what it is, how you can get in there, you know, is through her sense of humor. It's an acerbic wit that she has.

SCENE CHANGE: JESSICA TANDY: Well, I think to begin with, he needed a job, and he's going to make it work, no matter what. He's also a very nice man, Hoke. And I think he can see that there's more to her than just that ornery old lady [*smiles*].

SCENE CHANGE: JIM KAISERSKI's voice-over introducing video clip of Miss Daisy and Hoke at a cemetery: And, in what actors and director all regard as a turning point in Hoke and Daisy's relationship, he greatly appreciates a precious gift she gives.

MISS DAISY: What are you talking about?

HOKE: Um, I'm talking about I can't read, ma'am.

MISS DAISY: What?

HOKE: I can't read, Miss Daisy.

MISS DAISY: You know your letters, don't you?

HOKE: Oh, yes'm, I know my A-B-Cs pretty good. I just can't read.

MISS DAISY: Stop saying that! You're making me mad! If you know your letters, then you can read. You just don't know you can read.

HOKE: Ma'am?

MISS DAISY: I taught some of the stupidest children God ever put on the face of this earth, and all of them could read well enough to find a name on a tombstone.

HOKE: Yes'm, but see, I ain't—

MISS DAISY: The name is *Bauer*.

HOKE: Yes'm

MISS DAISY: Buh, buh, buh, buh—Bauer. What does that "buh" letter sound like?

HOKE: B?

MISS DAISY: Of course! Er, er, er, er, er. That's the last part—Bau-ER. What letter sounds like "er"?

HOKE: R

MISS DAISY: So the first letter is a?

HOKE: B

MISS DAISY: And the last letter is a?

HOKE: R

MISS DAISY: B, R. B, R. Buh-er, buh-er. It even sounds like "Bauer," doesn't it?

HOKE: It shore do, Miss Daisy! It shore do! *MISS DAISY laughs.*

SCENE CHANGE: JESSICA TANDY: And her concern about the fact that here's a person of his age—she cannot conceive of the fact that he can't read. *Video clip repeats in the background, showing Miss Daisy teaching phonics to Hoke.* And she goes about teaching him in a way that supports him rather than denigrates him.

SCENE CHANGE: MORGAN FREEMAN, *with video clip continuing to play in the background:* When she gives him a gift, when she gives him the gift of reading and writing, and he realizes that she thinks about him when he's not there, he no longer has to manipulate her.

SCENE CHANGE: JIM KAISERSKI's voice over video clip of Miss Daisy and Hoke at the cemetery: And in the opinion of people who are in a position to know, Morgan Freeman and Jessica Tandy get Hoke and Daisy right and true.

SCENE CHANGE: T. J. COLEMAN: Well, it was quite a thrill to see somebody could even have his charisma. What I mean by that is habits and just the little small things that he would do.

SCENE CHANGE: MORGAN FREEMAN: And he [T. J. Coleman] came backstage and shook my hand, and he said to me, "I never thought I'd see my father again" [*smiles*].

SCENE CHANGE: ALFRED UHRY, *with video clip of church scene from Driving Miss Daisy in background:* Thank God it's so good. Thank God it looks so right. Thank God those actors are so wonderful.

SCENE CHANGE: T. J. COLEMAN: Exactly. He [Morgan Freeman] plays it perfectly.

SCENE CHANGE: Video clip of Morgan Freeman as Hoke, talking in a public phone booth: You sho' right about that.

TITLE SHOT OVER SCREEN: "NEXT: WHY MISS DAISY?"

[COMMERCIAL BREAK]

SCENE CHANGE: ALFRED UHRY, seated in front of Lullwater Road house used in the production of *Driving Miss Daisy*: My aim as a writer of this movie is to entertain people, and I don't think that that is a frivolous thing to say. I don't feel that I am

capable of instructing people. All I can do is show them people and say, "This is the way people behaved then and there, these people."

SCENE CHANGE: KEN WATTS, seated in front of The Temple: The reasons anybody writes a play or produces a movie are usually pretty tangled up in a mixture of money and message. Entertaining people can be an expensive, exasperating business. *Miss Daisy*, on stage and film, is certainly entertaining; but she and the show are much more than that. And the people involved had wider ambitions and deeper motives.

SCENE CHANGE: ALFRED UHRY, seated in front of Lullwater Road house used in the production of *Driving Miss Daisy*: I think it interested me to write about two minority figures, one of whom was able to come to terms with being a victim of prejudice and one who wasn't.

SCENE CHANGE: T. J. COLEMAN: You see, there was a set pattern that people with money could do whatever they wanted to do. That didn't bother him [Will Coleman] as long as he was getting paid every day. He just run on and did his job, what was expected of him to do, and that didn't bother him at all. So he could handle it.

SCENE CHANGE: ALFRED UHRY, seated in front of Lullwater Road house: It interested me to write about what I knew well, [which] was being Jewish in the South and always being aware that there was a prejudice out there. You didn't know where it was going to come or when it was going to come, but you knew it was there. Always knew.

SCENE CHANGE: Video clip from *Driving Miss Daisy*, in which Hoke and Miss Daisy are questioned by two Alabama Highway Patrol officers:

Close-up of Miss Daisy in the backseat of her parked car; Hoke is standing outside the car setting up or putting away picnic supplies.

MALE VOICE (HIGHWAY PATROLMAN #1), *off-camera*: Hey, boy!

Hoke turns around and faces the two men as they approach him.

HOKE: Yassir

HIGHWAY PATROLMAN #1: What do you think you're doing with this car?

MISS DAISY, *through open back window*: This is my car, officer.

HIGHWAY PATROLMAN #1: Yes, ma'am. Can I see your registration, please? To Hoke: And your license, boy.

HOKE: Yassir

SCENE CHANGE: T. J. COLEMAN: It's the same thing as when we came on up from slavery, because they had what they called the "house nigger" and the "field nigger." That was an expression you heard. That's the same thing after they were freed. You had them working in domestic service because they didn't know anything else.

SCENE CHANGE: ALFRED UHRY: We always knew it was there somehow. And I wanted to write about it, but I only wanted to write about the way it felt; I didn't wish to change anything or to point fingers at anybody.

SCENE CHANGE: KEN WATTS, voice over video clip from *Driving Miss Daisy*, Miss Daisy's extended family at a birthday celebration: Naturally this story has more personal feeling to Uhry and his family than it does to anyone else, but everybody involved had more than a professional stake in doing it.

SCENE CHANGE: Producer RICHARD ZANUCK, seated in front of Piggly Wiggly supermarket set of *Driving Miss Daisy*: But the one thing that we know is that the worst thing you can do is to try to manufacture a hit by compromising either in the cast or in the writing along the way, [*Background scene changes to behind-the-scenes video clip made during filming and then back to the live shot of Mr. Zanuck in front of the Piggly Wiggly*], and so we set out to live up to the integrity of the original play. After all, this is a Pulitzer Prize-winning play. It's based for the most part on actual people and actual occurrences; and we wanted to, as I say, live up to that as carefully as we could.

SCENE CHANGE: BRUCE BERESFORD: It's slight in a sense, but it's well-observed, and it's dealing with a lot of things underneath the surface. [*Video clip of Hoke loading up Miss Daisy's trunk, under her direction, as they prepare to leave for her trip.*] You've got the themes of friendship [and] love; you've got the theme of the race relations, which is very delicately handled through it all.

SCENE CHANGE: JESSICA TANDY: Well, of course, it's particularly Southern, because it is the black man and the white employer. [*Video clip of an exchange between Miss Daisy and Hoke as they stand next to the car outside a store, on the side of which is painted a Coca-Cola mural advertisement.*] That, I suppose, doesn't happen in Lithuania or wherever it is, I don't know. So it's--but what's special about it is that the relationships are from anywhere. I mean, it could be England, it could be Australia, it could be Japan even. The relationships between the two people--never mind if they're Southern or not Southern--I think they're understandable.

SCENE CHANGE: ALFRED UHRY: I did not want to write something that I thought wasn't true. And the true fact was that of the days I'm writing about, black servants were more servile. That's the way it was—they had to be, or they wouldn't have worked.

SCENE CHANGE: KEN WATTS's voice over video clip of Miss Daisy sitting alone at a meal at her big dining room table, followed first by a shot of Hoke sitting alone over his meal at Miss Daisy's kitchen table and then by a shot of them sitting down together drinking coffee: That raises a disturbing possibility. Are there people who like the show because it reminds them of what they think of as the good old days?

SCENE CHANGE: MORGAN FREEMAN: And it got to be so well-received by the audiences, Southerners began to drift backstage with tears in their eyes and tell me about how they had a grandmother or how when they were a kid they had a chauffeur or somebody who they just—it was just—took them back, and it was so wonderful and stuff. And I began to tense up for that very reason: Are you telling me now that this evokes the good old days when we all knew our place? You know? I began to think that. I began to worry about that. And I got past that to the point—maybe of necessity—to the point where I think, no. I think what we see here is more of a—I can never think of any better term than to say a love story. [*Still shots of photographs of characters representing their aging and appearance through the 1940s, 1950s, 1960s, and 1970s.*] Because these two old people manage, in their twenty-five-year relationship, to transcend all of the B.S.

that surrounds them, to put them wherever they are, and come together in this seamless friendship at the end. So, no, I don't think it's because Hoke is a quote, "good nigger."

SCENE CHANGE: KEN WATTS, on wooded hill overlooking Atlanta skyline: When *Driving Miss Daisy* begins; William B. Hartsfield is mayor of Atlanta. When it ends, Maynard Jackson is awaiting his first inauguration [as mayor of Atlanta]. Now, over the course of those twenty-five years, Daisy and Hoke quietly represent the spirit that did make "The city too busy to hate" more than a slogan. When Daisy is not willing to invite Hoke to the Martin Luther King dinner, Uhry gives him a line that faces the truth of the situation.

SCENE CHANGE: Video clip of Hoke at the car outside the hotel where Miss Daisy has attended the civil rights dinner while he waited outside alone.

HOKE: Talk about things changing, they ain't changed all that much.

SCENE CHANGE: KEN WATTS: But surely it satisfies our best instincts when Daisy realizes the central shining truth of hers and Hoke's relationship.

SCENE CHANGE: Video clip of Miss Daisy during her final years.

MISS DAISY, *looking up at Hoke*: Hoke?

HOKE: Yes'm

MISS DAISY: You're my best friend.

HOKE: No, go on, now, Miss Daisy.

MISS DAISY: No. Really. You are. *Reaches out and takes his hand in hers.*

SCENE CHANGE: MORGAN FREEMAN: What can you leave? What can you leave? What can you hope to leave behind as a testament of your having been here? Something that perhaps—to *interviewer*—and forgive me for sounding like this, but you've left me no other holes—[*Interviewer, off-camera, says, "It's my fault"; MR. FREEMAN responds, "Yeah."*—]but something that perhaps enriches the human condition somehow furthers our understanding of each other as human beings. A great goal, I think, for us here is to cement our own existence on this planet—on this continent. Cement our own existence. We've spend a lot of time squabbling, you know. You don't like me because I'm black, I

don't like you because you're white—piss-poor reasons for not liking somebody. Maybe we can turn that around. Maybe we can think of something more concrete not to like each other about.

TITLE SHOT OVER SCREEN: "NEXT: HOW THEY MADE IT A MOVIE"

[COMMERCIAL BREAK]

SCENE CHANGE: Graphic of movie clap board, on which is written the word "How."

SCENE CHANGE: JIM KAISERSKI: Making a movie is almost unbelievably complicated. It's difficult, and it is troublesome.

SCENE CHANGE: LISA CLARK: It takes a lot of creative people. It takes a lot of money.

SCENE CHANGE: KEN WATTS: And it goes through a lot of steps, but in the beginning is the word.

SCENE CHANGE: Graphic of movie clap board, on which are written the words "How" and "Write."

SCENE CHANGE: ALFRED UHRY: Of course, I didn't think of all this. In my mind I wanted to write a movie, but I had no way of getting a movie produced [*ALFRED UHRY's image shrinks to corner of screen as the auto-accident scene from the movie plays in the background.*] because I realized that something that starts with an automobile accident is a little difficult to portray on the stage. So I started with the sound effects, but in my mind's and heart's eye—if the heart has an eye—I always thought it was a, you know, picture.

SCENE CHANGE: Graphic of movie clap board, on which are written the words "How" and "Buy," with LISA CLARK's voice-over: The next step is to have your work bought.

SCENE CHANGE: LILI ZANUCK, producer, seated next to RICHARD ZANUCK, in front of Piggly Wiggly supermarket set of *Driving Miss Daisy*: We bought this material before it was ever a show. It was just the play. And we wrote it in play form--

RICHARD ZANUCK, *interrupting*: Play script.

LILI ZANUCK: --play script. And we have a New York office, and the woman in our New York office called us and said, "There's a great play out there. I think it's going to be for sale. You should get it right away." And we got it right away, and we bid on it the next day.

SCENE CHANGE: Graphic of movie clap board, on which are written the words "How" and "Rewrite," with KEN WATTS's voice-over: Then you get to write it . . .

SCENE CHANGE: Screen shot of typed page, titled "DRIVING MISS DAISY, a screenplay by Alfred Uhry," listing dates of multiple revisions, which are highlighted in succession as KEN WATTS repeats " . . . over and over and over."

SCENE CHANGE: LILI ZANUCK, seated next to RICHARD ZANUCK, in front of Piggly Wiggly supermarket set of *Driving Miss Daisy*: In this case we thought Alfred [Uhry] would be the perfect writer to adapt his own material.

SCENE CHANGE: AL HAMACHER and MARY NELL SANTACROCE, as Boolie and Miss Daisy, in Alliance Theatre production of *Driving Miss Daisy*:

BOOLIE: Don't start up, Mama. I cannot go to Mobile with you-- [rest of dialogue inaudible, due to LILI ZANUCK'S voice-over].

LILI ZANUCK's voice-over: And what we had to do then was to really work with him to not—to open it up enough [SCENE CHANGE: movie version of same scene, featuring Dan Aykroyd, Jessica Tandy, and director Bruce Beresford] to be a movie, but not too much.

SCENE CHANGE: Director BRUCE BERESFORD: Well, we changed it a fair bit from the play, but not an enormous amount.

SCENE CHANGE: ALFRED UHRY: Writing a movie is not within the writer's control. I mean, I can write something that everybody thinks is going to be good, and you can't tell about a movie until it's all up there.

SCENE CHANGE: Graphic of movie clap board, on which are written the words "How" and "Budget" with JIM KAISERSKI's voice-over: Next, someone figures a budget and whether the film will be shot.

SCENE CHANGE: Interior scene from movie, a ballroom in which formally dressed actors are seated at small tables covered with white table cloths. JIM KAISERSKI's voice-over continues: For *Daisy* that was seven-point-five million dollars and Atlanta.

SCENE CHANGE: BRUCE BERESFORD: Well, it was limited.

SCENE CHANGE: BERESFORD's voice continues over video of scenes being prepared and shot inside The Temple, including Rabbi Sugarman's placing the Torah on the altar: But it was much greater at the same time than I may be used to working with in Australia. I still had more assistance [assistants?] and, I think, more time than I— certainly than I'm used to.

SCENE CHANGE: Graphic of movie clap board, on which are written the words "How" and "Location."

SCENE CHANGE: RICHARD ZANUCK, seated next to LILI ZANUCK, in front of Piggly Wiggly supermarket set of *Driving Miss Daisy*: There's nothing that can surpass being in the actual location, actually. I mean, we couldn't shoot this in Los Angeles.

SCENE CHANGE: BRUCE BERESFORD: I like that, especially when you're filming a play. You know, if you do it on set, no matter how good they are, I think you reinforce that sort of theatrical background of the thing, which I'm keen to get away from.

SCENE CHANGE: ANDY COMINS, location manager, sitting in front of the house that served as the set for *Driving Miss Daisy*: I do know for a fact, from direct experience, and I'm sure you do, too, that people have the impression that the reputation of the film business is not very good. [SCENE CHANGE, showing video of film crew in the yard and in the interior of the house, as ANDY COMINS's voice-over continues] It is an army, it's almost like a traveling circus [*laughs*], and you are dealing with a lot of strangers coming into a magnificent home. And a lot of people just are very wary of that.

BRUCE BERESFORD's voice-over of continued video footage of cast and film crew working on various scenes of the movie: You do get very sick of film people being around, making a lot of noise and then telling you to shut up, or filming at night and flashing lights,

screaming and yelling, blocking the streets; and you [inaudible—possibly “do occasionally” or “deal with that”?].

SCENE CHANGE: Graphic of movie clap board, on which are written the words “How” and “Cast,” with LISA CLARK’s voice-over: Next you need a cast.

SCENE CHANGE, showing principal actors seated on pew in preparation for church scene from *Driving Miss Daisy*, as makeup artist applies finishing touches to Jessica Tandy’s face, with LISA CLARK’s continued voice-over: For this show, a very special cast.

SCENE CHANGE: RICHARD ZANUCK, seated next to Lili Zanuck, briefly in front of Piggly Wiggly the set of *Driving Miss Daisy*, then in voice-over as scene shifts to behind-the-scenes video footage of scenes from the movie: All along we felt that Jessica [Tandy] should be Daisy and Morgan [Freeman], who created the role, should certainly be Hoke. Dan Aykroyd came in later.

SCENE CHANGE: KEN WATTS’s voice over still photographs and video of Morgan Freeman in his roles in *The Electric Company*, *Street Smart*, and *Lean on Me*: Morgan Freeman, “Easy Reader” on *The Electric Company*, Oscar nominee last year for *Street Smart*. His role as Joe Clark in *Lean on Me* gave him a certified hit.

SCENE CHANGE: Video clip from *Lean on Me*, depicting Morgan Freeman as Joe Clark, in emotional scene with a young male student, apparently standing at or near a precipice:

JOE CLARK: Now, when you’re destroying your brain cells, you’re doing the same thing as killing yourself—you’re just doing it slower. Now, I say, if you want to kill yourself, don’t [censored] around with it, do it expeditiously. Now, go on and jump! Jump!

SCENE CHANGE: MORGAN FREEMAN: Now, this is—you know, some parts reach out and grab you. No matter what, you have to do them—if you can. If you can.

SCENE CHANGE: ALFRED UHRY: I can’t imagine—I’ve seen other people play it [the role of Hoke], of course, but nobody can touch Morgan.

SCENE CHANGE: Video clip of Morgan Freeman as Hoke, with ALFRED UHRY's continued voice-over: Morgan brings a dimension to this part that, from the beginning, has to do with things that I couldn't write, and I can barely explain to you.

SCENE CHANGE: Video clip of Jessica Tandy as Miss Daisy, with ALFRED UHRY's continued voice-over: So if you think about actresses who are in the right age range, there are no better actresses than alive, to me, than Jessica Tandy, that's clear.

SCENE CHANGE: JIM KAISERSKI's voice over video clips of Jessica Tandy at work on *Driving Miss Daisy*, including a shot of her husband sitting next to her during her makeup session: Jessica Tandy, with husband Hume Cronyn, American theater's royal couple, stars of *Cocoon*, also produced by the Zanucks.

SCENE CHANGE: Jessica Tandy and Hume Cronyn in a scene from *Cocoon*:

HUME CRONYN, walking into the couple's house after a shopping trip: The market was jammed.

JESSICA TANDY, coming up to meet him: This has been the most incredible day. HUME CRONYN sits in an easy chair. First, this. And then guess what. I met a woman who runs a preschool for foster children. She just called and offered me a job!

SCENE CHANGE: JESSICA TANDY: The only thing that might have made me say no [to the part of Miss Daisy] would have been—and I thought about it, not that I ever considered saying no, but I did know that I am eighty years old, and it's a hard job.

SCENE CHANGE, with JESSICA TANDY's voice over video footage of her eightieth birthday celebration on the set of the movie: And all the time I was working I was very careful about my diet and my exercise so that I would have the energy, which isn't quite as much when you get to my age. And you don't want ever to sag.

SCENE CHANGE: BRUCE BERESFORD: She was just so youthful in her outlook. I think this is really why she's kept going so long.

SCENE CHANGE: BRUCE BERESFORD's voice continues over behind-the-scenes video of Jessica Tandy: I mean, she's not like any old lady I've ever met.

SCENE CHANGE: MORGAN FREEMAN's voice over video clips from the movie, featuring Jessica Tandy: She's been here eighty years, but she is not old. [Video disappears, and Morgan Freeman's face occupies entire screen.] They have to age Ms. Tandy [laughs].

SCENE CHANGE: Dan Aykroyd as Boolie in video clip from *Driving Miss Daisy*:

BOOLIE: You're a doodle, Mama.

SCENE CHANGE: DAN AYKROYD: You know, I thank the producer and the director for just having faith in my ability to pull it off, you know. I think and I hope that I blended into the mosaic of the piece more or less.

SCENE CHANGE: JESSICA TANDY: Oh, well, that was fun. I was looking forward to that because, I mean, I'm a great admirer of his [Dan Aykroyd's].

SCENE CHANGE: Video clip of Dan Aykroyd with Jessica Tandy and Morgan Freeman in a scene from *Driving Miss Daisy*, as JESSICA TANDY's voice-over continues: And I thought it was really inspired casting. And he was--I thought he was really wonderful in it.

SCENE CONTINUES with DAN AYKROYD's voice-over: To be accepted into this group and to be made feel—you know, made to feel comfortable and have my work facilitated by their focus and concentration was really, really satisfying, probably one of the most rewarding things I've ever done for myself.

SCENE CHANGE: LISA CLARK's voice over video footage of filming the movie in front of Piggly Wiggly: Several hundred more people were hired to act.

SCENE CHANGE: ELYN WRIGHT, who was in charge of local casting: Location casting and extras casting. Location casting is the speaking parts who are hired locally; and extras casting are the non-speaking roles, the people in the background.

SCENE CHANGE: ELYN WRIGHT's voice continues over video footage of filming the movie in front of Piggly Wiggly: Bruce [Beresford] loved people—real people—playing the parts. Bruce had a mental image of everybody on that set, everyone in front of the camera on that set.

SCENE CHANGE: ELYN WRIGHT: And it was sometimes really tough to come up with what—what he warned.

SCENE CHANGE: KEN WATTS's voice over filming of Piggly Wiggly scene: And in a way, producers also cast the director.

SCENE CHANGE: LILI ZANUCK in front of Piggly Wiggly set: We thought he brought a perspective to it that we—that you wouldn't necessarily find with somebody else.

SCENE CHANGE: LILI ZANUCK's voice continues over video footage of Bruce Beresford working with actors on a family party scene from the movie: We also like the fact that he's just sentimental enough without making something corny. All of his movies have great performances, which we thought was very important to the material, and we like him.

SCENE CHANGE: KEN WATTS's voice over scene from Beresford's *Tender Mercies*, in which Robert Duval plays guitar and sings for a young boy as his mother looks on: Beresford has directed two other films set here in the South, *Tender Mercies* and *Crimes of the Heart*.

SCENE CHANGE: BRUCE BERESFORD's voice over video footage of filming *Crimes of the Heart*: I just usually get on and try to tell the stories. And it's just a coincidence that I've done these films set in the South. I mean, it just happened that I came across some scripts that I like that were set in the South, that's all.

SCENE CHANGE: JESSICA TANDY: I met him [Bruce Beresford] when he came to see if I'd do [*laughs*].

SCENE CHANGE: MORGAN FREEMAN: I like him an awful lot. I'm having fun working with him.

SCENE CHANGE: MORGAN FREEMAN's voice continues over video footage of Freeman and Bruce Beresford working together on set of movie: He doesn't know it, but [*laughs*].

SCENE CHANGE: DAN AYKROYD: You know, I learned a lot working with the director. I learned how easy it is, really, to do a part when the right direction's there, and it's easy to be a nice man and direct a good film.

SCENE CHANGE: Graphic of movie clap board, on which are written the words "How" and "Design," with LISA CLARK's voice-over: The movie must be designed. *Daisy* was done by Bruno Rubio, who works a lot with Oliver Stone.

SCENE CHANGE: BRUNO RUBIO, on *Miss Daisy* set: I wouldn't have done it if it wasn't for the script. When they sent me the script, I really liked it. I had other offers, but I didn't think it was as interesting as this one—the script.

SCENE CHANGE: Graphic of movie clap board, on which are written the words "How" and "Pre-production," with voice-over of location manager ANDY COMINS: The location person is one of the first people hired.

SCENE CHANGE: ANDY COMINS on *Miss Daisy* set: And you are the eyes and ears of the director preliminarily. You are the person who's going to look for the aesthetic vision of the script.

SCENE CHANGE: BRUCE BERESFORD: And, of course, it's period, from 1948 to '73.

SCENE CHANGE: BRUCE BERESFORD's voice over cars, wardrobe, and kitchen and pantry stocked with period appliances, canned goods, and utensils, as movie theme song plays in background: So all the cars had to be right, all the clothes had to be right. Even all of the products in the kitchen—you know, when you open the cupboard, all of the groceries have to be right.

SCENE CHANGE: JIM KAISERSKI's voice over vehicle carrier transporting period automobiles through the streets of Griffin, Georgia: And when you drive down a street, it has to be right, which Atlanta isn't.

SCENE CHANGE: JIM KAISERSKI's voice over repainted storefronts and movie crews working on building exteriors and signage in Griffin (Peachtree Book Store, Coca-Cola advertisement, etc.): So they put a new face on several blocks of Griffin—

SCENE CHANGE: JIM KAISERSKI's voice over movie crew and period vehicles in front of Piggly Wiggly supermarket façade in Little Five Points neighborhood of Atlanta, along with interior shots of the market: --just as they turned the Sevananda Natural Foods Store in Little Five Points into a 1940s Piggly Wiggly.

SCENE CHANGE: Graphic of movie clap board, on which are written the words "How" and "Act," with JIM KAISERSKI's voice-over: And once everything else is ready, the actors have to create credible characters.

SCENE CHANGE: Camera crew filming scene in cemetery with Morgan Freeman as Hoke and Jessica Tandy as Miss Daisy, with JIM KAISERSKI's voice-over: In the case of Hoke and Daisy, Alfred Uhry and experience had made it easier.

Scene continues with new voice-over, from JESSICA TANDY: I never thought of it as being anything like me. Certainly my background is completely different from hers.

SCENE CHANGE: JESSICA TANDY: I think she's very different from me. *Laughs.* She's so opinionated. She's so sure she's right about everything. I don't think I feel like that at all. She has a wonderful sense of humor, though, too, which—it's a very wry sense of humor.

SCENE CHANGE: MORGAN FREEMAN as Hoke and JESSICA TANDY as Miss Daisy in the cemetery. Miss Daisy is kneeling before a tombstone, tending the ground, as Hoke stands beside her.

HOKE: You know, I think you're the best widow in the state of Georgia.

MISS DAISY, *sitting up, laughing, and looking up at Hoke:* Boolie's always pestering me to have the staff out here tend to this plot.

HOKE: Mm-hmm.

MISS DAISY: "Perpetual care," they call it.

HOKE: Yes'm. Well, don't you do it. No'am, it's right to have a member of the family lookin' after you.

MISS DAISY: I'll certainly never have that.

HOKE: Hm?

MISS DAISY: Boolie'll have me in perpetual care 'fore I'm cold!

HOKE, *laughing*: Miss Daisy, you oughta go on [inaudible—could be radio?].

SCENE CHANGE: JESSICA TANDY: It's all [right] if I don't have to think about, "Is it like me?" or "Will it be real if I don't do it like me?" What's fun is to find something so particular that is that woman.

SCENE CHANGE: Movie crew filming scene with JESSICA TANDY (Daisy) and MORGAN FREEMAN (Hoke), in which Hoke is helping Miss Daisy load her Cadillac for a car trip.

MISS DAISY, *to Hoke, just arriving*: It's three after seven.

HOKE: Well, yes'm! You said we was leaving at fifteen to eight.

MISS DAISY: "At the latest," I said.

HOKE: Now, what business in the world you got draggin' this mess out of the house by yo'self?

MISS DAISY: Who was here to help me?

HOKE: Aw, Lord have mercy!

SCENE CHANGE: MORGAN FREEMAN: A few [roles] have come along that I stepped into, and, you know, you settle into them like old shoes or an old coat. Hoke was one of those parts.

INTERVIEWER, *off-camera*: How come?

MORGAN FREEMAN, *responding*: I just knew him so intimately. *Smiles*. You know, I suppose part of it has to do with my background in the South and my deep and abiding appreciation for those people--the Hokes, the Idellas—who they were, what they did, how they lived, why.

SCENE CHANGE: JESSICA TANDY preparing for scene in *The Temple*, conversing with other female cast members.

CAST MEMBER, *to JESSICA TANDY*: I've [inaudible] for thirty years, and I [inaudible]. *Women laugh*.

JESSICA TANDY, *still laughing*: That's shameful!

LISA CLARK's voice-over: Sometimes experiences are brand-new.

SCENE CHANGE: JESSICA TANDY: I'd never been in a [Jewish] temple in my life before.

SCENE CHANGE: JESSICA TANDY's voice-over continues with behind-the-scenes look at her learning to sing Jewish sacred music: So I was very careful watching everybody else and how they behaved and having things explained to me about what we were singing, what did it mean.

SCENE CONTINUES with KEN WATTS's voice-over: So she got a singing lesson in Hebrew.

BRUCE BERESFORD, at the conclusion of the song, to JESSICA TANDY: Pushover, Daisy. *General laughter.*

SCENE CHANGE: Graphic of movie clap board, on which are written the words "How" and "Shoot," followed by scene of cast members and film crew preparing to film scene at the civil rights dinner, with JIM KAISERSKI's voice-over: When everything is ready, the shot is rehearsed.

BRUCE BERESFORD's voice-over in video inset on-screen: Cameraman Peter James really worked out a pattern to take it through from [19]48 to '73 so that visually the thing changes.

Inset disappears, and scene continues, with JIM KAISERSKI's voice-over: And when it's rehearsed enough, it's photographed. *Camera continues on track throughout the room, as Dr. King's speech is heard in the background.*

Dr. King's voice: Segregation has placed the whole South socially, educationally, and economically behind the rest of the nation. Yet there are in the white South millions of people of good will whose voices are yet unheard, whose course is yet unclear, and whose courageous acts are yet unseen. [*Camera moves in on Jessica Tandy as Miss Daisy.*] These millions are called upon to speak out and to offer leadership that is needed. History will have to record that the greatest tragedy of this period of social transition was not the

vitriolic words and the violent actions of the bad people but the appalling silence and indifference of the good people.

JIM KAISERSKI's voice-over: And photographed again.

SCENE CHANGE: Brief shot of movie clap board with "How" and "Shoot" written on it, followed by continued stops and starts of filming of the same scene, juxtaposing these attempts next to the finished scene as it appears on film, finally resolving into the finished product as seen by movie audiences, including the cut-away to Hoke as he sits outside, waiting in the car, listening to Dr. King's speech on the car radio as Miss Daisy sits inside listening to Dr. King in person, and finally back again to the close-up of Miss Daisy at the civil rights event.

SCENE CHANGE: LISA CLARK's voice over Bruce Beresford's exasperated face during filming of a scene: And things can go wrong.

SCENE CHANGE: Microphone mishap during filming of scene with MORGAN FREEMAN, who says, "Film crew. Very delicate work. And it's raining."

BRUCE BERESFORD walks up to ESTHER ROLLE, who plays the part of Idella: Yesterday we had one of the toughest filming days I've ever had in my life.

ESTHER ROLLE, *looking up from script*: Really?

BRUCE BERESFORD: It was incredible rain.

SCENE CHANGE: Period vehicles being brought onto street being used as a filming location, with BRUCE BERESFORD's voice heard off-camera: Cut! Cut! We've run out of street.

SCENE CHANGE: BRUCE BERESFORD, on set with film crew and vehicles: Instead of making this turn, go straight down that street so we continue to get that bank, which is wonderful. And then I'll cut. And then we pick up the end of this [inaudible] going down the other side. [Crew member acknowledges direction, off-camera.]

SCENE CHANGE: Crew filming scene with Hoke and Daisy as they prepare to leave on car trip.

DAISY: I hate doing things at the last minute.

HOKE: What you talkin' about, Miss Daisy? You been packed and ready to go for the last week and a half! Here, give me that right there.

Boolie arrives and walks up to Hoke and Daisy.

DAISY: Don't touch that.

HOKE: That sho' is pretty. Is that Mr. Walter's present there?

JESSICA TANDY begins to laugh and breaks character but still attempts to answer as DAISY: Yes.

DAN AYKROYD, *who has arrived too early for his cue, to Jessica Tandy: Am I early?*

MORGAN FREEMAN, *laughing: Yeah, very.*

DAN AYKROYD: I'm sorry. *Walks back to previous position.*

Scene is stopped, and filming resumes at the beginning of scene.

DAISY: I hate doing things at the last minute.

HOKE: What you talkin' about, now? You been packed and ready to go for the last— what the hell's going on here?

BRUCE BERESFORDE: Cut!

Scene is stopped. Film crew member calls out, "Perfect on you!"

SCENE CHANGE: Bruce Beresford at The Temple giving instructions to Rabbi Alvin Sugarman

RABBI SUGARMAN: OK. Oh, I'm sorry.

SCENE CHANGE: Hoke and Daisy get out of car parked in front of Coca-Cola mural advertisement and walk around to the back of it. JESSICA TANDY breaks character as Daisy and stops filming of the scene by picking up electronic device that has become attached to the hem of her skirt and drawing attention to it; she, Morgan Freeman, and film crew laugh about the mishap.

SCENE CHANGE: Graphic of movie clap board, on which are written the words "How" and "Record."

SCENE CHANGE: Various short clips of director Bruce Beresford giving directions and checking sound.

SCENE CHANGE: HANK GARFIELD, sound engineer, on *Miss Daisy* set: My sound is supposed to support and complement the acting and the composition of film and wardrobe and all of that stuff.

SCENE CHANGE: Movie crew during filming of cemetery scene with *Miss Daisy* and Hoke, with HANK GARFIELD's voice-over: Our sound is a complement to it.

SCENE CHANGE: Conference between Bruce Beresford and Hank Garfield, with HANK GARFIELD's voice-over: And, of course, it's an important one.

SCENE CHANGE: LISA CLARK's voice over scene of movie crew filming scene outside Lullwater Road house: If you're lucky, on top of good producers, actors, director, and crew, you get the kind of set *Daisy* was.

SCENE CHANGE: JESSICA TANDY: It's a very happy company, I thought. Everyone worked with very good humor, for—sometimes for long hours, and nobody got ratty. SCENE CHANGE, showing brief exchange between Jessica Tandy and Bruce Beresford

SCENE CHANGE: MORGAN FREEMAN, on set: He's [director Bruce Beresford] got ears—in other words, by that I mean, if you've got input, he listens. He's very conscientious and concerned.

SCENE CHANGE: Bruce Beresford giving directions to Morgan Freeman, Jessica Tandy, and Dan Aykroyd.

SCENE CHANGE: RABBI ALVIN SUGARMAN: I've never seen a group pull together more around a person. And the person I'm speaking [of], of course, here is Bruce Beresford, the director.

SCENE CHANGE: RABBI SUGARMAN in *The Temple*, reading and explaining scripture passage to Bruce Beresford: The normal sequence would have been, Ark closed, then this whole page—

BRUCE BERESFORD, *interrupting, quoting from text*: "May the Father of Peace send peace—"

RABBI SUGARMAN, *interrupting and concurring*: That's it, and before that there's a whole page of Hebrew that I would have read normally.

BRUCE BERESFORD: Yes, but you did say that this wasn't exactly wrong [*laughs*].

RABBI SUGARMAN: No, it wasn't.

SCENE CHANGE: ALFRED UHRY, on set outside Lullwater house: I know that the atmosphere around here is very healthy. None of this has to do with whether it's going to be a good movie or not, but it can't hurt.

SCENE CHANGE: LILI ZANUCK, in front of Piggly Wiggly set: He [Bruce Beresford] not only collaborates with us, he collaborates with the entire crew. So you really feel very comfortable trusting your opinions, because he invites that on his set.

SCENE CHANGE: Bruce Beresford, beginning filming of civil rights dinner scene. BERESFORD calls out, "Nice and relaxed, everybody! Here we go!"

SCENE CHANGE: Cast and crew at party celebrating the completion of the film, accompanied by KEN WATTS's voice-over: And when the show is wrapped, and the party's over, and the lucky ones have gone on to the next job--

SCENE CHANGE: Graphic of movie clap board, on which are written the words "HOW" and "Edit," with KEN WATTS's voice-over continuing: --director and editor begin the work of turning all that film into a movie.

SCENE CHANGE: Director Bruce Beresford and unidentified film editor editing film at Lion's Gate Studio in Los Angeles. BRUCE BERESFORD: They were telling me stories, these people, of how they remembered having to go on these [*inaudible*—Word sounds like it's being pronounced as if it starts with a "P" but sounds like "buses"]. Must've been pretty humiliating.

SCENE CHANGE: BRUCE BERESFORD: Cutting is not tedious, not at all. It's exciting. Making it all—you know, putting it all together, and—

SCENE CHANGE: Interior of Sevananda Market, which served as Piggly Wiggly set in the movie, showing Miss Daisy purchasing peaches from the grocer, with JIM KAISERSKI's voice-over: --and leaving some of it out. Scenes shot inside the pretend Piggly Wiggly--

SCENE CHANGE: Bruce Beresford and film editor watching the Piggly Wiggly scene on a monitor at Lion's Gate.

SCENE CHANGE: Exterior of building on Agnes Scott College campus. Miss Daisy is walking past when an excited lady comes rushing down the front steps, carrying a book in her arm and trying to get Miss Daisy's attention. JIM KAISERSKI's voice-over: --or at Agnes Scott, standing in for a public library.

MISS DAISY: What in the world?

LIBRARIAN, to Miss Daisy: You forgot to ask for this Lincoln biography that you reserved.

SCENE CHANGE: The Temple interior, with JIM KAISERSKI's voice-over: Or, after an entire day's filming at The Temple, to have the scene run slightly less than a minute and a half.

RABBI SUGARMAN, addressing the congregation from the pulpit: *Shema Yisrael, Adonai eloheinu, Adonai echad. Hear, O Israel: The Lord our God, the Lord is one.*

SCENE CHANGE: Graphic of movie clap board, on which are written the words "How" and "Score."

HANS ZIMMER, composer for *Driving Miss Daisy*, sitting in front of shelves of recording and other electronic equipment, as movie score plays in background: Because it's a film on a small scale and on a personal scale. And that's actually the films I like doing.

SCENE CHANGE: Two images—unclear if they are CD case, videocassette case, small poster, etc., showing title of movie, graphic design (dogwood in bloom?), and photographs of principal cast members. LISA CLARK's voice-over: Then your composer writes the music for the film, and it is released to await the judgment of critics and public.

SCENE CHANGE: Miss Daisy's car driving up country road, as movie soundtrack plays in the background.

SCENE CHANGE: Car is shown at a distance, with field of grain between camera and moving car. Superimposed image: "The REEL Miss Daisy" printed over piece of film, which features a rapidly moving paved road with a broken white stripe. Image disappears and is replaced by text: "NEXT: THE VERDICT."

[COMMERCIAL BREAK]

SCENE CHANGE: JIM KAISERSKI, standing next to car [The one used in the film?] in front of WAGA-TV studio in Atlanta: With the work they've done it's obvious that Morgan Freeman and Jessica Tandy have roles to be proud of, roles they love. Now they each have another one.

SCENE CHANGE: Graphic of advertisement for *Driving Miss Daisy*, depicting Morgan Freeman's and Jessica Tandy's reflections in a car's rear-view mirror; the drawing of Miss Daisy is replaced with video of JESSICA TANDY: Oh, I was so delighted to have it [the part of Miss Daisy]. It's a real plum. It's a wonderful part. It's up there with the best.

SCENE CHANGE: Jessica Tandy's video face is replaced with drawing. The drawing of Hoke is replaced with video of MORGAN FREEMAN: I'm rather pleased with that character. I like that character a lot. If I had to go now—yeah, if I had to go now, I could say, "Yeah, that's reasonably good. I can leave on that one." Yeah.

SCENE CHANGE: Morgan Freeman's video face is replaced with drawing; graphic returns to original form.

SCENE CHANGE: LISA CLARK, standing next to car [The one used in the film?] in front of WAGA-TV studio in Atlanta: Everybody connected with the movie knew that it might not be the easiest sell in the world.

BRUCE BERESFORD: A tough one to market. Yeah, very, I think.

SCENE CHANGE: Graphic design on screen: Black-and-white, short diagonal stripes across top of screen (to suggest clap board), stylized text of "Driving Miss Daisy"

in lower right-hand corner, and quotes from film reviews "pasted" across central part of screen (from, e.g., *Newsweek's* David Ansen, Siskel & Ebert, et al.). LISA CLARK's voice-over: But with only a few exceptions *Driving Miss Daisy* has gotten what the pros call "money notices."

SCENE CHANGE: As in beginning of program, three Atlanta television journalists, *Jim Kaiserski, Lisa Clark, and Ken Watts*, standing next to vintage black Cadillac [the same one used in the film?] in front of WAGA-TV studios in Atlanta.

KEN WATTS: And everybody involved in the stage and screen versions wishes this movie well.

SCENE CHANGE: ALFRED UHRY, appearing in to be reflected in car's rear-view mirror: I hope that people like the story. I hope the movie works.

SCENE CHANGE: MARY NELLE SANTACROCE, appearing in to be reflected in car's rear-view mirror: I hope that it serves as good theater aims to do always, in holding up the mirror to society in such a way that it can influence and rechart for the better the audience's lives.

SCENE CHANGE: Producers Richard and Lili Zanuck, appearing in to be reflected in car's rear-view mirror. RICHARD ZANUCK: We're dealing with emotional content, and we're dealing with subject matter that hopefully will touch people.

SCENE CHANGE: RABBI ALVIN SUGARMAN, appearing in to be reflected in car's rear-view mirror: I have to believe as a rabbi and as a person that some people are going to be reached that might very well change their mind, hopefully, in a more positive—a more positive manner.

SCENE CHANGE: JESSICA TANDY, appearing in to be reflected in car's rear-view mirror: Everything you've done in your life influences something, someone, something. And I think you're judged by that.

SCENE CHANGE: MORGAN FREEMAN, appearing in to be reflected in car's rear-view mirror: I want to make a difference. I want to make a difference. I want people to—I want to teach, I suppose. Yeah.

SCENE CHANGE: T. J. COLEMAN, appearing in to be reflected in car's rear-view mirror: So you see, some good come out of all of it.

SCENE CHANGE: Drawings of Miss Daisy and Hoke reappear in the rear-view mirror. Credits roll over the image.

END OF RECORDING