Adachigahara Project: A 3D Iterative Series

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ADACHIGAHARA PROJECT:
A 3D ITERATIVE SERIES

by

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ABSTRACT

This project tested an aesthetic use of 3D space to create alienation and immersion. It expanded upon it through iteration into other methods of cinematic alienation. To do this the project produced three short films each used the aesthetic of stereoscopic space. Two of the films were tested in conjunction with other methods of alienation while one served as a baseline. The project was able to render the spatial method of alienation and immersion, and found that other methods of alienation had an effect on it. While the project was able to test the use of 3D space to alienate and immerse, the process was more difficult than expected and the end films were of lower quality than desired.
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# TABLE OF CONTENTS

LIST OF FIGURES ........................................................................................................... vii
LIST OF TABLES ............................................................................................................... viii
INTRODUCTION: FILMMAKER STATEMENT .................................................................... 1

CHAPTER ONE: EVIDENCE OF AESTHETIC LITERACY .................................................. 3
  Introduction ...................................................................................................................... 3
  The 3D Medium .............................................................................................................. 4
  3D History ..................................................................................................................... 4
  3D Space ........................................................................................................................ 5
  Noh Theater ................................................................................................................... 7
  Japanese New Wave ...................................................................................................... 10
  The Psycho-drama ........................................................................................................ 12
  Conclusion ..................................................................................................................... 14
  Screening List ............................................................................................................... 15
  List of References ......................................................................................................... 16

CHAPTER TWO: EVIDENCE OF PRODUCTION LITERACY ............................................. 18
  Introduction .................................................................................................................... 18
  Production as an Experimental Process ......................................................................... 18
  *The Black Mound: Adapting Noh* ............................................................................... 19
  Adapting Noh to Japanese New Wave: Alienation in Space ........................................... 22
  Adapting Noh to the Psycho-Drama: Alienation in Time ............................................... 23
  3D Production ............................................................................................................... 23
  Production Organization ............................................................................................... 25
  Conclusion ..................................................................................................................... 27
  Screening List ............................................................................................................... 28
  List of References ......................................................................................................... 29

CHAPTER THREE: EVIDENCE OF FINANCIAL LITERACY .............................................. 30
  The Audience ............................................................................................................... 30
  Production .................................................................................................................... 31
LIST OF FIGURES

Figure 1 Noh Characters ......................................................................................... 10
Figure 2 Noh Characters in the Adachigahara Project ........................................... 21
LIST OF TABLES

Table 1 Festivals ........................................................................................................................................ 34
INTRODUCTION: FILMMAKER STATEMENT

In 2012 I was living in Taiyuan, ShanXi, China, Avatar had already been out for a few years, and I had been playing with 3D on my Fuji FinePix. But when the film *Life of Pi* was released, it was different. There was a personal intimate space that was shared with the characters. Suddenly 3D was no longer just a medium of spectacle but one where the audience and these phantasmal others had a shared space together.

This inspired me to pursue 3D filmmaking. When I came to UCF I knew I wanted to make 3D film, and had the original intention of making a psychological drama about a serial killer. I wanted to explore the destructive side of the ego in the intimate space of 3D. To do this, it couldn’t just be an empathetic view, there had to be some disconnect, some alienation.

But I ran into a roadblock. The intimate nature of 3D was vastly under explored. There was scant material if anything written on the topic. Furthermore, there were few films being made that focused on the intimate nature of the medium with most focusing on visual spectacle. And those films only explored intimacy, and not alienation in the intimate space. This along with difficulty finding a crew, and my own inexperience running a narrative project caused me to reevaluate the scope of and nature of the project. It led to my doing a series of experiments in 3D that explored alienation in this intimate space. This is the subject of this thesis.
During the life cycle of this thesis the 3D film market has changed drastically. When I came to UCF in 2013 the 3D market was growing. Now in 2020, the domestic market has collapsed, and there is some question whether the international market has as well. This boom and bust cycle isn’t new to anyone who has studied the history of 3D, but with new innovations such as VR there is some question whether this will hold true, or if 3D will fade away, a relic of the past.
CHAPTER ONE: EVIDENCE OF AESTHETIC LITERACY

“Maybe I’ll even shoot my next film in 3-D. I always like it when new techniques are introduced. Because it doesn’t have any rules yet. And one can do everything.” -Jean Luc Godard (qtd. in Brody)

Introduction

The idea for this project was born out of a recognition that there was something more to stereoscopic 3D than the Hollywood spectacle. The purpose of the Adachigahara project is to explore the medium in greater detail through a series of experiments using short films. While these are experiments, they are not scientific ones instead they are artistic. Paulo Garbolino explains the difference between artistic experiments and scientific ones as “Scientific experiments make “visible” certain features of the world…artistic experiments…produce knowledge by creating phenomena that highlight, underscore, display, or convey in their traits certain features of the world.” (79). The Adachigahara project creates the phenomenon of an intimate 3D cinema with a dynamic use of stereoscopic space to alienate and immerse. Each of the three short films serve as experiments in this phenomenon. All three are adapted from the Noh play Adachigahara. The first is a direct adaptation, and the two subsequent films expand upon this into other established genres that use alienation.
The 3D Medium

The 3D medium is created when two matching images are fused in a way that replicates human vision. In doing so the 3D medium is different in how it represents: texture, shape, presence, scale, volume, and depth. Moreover, 3D has a unique space that is divided by the stereoscopic window. The two halves of space are world space, and personal space. World space is the space behind the window, and personal space is the space in front of the window (Block and McNally 44). This project’s primary focus is on the use of stereoscopic space.

3D History

3D has been around longer than cinema itself. Ray Zone divides 3D into 4 epochs: the novelty period from 1838-1952, the era of convergence 1952-1985, the age of immersion 1986-2004, and that of digital 3D cinema 2005-present. Zone divides these epochs based on both their technical and aesthetic aspects (Zone “3D Revolutions” 1). The novelty period is characterized “by an emphasis on the technology of 3D or the gimmick “(Zone “Stereoscopic Cinema” 2). Zone defines the second epoch primarily by its aesthetics. He writes that they were focused” to produce negative parallax, with off-the-screen imagery coming out into the audience space (Zone “3D Revolutions” 1-2). He defines the third epoch as consisting of Imax attractions and theme park rides which the focused on immersing the audience in the stereoscopic experience (Zone “3D Revolutions” 2). Finally, in the age of Digital 3D he writes about how “stereoscopic cinema has been driven to new heights of visual and storytelling artistry.” (Zone “3D Revolutions” 2-3). Liu Yong explains the aesthetic of this age in greater
detail. “[it is] marked by a departure from the protrusion effect...producing dynamic immersive spaces.” (Liu 2). The primary epochs of influence for the Adachigahara project are the era of convergence and the digital 3D Age because of how they use space in a cinematic form.

3D Space

The use of 3D space for this project is influenced heavily by both the era of convergence and the digital 3D epochs. From this comes the idea of using personal space to alienate the audience and using world space to immerse them. While alienation and immersion may seem diametrically opposed, they actually form a dialectic of space.

The era of convergence’s use of personal space is interesting in the way in which it alienates the spectator. This unintended effect of personal space has often been criticized by 3D’s detractors. Probably the most influential critic is William Paul. In his 1993 essay “The Aesthetics of Emergence” he wrote. “Paradoxically, moving beyond the frame demands some notion that there is a frame to move beyond: emergence depends on a sense of violation for its effect. Perversely by its insistence on the emergence effect, 3D, the process that most closely approximated the reality of our binocular vision, made us think about how that reality is constituted” (Paul 335-336). Paul’s criticism of emergence, the use of personal space, is that it causes something similar to what Bertolt Brecht called the “alienation effect.” Brecht defined the alienation effect as that “which prevents the audience from losing itself passively and completely in the character created by the actor, and which consequently leads the audience to be a consciously critical observer.” (Brecht 70). While Brecht advocated for the actor to do
something that prevents the audience from losing itself in the narrative by making them aware of the artifice of the character, Paul’s emergence effect prevents the spectator from losing themselves passively in the narrative by making them actually aware of the artifice of the stereoscopic window. While this is a perceived flaw of personal space, it is in fact this ability to alienate the spectator that leads to moments of critically conscious observation. When integrated with the structure of the story these moments could be used to great effect.

In contrast, the digital age’s use of space in 3D has been a reaction against its use during the era of convergence. Many people were still wary of 3D because of the alienating nature of personal space. Phillip Sandifer illustrates this opinion in his article Out of the Screen and into the Theater: 3-D film as Demo “since 3D film is fundamentally about the space of the theater, and more broadly about theater as a conspicuous and visible thing, it is fundamentally a non-immersive form.” (71). In order to create a more immersive form of 3D, the focus became about world space. Scott Higgins writes, in regards to the use of personal space, “Restraint has become the watchword for contemporary 3D in and out of the theater.” (198). This restraint can be seen in big budget 3D films from this period. Films such as Avatar, Life of Pi, Gravity, Dredd, and The Mermaid have all been very effective in avoiding a “sense of violation” by limiting the use of personal space. But they have done more than just limit personal space. They have created the bases for an immersive style of 3D shooting including the use of longer shot length, a greater degree of movement, and a deep depth of field. All these choices have led to a more immersive use of world space.
Both personal and world space play an important role in the use of 3D space for the *Adachigahara* project. They create a dialectic of alienation and immersion that can dynamically shift over the course of a narrative. The more immersive world space draws the audience into the film, and it creates a spatial canvas for the alienation to emerge. By developing its use through the project, I hope to create an intuitive understanding of 3D space that will serve as a basis for my work in the future.

**Noh Theater**

The dramatic basis for the *Adachigahara* project is derived from Noh theater. This is for two reasons: first its use of alienation as a formal part of its narrative structure, and second the way in which the characters interact with the audience and the themes of the play. Both of these formal properties of Noh integrate well with the 3D aesthetic of alienation and immersion.

Noh has been synthesized, over time, from a diverse set of influences, and it is this process that has given it an interesting structure that incorporates alienation. Komparu Kunio, a scholar in Noh, writes “Noh...is developed from a variety of sacred rituals and festival entertainment arts and brought to a state of refinement.” (xv). This state of refinement is what we know as Noh theatre today.

Noh’s structure has three layers. It’s broken down by acts, major segments, and sequences. Noh’s acts form the first layer of the structure. A play is comprised of one to two acts. If there is more than one act, the two acts represent changes in time, place, or state of
being. Next are the three parts Jo, Ha, and Kyu. “Jo is the introductory part of the play, Ha, the development, and Kyu is the conclusion.” (Komparu 27). This is similar to the three dramatic act structure used in western drama. Finally, are the five sequences, and it is these sequences that integrate the alienation. The first sequence is the introduction of the Waki; the second sequence is the introduction of the Shite. The third sequence is the questioning between the Waki and the Shite, and the fourth sequence is where the alienation is integrated through the use of the kagura. The play ends with the fifth sequence, the resolution (Zeami 149-150).

Because the kagura is a traditional Shinto dance, it is the vehicle for alienation. This is because as Frank Hoff writes “it provides a context for the performance of the arts drawn from outside itself” (165). When the audience recognizes it, this creates the instant separation necessary for Brecht’s alienation effect because it exposes the play’s constructed nature. The kagura, as a dance, is a medium specific form of alienation, and because Noh integrates a medium specific form of alienation it makes a solid basis for the structure of the Adachigahara project.

The characters in Noh help to build on the use of alienation through their relationship with the audience and the theme of the play. Noh has two important characters the Shite (main character) and the Waki (the foil). Each serve a distinct role in Noh theater.

While the Shite is the focus of the play, and the principle force of action (the term literally translates to doer) it is not the character that the audience is supposed to identify with, instead It serves a different role. Komparu writes that it “mediates the dramatic shared experience, guiding the flow of the consciousness of the audience as an imaginary symbol
dominating the Noh space.” (158). Through its role as a symbol and its connection to the theme of the play the Shite creates a kind of “critical distance” by being a symbolic representation of the theme visible in the performance space. This exposes the constructed nature of the play thus creating alienation.

The agent of the audience within Noh is the Waki. The Waki is the first character the audience meets in a Noh play, and it serves as the foil for the Shite. Komparu describes the other aspect of its role as “to create a reason for Shite to perform.” (158). The Waki draws out this action by providing a series of obstacles that cause the Shite to act revealing more about him or her. In this role as a revealer the Waki is not only the character of identification in the play but the becomes our agent of discovery as it provides the modus for information about the focus of the play, and the Shite. It is the Waki’s journey through the world of the play that immerses us in the play.
Figure 1 Noh Characters

This constant dialectic between the self and other, and in many ways alienation and immersion, present throughout Noh theater is what makes it the ideal basis for the *Adachigahara* project. By adapting its structure to the 3D cinematic form a critical step is made towards creating 3D narratives which contain a dialectic of spatial alienation and immersion. It is this critical step which can be developed into a mature form.

**Japanese New Wave**

The Japanese New Wave genre uses space for alienation. Japanese New Wave ranges from the 1960’s through the 1970’s. It is especially innovative in its use of space. This is due to its origins in Japanese B cinema. Seijun Suzuki wrote “The B-movie director’s biggest worry is the question: What effect will the main feature have that is shown before your film, films from Nikkatsu almost always have the same plot...this means that I have to handle it in another way.”
(qtd. in Vick 31). This drive to do something different created a B-cinema that was revolutionary, thus Japanese New Wave was born. From this innovation came the use of space for alienation. This use of space can be seen in two distinct ways, through the use of illogical space and the use of screen space itself.

Illogical space is a use of nonsensical diegetic space. The space is diegetic in that it belongs to the world of the film, but it is nonsensical in that it does not belong to the same aesthetical representation of space, nor does it have any explanatory rational within the context of the film. Seijun Suzuki is probably the best representation of this as a film maker. In fact, Seijun Suzuki himself wrote “In my films time and space are nonsense” (qtd. in Vick 41). It was often Suzuki’s use of production design that created this nonsensical space. This nonsensical space is apparent in a film like Tattooed Life with its juxtaposition of both realistic and theatrical style production design (Vick 39-41). This juxtaposition of style creates an incongruity that the audience is unable to reconcile inside the narrative, and it is this incongruity that makes the audience aware of the constructed nature of the film. This obvious constructed nature is what creates the alienation.

The other way in which Japanese New Wave cinema uses space to alienate is through the screen space itself. The work of Nagisa Oshima uses crushed shadows and blown out highlights to obscure parts of the screen in a way that draws attention to the pictorial nature of the image. This awareness of the image itself creates the alienation through foregrounding the pictorial nature of the film. The pictorial nature reminds the audience that in fact it is watching
something constructed. This is apparent in two of Oshima’s films. *The Pleasures of the Flesh* uses heavy shadows in some shots to obscure most of the frame while *Violence at Noon* uses bright light to wash out large portions of the frame. Both of these films drawn attention to the pictorial nature of the image by reducing visibility thus alienating the spectator.

Japanese New Wave filmmakers used space to push against the naturalistic tendencies in film, and alienate their audiences through the use of space. The Japanese new wave genre gives the *Adachigahara* project the opportunity to expand its use of alienation through its use of narrative and screen space.

**The Psycho-drama**

The Psycho-drama genre’s poetic construction creates alienation through time. It does so through its use of symbolic imagery, and its editing. Filmmakers such as Andrei Tarkovksy, Maya Deren, and Derek Jarman all made films that could be considered members of this genre.

The symbolic imagery in the psycho-drama extends beyond what is conventional. This is done through foregrounding the symbolism and the use of symbolic motifs. Symbolism is foregrounded in that it is the central focus of a scene. The symbolism goes further as symbolic motifs develop through the body of a poetic film. For example, in Andrei Tarkovsy’s *Mirror* the motifs of water, and fire appear throughout the film. In one scene the water is leaking from the ceiling while in the next it is a rain storm. The same is true for the fire motif; in one scene it’s a barn fire, in another it’s a cigarette being lit, and in yet another it’s a burning branch. The constant appearance of foregrounded symbolism, which are reinforced by these motifs,
alienate the viewer from the narrative as they try to construct the meaning of the film instead of losing themselves in the story. Derek Jarman goes a step further in his film *The Last of England*. In this film the visual motif of industrial wasteland and the auditory motif of the clacking of the film projector work together. This synergistic relationship amplifies the intensity. In both films these motifs hint at a deeper subconscious that is constructed by the viewer.

In a psycho-drama, editing tends to create a more subjective time versus objective one. In reference to how time should be constructed in cinema, Andrei Tarkovsky wrote, “Time is a condition for the existence of our ‘I’.” (Tarkovsky 57). This push toward the subjective can be seen in the editing of the films in the poetic film genre. Films that use a poetic construction tend to rely more on cognitive editing and the intellectual montage. This foregrounds the edit itself giving a subjectivity versus the “objective” reality continuity editing presents. Poetic cinema builds on cognitive editing and the intellectual montage builds on the subversion of cause and effect. It does so through a reversal of cause and effect, repetition of events, and events that are associated only through juxtaposition. This unexplained incongruity with our own perception of time reveals the constructed nature of the film. Nowhere else is the use of subjective time more present that in the psychodramas of Maya Deren. In her film *Meshes of the Afternoon*, events are not dictated by cause and effect; rather the film is constructed wholly in unnatural representations of time that are used to subvert expectations. Moreover, the film lacks a defined story. It is, in a sense, subjective time in its purest form.
The psycho-drama creates its alienation by requiring the viewer to be a participant in its construction either through the construction of a separate symbolic narrative in the case of motifs or as the intellectual construction of the film itself. Both of these methods create their alienation through time.

Conclusion

It is through the adaptation of the play Adachigahara that this project seeks to explore alienation and immersion in 3D cinema. By starting with the base aesthetics of Noh’s alienation and then expanding it into established cinematic forms of alienation, it is my goal to create a cohesive set of aesthetics. These aesthetics will create a foundation for my own stereoscopic cinema. I plan to develop these aesthetics into a mature form by putting them into practice then realizing them through an experimental process, grounded in production.
Screening List

Cameron, James, director. *Avatar*. 2009


Deren, Maya, filmmaker. *Meshes of the Afternoon*. 1943

Godard, Jean Luc, director. *Goodbye to Language*. 2014


Oshima, Nagisa, director. *The Pleasures of the Flesh*. 1965

Oshima, Nagisa, director. *Violence at Noon*. 1966

Suzuki, Seijun, director. *Tattooed Life*. 1965

Travis, Pete, director. *Dredd*. 2012

Tarkovsky, Andrei, director. *Mirror*. 1975
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CHAPTER TWO: EVIDENCE OF PRODUCTION LITERACY

Introduction

The process of development for the Adachigahara project was a series of artistic experiments using the 3D medium of production. This series of experiments will consist of three short films: The Black Mound, The Bar at the End of the Road, and Homunculus. Each of the films will seek to realize a dynamic use of 3D space, and the latter two will develop the use of alienation through space and time. The experimental process serves as the vehicle to go from the unknown to the known. By developing the use of alienation, a more dialectical use of space can be created in this highly immersive medium.

Production as an Experimental Process

The experimental process of the Adachigahara project is similar to a scientific experiment. Each short film serves to test an idea about alienation in the 3D medium. Unlike scientific experiments, the films in the Adachigahara project are artistic ones, thus the knowledge they seek to produce is subjective and not objective. This changes the standards for evaluation. Carol Becker writes “Unlike the sciences, however, we do not ask that this newly generated knowledge be ‘proven’. “We accept the work that artists produce as art and move on from there to discuss the work’s coherence and effectiveness.” (47). It is through concepts of coherence and effectiveness that serve as its method of evaluation for these experiments.

Coherence serves the artistic experiment in the same way a control serves a scientific one. Like a control it provides the standard which the experiment is measured against. They
differ in that a control is separate from the rest of the experiment while coherence is what binds the separate parts of an experiment together. Thus, just as a scientific experiment requires a control group to contrast against the other parts of the experiment, an artistic experiment must make the coherent elements apparent throughout the project. For the Adachigahara project the first film, The Black Mound, will serve as a baseline for the next two films in the series, and in doing so it will increase the visible coherence. It is the film that is best suited for this role because it changes the least from the play to the 3D medium, thus it displays the basic elements the clearest.

Each film must display their stated aesthetics in order to be effective. For the first film The Black Mound this is displaying the 3D aesthetics, and a basic adaption of the Noh play Adachigahara. For The Bar at the End of the Road and Homunculus this is expanding alienation into space and time respectively. By displaying these aesthetics, it allows them to be evaluated thus a subjective understanding of them is formed.

It is this process of theorization, implementation, and reflection that expands the subjective knowledge of the medium. This subjective knowledge is critical for any filmmaker seeking to use the medium for expression.

The Black Mound: Adapting Noh

In adapting the play Adachigahara from stage to screen The Black Mound is the closest to the original. Its basic scenario is very similar to that of the play, and there are no formal changes to the structure of the plot. The changes that have been made are centered around
reducing unintended alienation. In adapting the play to 3D, the use of personal space replaces the kagura. It is through implementing the aesthetics in this way that a clear exemplar of the basic structure is created.

The project reduces unintended alienation through adapting the performance and dialog to the medium of film while modernizing the scenario. The film reduces the use of alienation by adapting the play’s dialog by translating it from a sung chant to a contemporary form and removes dance entirely. While not alienating in the context of Noh, both would seem unusual in contemporary cinema and would cause some unintended alienation. The scenario has been updated to a more contemporary version. The Shite has been changed from a woman to a man to avoid the trope of a vengeful woman driven out of control by her emotions, in this case her turning into a demon. Conversely the Waki and Waki Tsuri have been changed from men to women to retain the gender balance of the original play. Furthermore, they have been changed from priests to hikers as hikers are more likely to run into a cabin in the woods, as wandering priests are not part of contemporary American society. Last the Ai-Kyogen role has been expanded, now speaking throughout the play making him seem less like a deus ex machina, and joining the Waki and Waki Tsuri as a hiker. All of these modifications have been made to control alienation.
As Noh is a medium of performance, and the dance element has been removed from the adaption, a question is how the kagura dance will be adapted. As it is a medium specific form of alienation in Noh, the adaption to 3D must also be medium specific. For the Adachigahara project the medium specific form of alienation is in the personal space. This single use of personal space will be executed by the Shite; thus, it will be connected directly to
the thesis of the play. This will substitute well for the kagura dance as it is a medium based form of alienation executed by a character in the film.

This first film will provide a basic form from which the next two films will expand upon as they explore deeper into the use of alienation.

**Adapting Noh to Japanese New Wave: Alienation in Space**

The second film, *The Bar at the End of the Road*, will be a continuation of the adaptation process. It will build on the previous film and further adapt the play *Adachigahara* into the Japanese New Wave genre. While the film will change the story from horror to crime to better conform to the genre, more significantly the film will implement a greater degree of alienation through the use of space.

The film will expand upon the climax of alienation created by the use of personal 3D space through its use of illogical space and its use of screen space. The film will use illogical space by staging the climax, the dead body’s discovery, on an obvious soundstage to heighten the alienation. Afterwards it will use screen space, both light and shadow, to make the image more pictorial through blowing out highlights and crushing the shadows to extend the alienation. Light artifacts such as lens flares will be introduced throughout the 3D space to further enhance the use of screen space. Incorporating this use of space as a method of alienation, will explore the alienation effect in stereoscopic space.
Adapting Noh to the Psycho-Drama: Alienation in Time

The third representative film, Homunculus, will be adapted to a poetic form of experimental film. The more subjective nature of this type of film will increase the alienation through its use of time and symbolic motifs. Furthermore, the structure of the script will be broken down so the subjective nature of time can be clearest.

The subjective use of time in the film first begins at the level of the scenario. The events of the story will be broken down from the narrative version to a series of symbolic motifs juxtaposed with scenes of the of the Shite. To increase the subjectivity, the other characters of the play will be removed and will be replaced with a subjective use of camera to increase the non-mediation. This adaption will push the boundary of the structure of time and character in the 3D medium.

3D Production

3D production can often be a cumbersome and expensive process. It requires specialized equipment, highly trained crew, and is demanding during the post production process. The Adachigahara project seeks to mitigate these issues through the use of an integrated camera system and intends to use the industry standard software of Avid Media composer and NUKE3D.

The standard 3D camera system consists of two cameras connected through a beam split rig. While the system provides a lot of control and flexibility, it has some major disadvantages. First, it’s heavy. The rig itself weighs on average 25lbs and with the addition of
two camera packages total can range anywhere from 45lbs to upwards of 100lbs. Second, it is a complicated system that requires a highly skilled multi-person crew. A beam split rig requires a technician to align the mirror, and match the lenses on one camera to the other. Often, lenses may match different lenses at different f-stops thus a log of which lens matches which at each f-stop must be kept. Last is the cost, a 3-day rental of just the beam split rig is $3500 and must be shipped from California. These disadvantages make using a beam split rig for an independent film production difficult to afford.

The Adachigahara project will use an integrated camera system instead of a beam split rig. An intergraded camera system consists of two cameras in one camera body. The integrated camera system that this project will use is the Panasonic AG-3Da1. It saves significantly on weight as it is 6.6lbs for the complete system. This drastic decrease in weight means not only that the camera is easier to move around, but that it is less physically demanding on the crew, and does not require heavy weight tripods and use of other support systems. The Panasonic AG-3DA1 was designed to be used by TV professionals and documentarians and thus can be operated by a single individual. There is no mirror and the lenses integrated into the system are already optically matched through the entire range of both f-stops and the zoom at every focal length. The on camera display has a mixed view, which makes setting convergence easy. There are guides for parallax for both TV and theatrical productions, and it can be easily connected to a 3D monitor. Lastly, the system’s cost is $1500 on the secondary market. However, the camera is not without limitations. Its major limitation is that it has a fixed distance between the two sensors at 2.5 inches, which limits the distance the camera can be from objects in the frame to
6 feet. However, this can be compensated for by getting a Zunwow lens kit that will reduce this minimum distance to 45 inches. These factors make using an integrated system desirable for this project.

The use of an integrated system not only makes principle photography simpler, but post production easier as well. It will do so through the reduction of stereoscopic errors caused by optical distortion in the lenses. Even though the integrated system will reduce stereoscopic errors for this project, the project will still use the industry standard post production software of Avid Media Composer for editing, and stereo grade in Nuke 3D. What makes them viable is their student pricing programs with Avid at $299 and Nuke at $300. This compares favorably with the $1200 cost for the cheapest editing plugin in for 3D footage. Combined the use of an integrated camera system and a proven postproduction workflow will make this project viable to produce in the micro budget paradigm.

**Production Organization**

The integrated camera system allows for an easier production process, but it also provides an opportunity to employ lean production methods. Lean production methods are based on the Toyota Production System and are focused on eliminating waste through the reduction in layers of management (Krafcik 48-49). One area where lean production methods can reduce waste on a film set is in the size of the crew. The goal is to create a more agile production team that is able to shoot faster, increase intimacy, and reduce costs overall.
Mike Figgis talks about his own experience with reduction of wasted time. During the making of *Hotel*, digital filmmaking was in its infancy. On the set, he found that he knew as much about digital cinema as anyone else, so he had to make adjustments himself, and this increased the speed of production (Figgis 35). As the integrated camera system makes the shooting process easier, the *Adachigahara* project will reduce the size of the 3D crew. The rig tech jobs will be given to the first and second camera assistants as the remaining duties are not too different from their current jobs. The stereographer’s job will be eliminated and instead be covered by myself and my cinematographer. We will reduce the number of production crew to minimums that the keys feel is necessary for their department. Thus we will set the starting point for crew size at 10 with a cast of four, but, as this is an iterative process, the subsequent Japanese new wave film will take into account the production issues from the first film, and iterate from there.

Besides increasing the speed of production, smaller crews may be more conducive to more cinematic intimacy in the final film. As the crew gets smaller there are less people between the camera and the subject. This reduction in size may lead to a greater sense of intimacy in the final film. The production will also test this theory. Leaner production methods may not only be best from a logistical standpoint, but also from an aesthetic one as well.

Thus the experimental poetic film will be shot for maximum intimacy. The shoot will consist of myself and the lead actor, for part of the production, and I will shoot the rest by
myself. This is driven from a desire for maximum intimacy. This is technically possible because of the ease of use of the integrated camera system.

The last advantage of a smaller crew is the reduction in costs. As costs on a film set are accrued on a per day basis, a shorter shoot time will reduce production costs significantly. Less crew equates to a lower production cost per day as well. This is not just in salary, but the cost in food, and other forms of reimbursement such as fuel. By using leaner modes of production, thus reducing costs, one produces a more sustainable production model and makes it easier to make a return on investment.

**Conclusion**

In experimenting with alienation, and shooting for more intimacy, I hope to create a style of 3D film that formally can explore the full depth of personal and psychological narratives in both their alienating and immersive qualities. This project seeks to develop the underlining aesthetics that can be applied to such 3D films, and to do so using leaner production methods inside of the micro budget paradigm.
Screening List

Figgis, Mike, director. *Hotel*. 2001
List of References


CHAPTER THREE: EVIDENCE OF FINANCIAL LITERACY

This part covers production costs, marketing strategies and distribution plans for the Adachigahara project. It includes an analysis of the audience for, the production of, and the marketing and distribution of 3D films. This part illustrates the business problems and the solutions associated with 3D film production

The Audience

Although the general perception of 3D cinema is that it is on the decline, a more nuanced view is that its reception has been mixed and that in some markets its popularity has grown. In 2009 3D cinema was hailed as the thing that was going to save theatrical distribution, and in 2010 3D cinema reached its peak, but since then it has seemed to shrink (MPAA “Theme 2014” 9). But a review of domestic and international markets shows that this perception is too premature.

The domestic market for 3D films has shrunk. 3D cinema reached its peak in 2010 at 20% of the domestic box office while today it only makes up 12% of the domestic box office (MPAA “Theme 2017” 15). Although different views exist, the consensus seems to be that this market shrinkage was the result of Hollywood’s rush to make everything in 3D. This led to a flood of poor 3D conversions of already bad films. Along with higher ticket prices for 3D films, this soured U.S. audiences with the format (Goldberg). All of this combined with an economic downturn damaged the domestic 3D market. 3D quickly became known as a gimmick in the U.S.
In the domestic market 3D has shrunk, but outside of it 3D cinema has maintained and in some markets it has even grown. In the rest of Europe 3D cinema has only decreased slightly, while in China and Russian 3D cinema has expanded. Globally 3D cinema has stayed roughly the same, but the audience is more international than domestic (MPAA “Theme 2018” 11).

Because the audience is skewed heavily to international audiences, this reduces the possible income that can be gained from any 3D project. This creates a challenge for making 3D films in 3 distinct ways, economics, distribution, and the cinematic product itself. This project presents a potential solution to the economic and production problems of 3D cinema through the use of rapid prototyping. It proposes to resolve the issues of distribution through the use of festivals, social media, and streaming on digital platforms.

**Production**

The rapid prototyping production process solves two major problems facing 3D films. The first is the cost in time and money of exploring the medium properly. The second is the problem of a poor 3D film product. Through the use of rapid prototyping the *Adachigahara* project will be able to avoid the pitfalls that made 3D cinema in the past fail.

Rapid Prototyping, through short films, is a time and money saving process. Short films take considerably less time than feature films to produce. Through use of a series of short films multiple iterations can be explored in a much shorter time. A short film is significantly cheaper than a feature film. One only gets one iteration with a micro-budget feature while with rapid
prototyping one gets three iterations. In exploring 3D cinema, the use of rapid prototyping is much cheaper than producing a feature film.

Rapid prototyping through the use of short films is a superior method of developing a 3D film product. Because rapid prototyping makes multiple variations of the same film, it is easy to compare and contrast them. This allows a filmmaker to reflect on what did and didn’t work as part of a focused process. Furthermore, these short works can be brought to a perspective audience for feedback which can be used to test and refine the films as an aesthetic whole. Because rapid prototyping allows a filmmaker to easily compare and contrast different films and test the aesthetics with an audience, it is a superior method for developing a 3D product on an independent scale.

**Marketing**

Once the films are produced the next stage is to market them to an audience. The main problem is how to get the films out to an audience that is mostly international. This project addresses that problem by marketing through festivals, and social media with the product being the auteur as a brand. Through these two avenues the project will market the films and myself to an audience.

**Festivals**

Festivals are an important part of any film’s marketing campaign. They raise awareness and provide a seal of approval for the film. The festival strategy for this project focuses on three
different types of festivals: foreign, domestic and 3D specific. Each of these types of festivals play a different role in the marketing of the project.

International festivals play an important role in marketing the project. Given that the international audience for 3D films is larger than the domestic audience, it is a primary focus for the project’s marketing strategy. This project will focus on marketing to mid-tier international festivals with a specific focus on Asia where the greatest interest is.

Because the domestic 3D audience is much smaller than the international one, domestic festivals are less of a focus. Domestically, the project will focus on marketing to niche festivals that relate to the specific genre of the individual film. Any festivals in these genres that are able to screen 3D films will be possible candidates.

The project will also be marketed to 3D specialty film festivals. 3D specialty film festivals, while fewer than in the past are still an important type of festival. This is primarily because they focus on the 3D audience, and recognition in one of these festivals can draw attention from it. This project will apply to all 3D specialty film festivals foreign and domestic.
Social media

Social media platforms are important digital spaces that have become ubiquitous in our daily life. They are places where we network with our friends, family, and coworkers. They have also become an important form of marketing in our modern world, because of its personal connection to its audience. To effectively use social media one must employ the correct strategy, and deploy it across an engaged network.

Social media is inherently social in that it is dependent on a personal connection that users want to have with each other. This personal rapport is so important that many brands try to develop a social media persona that will relate to their customers. But probably the most successful people are social media stars. Social media stars include people who are able to
monetize their channel through ad revenue, contributions, and by marketing products directly to their audience. Filmmakers who become social media stars can market their films directly to their audience.

The correct marketing strategy must be used to have a strong social media presence. Broadly, the two general approaches to marketing are a push strategy and a fetch strategy. Push strategies advertise a product directly to a consumer while fetch strategies give the consumer a product which they seek out. While some social media stars, influencers, are able to execute a push strategy, the most effective social media stars, content creators, employ a fetch strategy. Toni Sant writes “For the most part, social media is based on a fetch model. A page or other content is usually not delivered until a user requests it, by adding a user as a friend or following someone’s feed.” (Sant 54). This is what makes content creators so effective is that they provide something that their audience can consume or “fetch”, and then make money through advertisements, donations, either directly or through service like Patreon. Some content creators go a step further and even sell related products through affiliate links or their own webstores. By providing film related content filmmakers can create tutorials and short films, they can use these to engage in a fetch strategy with their audience.

To drive traffic to a social media platform which can be monetized, one must expand the social media network on to other critical sites. A personal website should be used to supplement the social media network. Together this creates a digital presence an audience can
engage with. If a filmmaker has assembled these digital assets, then there is not only an
opportunity to have a strong digital presence but also an opportunity to monetize it.

By engaging in a fetch strategy over multiple social media platforms one can engage
one’s audience and creates a strong digital presence. By creating a social media network on
multiple platforms with distinct content on each platform a filmmaker can create a network on
which his audience can fetch new digital content to consume thus investing more time in the
auteur’s digital presence. This network structure also allows the filmmaker to drive attention
toward sources of monetization, i.e. from Instagram to YouTube by connecting a screen shot to
a short film where revenue can be collected through ads.

A website is useful for supplementing a social media strategy. First, it provides a place
where greater detail can be provided to the audience. Second it can reach outside of the social
media network, both to those who don’t use social media and to draw in new people to
connect their network to the auteur’s. Third it can be another point leading back to a web of
social media, and sources of monetization. All of this makes a website a useful supplement for a
social media strategy to create a strong digital presence.

Because of social media’s ability to engage with the audience and spread one’s digital
presence, it is an important part of any digital strategy. It can market the films in festivals, and
raise the overall awareness as of an individual auteur. Because it is part of everyone’s life, it can
be one the most effective to raise for films and to build a brand.
Auteurs as Brands

As each film completes its cycle through the festival circuit, it should become part of a unified brand so it can be monetized and leveraged to produce future projects. This unified brand is the auteur. Two parallels between brands and auteurs are formation of identity and experience.

A brand’s identity is very similar to that of an auteur. Regarding brands, Tom Peters, says “Be distinct or extinct.” (Peters viii). Brands do numerous things to make themselves distinct. This includes unique products, design, and trademarks. Andrew Sarris’ second premise of auteur theory is “Over a group of films, a director must exhibit certain recurrent characteristics of style, which serves as his signature.” (Sarris 516) It’s this signature nature that can be harnessed as the Auteur’s brand identity.

Brands are consumed as not only individual products, but as experiences. James Hammond defines a brand as “a total sensory experience a consumer has with your company and its product or service.” Each time a customer consumes a brand they expect a certain experience, and it’s that experience they seek each time, James Hammond states “…it also has to deliver ‘what it says on the tin’.” (Hammond 55). Films themselves are total sensory experiences, and an auteur’s film provides a same expected experience. It’s this expected distinct experience that drives the consumption of an auteur’s work.

It is this expected experience that can be marketed over and over again to audiences, providing a sustainable business model. A distinct cinematic style is fundamental to surviving.
This distinct cinematic product can be used to provide not only an example for possible audience members, but to help to retain the audience by providing “what’s in the tin.”

**Distribution and Monetization**

Distribution for short films can be difficult even if they are not in 3D. This project primarily focuses on distribution of the films post festival through YouTube. This method of distribution provides content for a fetch strategy that can then be monetized through ad revenue and leveraged to produce future products and future proof to changes in display technology.

YouTube is a social media platform where video content can be accessed by an audience. It’s primary method of monetization is ad revenue. The return for a YouTube video varies from $3 to $5 per thousand views depending on type of the video (“How Much do YouTubers Make?”). This isn’t a high revenue but provide some income for short films that are currently hard to make a return. 3D content can be uploaded to YouTube, thus the films themselves can be used to produce income.

But the income itself is not the real benefit of YouTube. The real benefit of YouTube is that provides a platform for the films to be watched. This gives perspective audience member examples of work that they can watch and decide if they want to support the filmmaker.
further. This further support could come in the form of direct support like Patreon or through a crowdfunding campaign.

With the end of 3D TV production for the domestic market, VR stands as the only sustainable way to display 3D content at the home market in a form outside of anaglyph color separation (Katzmaier). 3D films can be distributed to a VR headset through YouTube, Facebook, and directly as a digital file that is able to be uploaded to the individual user’s VR headset. For this project the social media platforms are the primary focus for VR distribution due to their reach, ease of access, and the possibility to make returns via ad revenue. This allows the project to stay accessible even as the display technology changes.

YouTube because of its ubiquitous form of video sharing is an important platform for any filmmaker. Furthermore, since YouTube can be embedded easily, it makes it a tool to reach outside of the social media network onto forums and other digital spaces where the audience may be. Finally, this strategy is applicable to other video sharing sites in China such as Youku.

**Conclusion**

By acknowledging the niche nature of 3D films, and approaching production distribution, and marketing with this in mind, the *Adachigahara* project seeks to develop a cinematic product in the most financially efficient way possible.
List of References


Motion Picture Association of America. 2014 Theme Report, Mar. 2015, United States.


CHAPTER FOUR: CONCLUSIONS

The Adachigahara project has been a challenging process. It has tasked me with developing a novel aesthetic for the 3D medium. It has forced me to learn new methods of production. It has required me to do so with a focus towards the micro-budget paradigm. This has caused me to expand not just my subjective knowledge of the medium, but my understanding of the narrative filmmaking process, and to look realistically at the cost and marketability of 3D films. The Adachigahara project has resulted in significant growth for me as a filmmaker.

Adapting Noh to the dialectic of alienation and immersion

Noh provided the basis for the project because of its use of alienation in its dramatic structure. By using the same play as the starting point for each of the films it added coherence to the project as a whole. The goals for the adaption process were to connect the kagura to the use of 3D space, and to reduce any unintended alienation. In adapting the play to the 3D screen there were both successes and difficulties.

The most successful thing about adapting Noh to the 3D screen was the use of the kagura as the basis for 3D space. There is a real sense of alienation as the Shite thrusts out at you. You jump back into your seat as he enters your personal space and for a few moments afterwards you are alienated from the film. It is in this moment that you experience the critical distance, and it is the Shite’s connection to the thesis of the play that provides a critical element
melding narrative with the aesthetics. This alienation seems also to be affected by the timing of other forms of cinematic alienation. Alienation beforehand reduces the effect while alienation afterwards extends it. Thus it is very important to control the methods of alienation throughout the film.

But adapting a 12th century play made it difficult to control the unintended alienation, and my focus on 3D meant that I wasn’t sufficiently vigilant when new sources of alienation arose in other parts of the production. The two major sources of unintended alienation that arose during shooting were in the visual depiction of women and the structural issues in the play. Because I wasn’t vigilant enough when it came to the performance of my actors, I ended up creating a similar trope to the one I was trying to avoid with the change of the Shite. This resulted in both my Waki and Waki-Tsuri in *The Black Mound* being labeled as “blubbery women”. Further, my translation of the play’s “traveling song seemed” to be disjointed. However, the iterative process did allow me to correct these issues in *The Bar at the End of the Road*, though that film has its own pacing problem in the “questioning” section of the play. The age of the play with its perspective and structural issues made the adaptation more difficult than I expected.

Despite the difficulties in controlling alienation I still believe that Noh makes a good basis for my films. In providing a structure for the use of space in 3D it serves as a strong narrative base. However, my process of modernization of the play still needs to address the
issues of alienation caused by the slow pace in the questioning. While not providing all of the answers, the *Adachigahara* project has served as a good beginning.

**Shooting in Narrative 3D**

The shooting of the *Adachigahara* project was a challenging process that expanded my knowledge of production. While shooting the project was technically challenging, the greatest challenges came in the logistics of the project as a whole and the process of narrative production. In addition to all of these challenges, during the shooting of *Homunculus* I was able to test out my theory that a smaller crew led to greater intimacy in the final film. The process was difficult, but it led to a lot of growth.

3D is a technically demanding process, but we were able to prepare for the challenges it presented. Between my cinematographer’s and my own understanding of 3D filmmaking, we were able to get through the process with only two stereoscopic errors. The first was that we had one shot that did not create a stereoscopic pair thus requiring post conversion, and the second was a single shot which had crosstalk that was possible to resolve by simply adjusting convergence. While the integrated camera helped to facilitate this process, it did have a serious flaw in the light sensitivity of the CCDs. We learned that shots, even at dusk, required a significant amount of additional lighting. We were able to resolve this during the second film by revising the script to occur principally inside any time we had to shoot outside we shot somewhere close to available power, as a generator was financially and logistically out of the question. Furthermore, due to the limitations in the sensors dynamic range we chose to change
the method of alienation through the use of screen space to a drastic shift in the color of light, from a warm color to a cool blue to create our form of pictorial alienation. Overall I would say that the technical side of production produced very few errors, so from a technical standpoint the production was a success.

The logistical side of the project did however become a major problem. Initially I thought shooting the series of films in short bursts was the right approach because each individual shoot wouldn’t take up too much time, and I would have time to reflect on each shoot, and adjust accordingly. In reflection, I feel the scheduling problems, and high degree of crew turnover outweighed these benefits. Another problem was crew inexperience coupled with lean production methods. As much of the crew was unpaid on both of the larger shoots, most of them were inexperienced. This created some difficulty in a lean model where crew members had to take on larger shares of the work in their departments. At times more experienced crew members had to crossover to help those who were less experienced. This created a lot of stress on set. A third problem was pay. The lack of pay didn’t only play a role in being able to attract enough experienced crew, but it also led to some of the experienced crew not taking the production seriously. For instance, one of the critical crew members booked himself on another shoot in the morning before our afternoon shoot. When that shoot ran late we lost four hours of shooting time while on a tight schedule. When a similar instance with paid crew occurred on the second shoot I felt comfortable putting my foot down and we got the shots we needed. Another issue was caused unexpectedly by the pandemic, due to production restrictions we were unable to film on the soundstage before my cinematographer
moved to Los Angeles. This made shooting the sequence on an obvious soundstage difficult, instead I opted to use archival footage. While this did broaden the thesis from the personal to the societal, the choice still created alienation through a shift in the narrative nature of the space by violating the social contract of the film. Similar methods of alienation can be seen in Nagisa Oshima’s *Death by Hanging* in which Oshima uses still images to contrast the moving ones. In this case the archival footage will contrast the staged footage. To further enhance this contrast the archival footage will not be post converted into 3D and will remain in 2D. This is similar to the technique used in Bi Gan’s *Long Day’s Journey into Night*, where the past is represented by the 2D and the present is represented by 3D. All of these issues together made the iterative process difficult, and led to a lot of delays in the project’s completion.

Compounding this was my lack of experience in shooting narrative cinema. This lack of experience greatly affected the shooting of *The Black Mound*. It meant that when logistical issues came up I didn’t know how to deal with them. Furthermore, my lack of experience collaborating with others meant that I personally took on too much of the logistical burden. Moreover, to encourage creativity I adopted the mistaken belief that I needed to give people room to work. This led to a great deal of disorganization, and at times a lack of leadership on the set. This lack of leadership led to a vacuum on set that at times became toxic. While many of these issues were corrected on the set of *The Bar at the End of the Road*, it did create a level of unnecessary strife that probably let to a great deal of the turnover from set to set.
Homunculus in many ways was a break from the chaos of narrative production. It was a welcome return to a much more familiar process, and it gave me an opportunity to test my theory that a smaller crew during production leads to more intimacy in the final film. Because the gaze of the camera was directly connected to my own as I worked with the actor, the shot selection tended towards close ups. This gives the film more of a home movie feel, and translates to a greater degree of intimacy, and I think this can be replicated on a bigger set. Shooting Homunculus was very informative, and gave me an optional method of shooting.

While this period of production has been difficult it has led to a lot of personal growth for me as a filmmaker. It has informed my approach towards narrative production in the future and given me a lot more confidence on set.

The 3D cinematic Product

As far as a 3D cinematic product goes, the Adachigahara project is a good first step. It met the stated goal of developing a dramatic use of 3D. However, it may have limited market potential. In the end only time will tell how well the project will serve my own entrepreneurial goals. There are definite concerns about the quality of the films as individual products and the shrinking market for them. Even with these concerns I consider the project from an entrepreneurial standpoint a success. Given the cyclical nature of 3D’s popularity, I believe that I am in a good place, whatever the future of 3D brings.
In Summary

The *Adachigahara* project has been challenging, more than I ever expected. In the end I did gain a better understanding of the medium of 3D, and grew as a narrative filmmaker. I feel confident about going forward and producing future 3D narrative projects. Working with the micro budget paradigm has prepared me for niche production, which seems to be the immediate future of 3D.
Screening List

Bi Gan, director. *Long Day's Journey into Night*. 2018

Oshima, Nagisa, director. *Death by Hanging*. 1968
APPENDIX A: PRODUCTION SCHEDULE EXAMPLE
### Day out of Days - Casting - The Black Mound

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Off Day: Thursday, February 15, 2018
Off Day: Friday, February 16, 2018

End of Week #1

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<td>7</td>
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End of Day #2 - Shoot: Saturday, February 17, 2018

Off Day: Sunday, February 18, 2018
Off Day: Monday, February 19, 2018
Off Day: Tuesday, February 20, 2018
Off Day: Wednesday, February 21, 2018
Off Day: Thursday, February 22, 2018
Off Day: Friday, February 23, 2018

End of Week #2

<table>
<thead>
<tr>
<th>Scene Number</th>
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<th>Time of Day</th>
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End of Day #3 - Shoot: Sunday, February 18, 2018

Off Day: Monday, February 19, 2018
Off Day: Tuesday, February 20, 2018
Off Day: Wednesday, February 21, 2018
Off Day: Thursday, February 22, 2018
Off Day: Friday, February 23, 2018

End of Week #3

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Generated by Scenechronize on 11/4/2017 at 1:42 PM PDT
APPENDIX B: SHOTLIST EXAMPLE
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<td>Violin</td>
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</table>
AGREEMENT D: ACTOR AGREEMENT EXAMPLE
Nicholson School of Communication and Media

ACTOR AGREEMENT

THIS AGREEMENT, effective as of 7/14/2019, is made by and between James Mitchell (Producer) and [redacted] ("Artist"), with respect to Artist’s portrayal of the role

[redacted] in the production of the project currently entitled

[redacted] (the "Project").

1. ARTIST’S SERVICES: Artist shall render all services customarily rendered by actors in moving image projects and at all times promptly comply with Producer’s reasonable instructions. Photography shall be exclusive and rendered consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to his then existing prior professional commitments.

2. COMPENSATION: ARTIST acknowledges that he/she will receive no payment for his/her performance/services rendered with respect to the student’s/Producer’s project and that the consideration the actor is receiving in return is to further his/her experience/career.

3. CREDIT: Provided Artist is not in breach of this Agreement, Artist shall receive a credit, in substantially the following form: a. [redacted] in the role of [redacted]. b. Artist’s credit will be in the end titles of the Project. c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. PUBLICITY AND PROMOTION: Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Project. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist’s services or Producer’s exercise of the rights herein granted.

5. WORK-MADE-FOR-HIRE:

a. Artist hereby acknowledges that all of the results and proceeds of Artist’s services produced for the Project hereunder are owned by the Producer or Producer’s assignee. Producer shall have the right to use Artist’s name and likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the Project as Producer, in its sole discretion, shall deem appropriate.

b. Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist’s rights, title and interest of any kind and nature, in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

c. Artist acknowledges that the Producer owns the copyright in and to the film that the Producer is creating and that the Artist has no interest therein.

UCF/NSCM ACTOR AGREEMENT
6. INSURANCE

a. Artist acknowledges that he/she will not be covered by UCF's workers compensation policy and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

b. Artist also acknowledges that UCF does not provide any medical or auto insurance for Artist and that Artist is required to obtain his/her own medical and auto insurance policy. If Artist decides NOT to obtain his/her own medical and/or auto insurance, the Artist hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical and/or auto insurance and hereby expressly agrees to RELEASE PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES AND hereby waives any claims against PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES in conjunction therewith. Artist hereby agrees to INDEMNIFY AND HOLD PRODUCER, UCF AND THE UCF BOARD OF TRUSTEES HARMLESS from any and all medical issues and/or other damages sustained, including, but not limited to injuries sustained by Artist, whether caused by UCF's negligence or otherwise, or while on the premises owned or leased by UCF.

c. Artist acknowledges that, aside from the exclusions already specifically referenced under 6.a. and b. above, UCF does not provide any other type of insurance for Artist and Artist hereby accepts the risk of participating in the project without having any insurance coverage provided to him/her.

7. MISCELLANEOUS

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder.

b. Arbitration. If not subject to the SAG arbitration provisions, disputes under this Agreement shall be settled pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA").

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

d. Assignment. Artist may not assign his/her rights or obligations hereunder without prior written consent of Producer.

e. The parties hereto agree to sign such other documents, do and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

f. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or writing whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

James Mitchell
Producer (put the production company or student name here)
By: James Mitchell
(Name of student responsible for production goes here)

[Redacted Signature]
Signature of student responsible for production goes here

Date: 7/14/19

ARTIST: [Redacted Name]
(Printed name)

[Redacted Signature]
Signature

Date: 7/14/19
APPENDIX E: CREW VOLUNTEER AGREEMENT EXAMPLE
STUDENT FILM PROJECT VOLUNTEER ACKNOWLEDGEMENT AND AGREEMENT TO OBTAIN THE STUDENT FILM PROJECT VOLUNTEER’S OWN INSURANCE COVERAGE FOR AUTO AND MEDICAL INSURANCE

By signing this document, the undersigned volunteer acknowledges and agrees that UCF Nicholson School of Communication and Media does not provide insurance for the undersigned student film project volunteer.

In particular, the undersigned student film project volunteer acknowledges and agrees:

WORKERS COMPENSATION: Student film project volunteers and others working on a student film project are not covered by the UCF workers compensation policy.

AUTOS: The undersigned student film project volunteer acknowledges that he/she must obtain and pay for any and all insurance for either the vehicle the student film project volunteer owns or any vehicle rented or leased by the student film project volunteer.

MEDICAL: The undersigned student film project volunteer hereby expressly acknowledges that UCF/NSCM Film Program does NOT provide any medical insurance to the student film project volunteers and/or others working on a student film project. Therefore, student project volunteers and others working on a student film project are required to obtain their own medical insurance policy. If the undersigned student film project volunteer decides NOT to obtain his/her own medical insurance, he/she hereby expressly accepts any and all risk associated with such failure to obtain his/her own medical insurance and hereby expressly agrees to RELEASE UCF AND THE UCF BOARD OF TRUSTEES AND hereby WAIVES any claims against UCF AND THE UCF BOARD OF TRUSTEES in conjunction therewith. The undersigned student film project volunteer hereby agrees to INDEMNIFY AND HOLD UCF AND THE UCF BOARD OF TRUSTEES HARMLESS from any and all medical issues, including, but not limited to injuries sustained by the student film project volunteer, whether caused by UCF’s negligence or otherwise, or while on the premises owned or leased by UCF.

DATE: [Redacted]

AGREED: [Redacted]

PRINT NAME: [Redacted]
APPENDIX F: PAID CREW AGREEMENT EXAMPLE
CREW MEMBER AGREEMENT FOR THE SERVICES

“The Bar at the end of the Road”

THIS AGREEMENT, effective as of [March 20, 2019] is made by and between ___________________________ with respect to Crew Member’s services on the feature-length motion picture currently entitled, “The Bar at the End of the Road” (the “Picture”). The Crew Member’s Telephone is ___________________________.

1. SERVICES:

Services. Crew Member is hereby hired as a Cinematographer and will perform the services of Cinematographer and such other services as may be required of a Crew Member from time to time. Crew Member shall render all services customarily rendered by Cinematographer in the motion picture industry and at all times promptly comply with Producer’s reasonable instructions.

Term. The parties acknowledge that the term of Crew Member’s services pursuant to this Section shall commence on July 15, 16, 17 of 2019 and one day yet to be determined Crew Member’s services shall continue until the full and satisfactory completion of all services to be rendered by Crew Member hereunder or the earlier termination of this Agreement.

2. COMPENSATION: Provided Crew Member is not in material breach of this Agreement, in consideration of Crew Member’s services hereunder, Producer shall pay to Crew Member and Crew Member hereby accepts as complete consideration the following compensation:

Provided Crew Member is not in material breach of this Agreement, in consideration of Crew Member services hereunder, Producer shall pay to Crew Member and Crew Member hereby accepts as complete consideration $650 per day for up to 3 days.

An amount equal to $650 of the Producer’s receipts from the exploitation and marketing of the Picture, but subject to the recoupment of the production and post production costs of the Picture. This amount is a contingent amount and is only payable to the extent sufficient receipts are generated. Producer will use his reasonable efforts to provide and make available a statement of all transactions relevant to the production and the income generated.

3. ACCOMMODATION: The Producer will provide the Crew Member with reasonable living accommodations.

4. CREDIT: Provided Crew Member is not in material breach of this Agreement, Crew Member shall receive a credit in substantially the following form:

(a) Cinematographer: ___________________________

(b) Crew Member’s credit shall appear in the end-roll credits in the Picture.
5. REPRESENTATIONS AND WARRANTIES:

(a) **Freedom to Enter into Agreement:** Crew Member warrants that he/she is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Crew Member's services or Producer's exercise of the rights herein granted.

(b) **Crew Member's Material:** Crew Member warrants that with respect to any material supplied by Crew Member hereunder, to the best of his/her knowledge such material:

   (i) Shall be Crew Member's original creation (except for material in the public domain and/or material furnished by or included at Producer's direction);

   (ii) Does not and will not defame, infringe upon, or violate the rights of any kind, including the right of privacy, of any person or entity;

   (iii) Is not and will not be based in whole or in part on the life of any real person except as approved in writing in advance by Producer; and

   (iv) Is not the subject of any litigation or claim that might give rise to litigation.

6. WORK-MADE-FOR-HIRE:

(a) Crew Member hereby acknowledges that all of the results and proceeds of Crew Member's services produced for the Picture hereunder shall constitute a "work-made-for-hire" specially commissioned by Producer and Producer or Producer's assignee shall own all such results and proceeds. Producer shall have the right to use Crew Member's name and likeness with respect to distribution and exploitation of the Picture. Producer may make such use of the Picture and distribution of the Picture as Producer, in its sole discretion, shall deem appropriate.

(b) If Crew Member's services are not recognized as a "work-made-for-hire," Crew Member hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Crew Member's rights, title and interest of any kind and nature, in and to the Picture, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Picture, in perpetuity, whether in existence now or as may come into existence in the future.

(c) Crew Member waives the exercise of any "moral rights" and "droit moral" and any analogous rights, however denominated, now or hereafter recognized. All
rights granted and agreed to be granted to Producer hereunder are irrevocable and shall vest and remain perpetually vested in Producer, its successors and assigns, whether this Agreement expires in normal course or is sooner terminated, and shall not be subject to rescission by Crew Member for any cause whatsoever.

7. CONTINGENCIES: Producer shall have the right to terminate, suspend or delay the term of this Agreement during all periods in which (1) Crew Member is in breach of this Agreement; (2) Crew Member is prevented from or fails, refuses or neglects to fully perform Crew Member’s services; or (3) the development, production or distribution of the Picture is prevented by a “force majeure” event, by the death, illness, disability or incapacity of a principal cast member, director, producer or director of photography of the Picture, or for any other reason whatsoever.

8. APPROVALS AND CONTROLS: Producer shall solely have all approvals and controls of all kinds and nature, with respect to the Picture, including, but not limited to, all decisions involving taste and judgment.

9. UNIQUE SERVICES: Except as specifically provided to the contrary hereinafore, Crew Member’s services shall be rendered exclusively to Producer, or Producer’s assignee, until expiration of the term of this Agreement, it being mutually understood and agreed that Crew Member’s services are extraordinary, unique and not replaceable, and that there is no adequate remedy at law for any breach of this Agreement by Crew Member, and that Producer, in the event of breach by Crew Member, shall be entitled to seek equitable relief by way of injunction or otherwise.

10. REMEDIES: Crew Member recognizes and confirms that in the event of a failure or omission by Producer constituting a breach of its obligations under this Agreement, whether or not material, the damage, if any, caused Crew Member is not irreparable or sufficient to entitle Crew Member to injunctive or other equitable relief. Crew Member’s rights and remedies shall be limited to the right, if any, to obtain damages at law and Crew Member shall not have any right in such event to terminate or rescind this Agreement or any of the rights granted to Producer hereunder or to enjoin or restrain the development, production, advertising, promotion, distribution, exhibition or exploitation of the Picture and/or any of Producer’s rights pursuant to this Agreement.

11. MISCELLANEOUS:

(a) Arbitration. All disputes under this Agreement outside prior jurisdiction shall be settled in Tampa, Florida, pursuant to binding arbitration under the rules of the Independent Film and Television Alliance ("IFTA"). The prevailing party will be entitled to reasonable attorney fees and costs.

(b) Indemnification. Crew Member shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Crew Member hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder. Producer shall indemnify and defend Crew Member from and against any and all claims and damages arising from the production, distribution, exhibition or exploitation of the Picture, or any element
thereof, to the extent such claim or damage does not arise out of a breach by Crew Member hereunder.

(c) **Assignment.** Crew Member may not assign its rights or obligations hereunder. Producer may freely assign its rights and obligations hereunder.

(d) **Choice of Law.** This Agreement shall be governed by and construed in accordance with the laws of the State of Florida.

(e) **Notices.** All notices under this Agreement shall be in writing addressed to the addresses first set forth above, or at such other address as either party may designate from time to time by written notice to the other. All notices shall be served by U.S. mail and electronic mail, recognized courier services such as Federal Express or DHL, or personal delivery, addressed as specified above. The date of receipt by electronic mail or courier, as the case may be, shall be the date of service of notice.

(f) **Employment Eligibility.** In accordance with the Immigration Reform and Control Act of 1986, any offer of employment contained herein is conditioned upon satisfactory proof of Crew Member’s identity and United States employment eligibility. Crew Member must present required documentation within ten (10) days of acceptance of this offer. Failure to comply will result in termination of employment.

(g) **Counterparts.** This agreement may be signed in counterparts. Facsimile and scanned copies shall be deemed originals for all purposes.

(h) **Further Documents.** Crew Member agrees to execute, acknowledge, and deliver to Producer and to procure the execution, acknowledgment, and delivery to Producer of any additional documents or instruments which Producer may reasonably require to effectuate fully and carry out the intent and purposes of this Agreement. If Crew Member shall fail to execute and deliver any such documents or other instruments, within ten (10) calendar days after such documents are delivered to Crew Member, Producer shall be deemed to be, and Crew Member irrevocably appoints Producer, the true and lawful attorney-in-fact of Crew Member, to execute and deliver any and all such documents and other instruments in the name of Crew Member, which right is coupled with an interest.

(i) **Entire Agreement.** This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto rely upon or regard as material, any representations or writing whatsoever not incorporated herein and made a part hereof. No amendment or modification hereto shall be valid unless set forth in a writing signed by both parties.
IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written.

PRODUCER

CREW MEMBER

By: [INDIVIDUAL'S NAME]
APPENDIX G: LOCATION AGREEMENT EXAMPLE
LOCATION AGREEMENT

Set(s) Bar at the End of the Road

Scene Number(s)

Date of Agreement 7/14/19

Project Representative: 

Project Representative Address: 

Project Representative Phone Number: 

TO WHOM IT MAY CONCERN:

1. I, the undersigned owner or agent, whichever is applicable, hereby irrevocably grant to ("Project Representative"), and its agents, employees, contractors and suppliers, the right to enter and remain upon and use the property, both real and personal, located at: 

   (the "Property"), including without limitation, all interior and exterior areas, buildings and other structures of the Property, and owner's name, logo, trademark, service mark and/or slogan, and any other identifying features associated therewith or which appear in, on or about the Property, for the purpose of photographing (including without limitation by means of motion Project, or videolaphe photography) said premises, sets and structures and/or recording sound in connection with the production, exhibition, advertising and exploitation of the project tentatively entitled The 3rd ATOMIC BOMBER (the "Project")

2. Project Representative may take possession of said premises commencing on the 14th of July, 2026 subject to change because of weather conditions or changes in production schedule, and continuing until the completion of all scenes and work required.

3. Charges: As complete and full payment for all of the rights granted to Project Representative hereunder, Project Representative shall pay to Owner the total amount of $ 150 per day, each day to consist of

   hours.
All charges are payable on completion of all work completed, unless specifically agreed to the contrary. Project Representative is not obligated to actually use the property or produce a film or include material photographed or recorded hereunder in the Project. Project Representative may at any time elect not to use the Property in which case neither party shall have any obligation hereunder.

4. Project Representative may place all necessary facilities and equipment, including temporary sets, on the Property, and agrees to remove same after completion of work and leave the Property in as good condition as when received, reasonable wear and tear from uses permitted herein excepted. Signs on the Property may, but need not, be removed or changed, but, if removed or changed, must be replaced. In connection with the Project, Project Representative may refer to the Property or any part thereof by any fictitious name and may attribute any fictitious events as occurring on the Property. Owner irrevocably grants to Project Representative and Project Representative’s successors and assigns the right, in perpetuity, throughout the universe, to duplicate and recreate all or a portion of the Property and to use such duplicates and recreations in any media and/or manner now known or hereafter devised in connection with the Project, including without limitation sequels and remakes, merchandising, theme parks and studio tours, and in connection with publicity, promotion and/or advertising for any or all of the foregoing.

5. Project Representative agrees to use reasonable care to prevent damage to the Property. The UCF/Nicholson School of Communication and Media has obtained and maintains an insurance policy that covers student film production; however, policy exclusions apply and no representation is made by way of this Location Agreement that the insurance policy will cover any particular situation, circumstance or less. Applicability of any insurance coverage and exclusions may vary according to particular circumstances and ultimately is determined by the insurance company.

6. If Owner claims damage or injury, or both, occurred as a result of the activities set forth under this Location Agreement, Owner shall notify the Project Representative in writing within five (5) business days after the occurrence of said damage or injury, which writing shall include a detailed listing of all property damaged and injuries which Owner claim occurred as a result of the activities set forth under this Location Agreement. The Project Representative will then contact the internship coordinator at UCF/Nicholson School of Communication and Media who will in turn contact the insurance company. Owner shall cooperate fully in the investigation of such claim, and permit any pertinent investigators to inspect the property so claimed to be damaged.

7. All rights of every nature whatsoever in and to all still Projects, motion Projects, videotapes, photographs and sound recordings made hereunder, shall be owned by Project Representative and its successors, assigns and licensees, and neither Owner nor any tenant, or other party now or hereafter having an interest in said property, shall have any right of action against Project Representative or any other party arising out of any use of said still Projects, motion Projects, videotapes, photographs and sound recordings, whether or not such use is or may claimed to be, defamatory, untrue or censurable in nature. In addition, neither Owner nor any tenant, nor any other party now or hereafter having an interest in the Property, shall have any right of action, including, but not limited to, those based upon invasion of privacy, publicity, defamation, or other civil rights, in connection with the exercise of the permission and/or rights granted by Owner to Project Representative. In no event shall Owner have the right to enjoin the development, production, distribution or exploitation of the Project.

8. Force Majeure: If because of illness of actors, director or other essential artists and crew, weather conditions, defective film or equipment or any other occurrence beyond Project Representative’s control, Project Representative is unable to start work on the date designated above and/or work in progress is interrupted during use of the Property by Project Representative, then Project Representative shall have the right to use the Property at a later date to be mutually agreed upon and/or to extend the period set forth in Paragraph 2, and any such use shall be included in the compensation paid pursuant to Paragraph 3 above.

9. At any time within six (6) months from the date Project Representative completes its use of the Property hereunder, Project Representative may, upon not less than five (5) days prior written notice to Owner, reenter and use the Property for such period as may be reasonably necessary for photograph retakes, added scenes, etc. desired by Project Representative upon the same terms and conditions as contained in this Location Agreement.
10. This Location Agreement shall be governed by the laws of the State of Florida. Venue for any action arising hereunder shall be in Orlando, Florida.

11. Owner represents and warrants that he/she is the owner and/or authorized representative of the Property, and that Owner has the authority to grant Project Representative the permission and rights granted in this Location Agreement, and that no one else's permission is required.

If any question arises regarding Owner's authority to grant the permission and rights granted in this Location Agreement, Owner agrees to indemnify Project Representative and assume responsibility for any loss and liability incurred as a result of its breach of the representation of authority contained in this paragraph, including reasonable attorneys' fees.

AGREED AND ACCEPTED:

Date: ______________________

Production Company (if applicable): ______________________________________

Project Representative Name: (Please print): ________________________________

Project Representative Signature: _________________________________________

Property Owner Name: _________________________________________________

Property Owner Signature: ______________________________________________
APPENDIX H: FILM PERMIT EXAMPLE
FILM PERMIT AND HOLD HARMLESS AGREEMENT

This application and your certificate of insurance (if applicable) must be received in our office before filming can begin. Please have your permit available at all times while on location.

PRODUCTION COMPANY: UCF Film

ADDRESS: [Redacted] [Redacted] CITY/STATE/ZIP [Redacted]

APPLICANT/CONTACT PERSON: [Redacted] TITLE: Director

LOCAL REPRESENTATIVE: [Redacted] TITLE: Director

PHONE: [Redacted] MOBILE: [Redacted] E-MAIL: [Redacted]

CLIENT/AGENCY: NA

ADDRESS: [Redacted] CITY/STATE/ZIP: [Redacted]

PHONE: [Redacted] WEBSITE: [Redacted]

TYPE OF PRODUCTION: □ Feature Film □ Independent Film □ Commercial □ TV Series/Pilot

□ TV Special □ Documentary □ PSA □ Still Photography □ Music Video □ Student Project

□ Web Series □ B Roll □ Interviews □ Other: [Redacted]

PRODUCTION TITLE: The Bar at the Road

*If feature film or television, list working title. If commercial, list product/service.

GENERAL DESCRIPTION OF THE PRODUCTION

The film is part of a series for my master's thesis for the University of Central Florida. The thesis consists of four separate adaptations of the Noh play Adachiigahara. The Bar at the End of the Road is a Japanese New Wave version.

Productions may be required to submit a copy of the script upon request.

LOCATIONS: Please submit additional locations in a separate attachment

Location #1: The Brass Mug Date(s): July 14, 16, 17 Times: 7am-11pm

Location #2: ___________________________________ Date(s): ___________ Time(s): ___________

Location #3: ___________________________________ Date(s): ___________ Time(s): ___________

Location #4: ___________________________________ Date(s): ___________ Time(s): ___________

76
PRODUCTION ACTIVITY
Include all relevant information such as a description of activity at each location, number of cast & crew, number of production vehicles, any temporary structures, etc. NOTE: If you are filming on private property, a neighborhood, or business district, you must include a copy of a public notice of your proposed filming activity, detailing that arrangements have been made to cause the least disruption as possible for the property owners and tenants. You may be required to show written consent from private property owners consenting your activities. You may submit attachments if necessary.

We will be primarily filming inside The Brass Mug which will be close to the public. The only exception to this is on Wednesday the 17th which we will film in front of the bar itself. The cast consists of four people while the crew consists of 11. We do have one scene with a revolver, but it occurs strictly inside the bar.

CITY/COUNTY SERVICES
Describe any city/county services needed such as off-duty patrol, facility personnel, restroom usage, extended hours, county equipment, etc. Fees may apply.

none

SPECIAL EFFECTS
Check any of the applicable categories below and include an explanation detailing the production activity.
☐ Special Effects/Pyrotechnics ☑ Weapons-fake/real ☐ Airplanes/Helicopters/Boats ☐ Stunts ☐ Other-explain below

We are using a prop revolver inside the bar itself but it will not bring it outside of the bar and will not be in view of the public at anytime.

TRAFFIC CONTROL & PARKING
Describe any traffic control and parking arrangements. When requesting road/sidewalk closures, a map is required. *An off-duty police officer/deputy is required for any type of street or sidewalk closing or when vehicular or pedestrian traffic is impacted. Off-duty rates vary. The Film Office will assist you with this process. Parking fees may apply.

none
ECONOMIC IMPACT

Submitting the following information continues to make filming successful in Hillsborough County.
While we are required by the County to report general numbers, your specific information is kept confidential.
Thank you for filming with us!

Arrival Date ___________ Departure Date ___________ TOTAL # Production Days ___________

Please list below amount spent in Hillsborough County:

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<th>Hotel/Property Names(s)</th>
<th>Total # Rooms booked at Hotels/Apartments/Condos</th>
<th>Local # Hires (talent, tech, etc.)</th>
<th>Other (Rentals/Equipment/Food &amp; Entertainment)</th>
<th>Total amount spent within Hillsborough County</th>
<th>Approximate TOTAL project budget (overall)</th>
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<td>$2000</td>
<td>$1950</td>
<td>$1500</td>
<td>$4550</td>
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</tbody>
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INDEMNIFICATION/hold harmless
The applicant indemnifies and holds harmless the City of Tampa, City of Temple Terrace and Hillsborough County, its officers and employees, from and against all claims, damages, losses and expenses, including reasonable attorney's fees, arising out of or resulting from the acts or omissions of applicant, its contractors, subcontractors, their employees, agents or servants, during the filming and all activities associated there within for which this application is filed, including the use of any city/county property.

INSURANCE CERTIFICATE
An insurance certificate must be attached to this application. The insurance certificate must additionally insure the City/County as the certificate holder with a general liability of $1,000,000. In the event that special effects are utilized, a general liability of $5,000,000 will be required as well as the name and state/federal license of the professional conducting the special effects. Proof of Worker's Compensation may be required by some jurisdictions. The addresses for the certificate holder information are:

City of Tampa
411 N. Franklin St.
Tampa, FL 33602

Hillsborough County
601 E. Kennedy Blvd.
Tampa, FL 33602

City of Temple Terrace
11250 N. 56th St.
Temple Terrace, FL 33617
APPLICANTS CERTIFICATION

The applicant agrees to abide by the provisions of the City/County codes pertaining to Motion Photography Production, as represented by the permit and all attachments. This permit is to be in possession of the production company at all times while on location and must be presented upon demand by any City/County authorized agent. You also agree that the content of the production shall not be pornographic in nature. All exposed cables within a public right-of-way must use cable covers to prevent tripping hazards. Deployed equipment must not impede or inhibit pedestrian or vehicle traffic without prior authorization in the form of a separate right-of-way closure permit. The person signing this application and hold harmless agreement attests and certifies that they are authorized on behalf of the production company/entity to submit this application and to make all of the certifications contained herein including the hold harmless provisions.

Production Representative Signature

[Signature]

Production Representative Name & Title (Print)

[Name & Title]

Date

07/03/2014

* Completed applications should be e-mailed to tmartinolich@visittampabay.com

INTERNAL USE FROM THIS POINT ON

The Tampa Hillsborough Film & Digital Media Commission, by signing below, recognizes that this application for permission to film in the City of Tampa, City of Temple Terrace or Hillsborough County is complete and ready for City/County Designee final authorization if necessary.

Film Commission Signature

[Signature]

Date

7/16/2019
DEPARTMENTAL AUTHORIZATIONS

SHERIFF SIGNATURE: ___________________________ DATE: _____________
REPRESENTATIVE NAME & POSITION (PRINT): ___________________________

RISK MANAGEMENT SIGNATURE: ___________________________ DATE: _____________
REPRESENTATIVE NAME & POSITION (PRINT): ___________________________

FIRE MARSHALL SIGNATURE: ___________________________ DATE: _____________
REPRESENTATIVE NAME & POSITION (PRINT): ___________________________

FIRE RESCUE SIGNATURE: ___________________________ DATE: _____________
REPRESENTATIVE NAME & POSITION (PRINT): ___________________________

REAL ESTATE & FACILITIES SERVICES SIGNATURE: ___________________________
REPRESENTATIVE NAME & POSITION (PRINT): ___________________________

CONSERVATION & LANDS MANAGEMENT ___________________________ DATE: _____________
REPRESENTATIVE NAME & POSITION (PRINT): ___________________________

PARKS & RECREATION SIGNATURE: ___________________________
REPRESENTATIVE NAME & POSITION (PRINT): ___________________________

*PUBLIC WORKS SIGNATURE: ___________________________ DATE: _____________
REPRESENTATIVE NAME & POSITION (PRINT): ___________________________

*OTHER DEPARTMENTAL SIGNATURE: ___________________________
REPRESENTATIVE NAME & POSITION (PRINT): ___________________________

CITY/COUNTY DESIGNEE SIGNATURE: ___________________________
REPRESENTATIVE NAME & POSITION (PRINT): ___________________________

*If impacted by production

7-21-19
Permit #:
APPENDIX I: INSURANCE EXAMPLE
CERTIFICATE OF LIABILITY INSURANCE

This certificate is issued as a matter of information only and confers no rights upon the certificate holder. This certificate does not affirmatively or negatively amend, extend, or alter the coverage afforded by the policies below. This Certificate of Insurance does not constitute a contract between the issuing insurer(s), authorized representative or producer, and the certificate holder.

IMPORTANT: If this certificate holder is an additional insured, the policy/ies must have additional insured provisions or be endorsed. If subrogation is waived, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement.

PRODUCER
Film Emporium, Inc.
1890 Palmer Ave #403
Larchmont, NY 10538
Phone No: (914) 833-2433
Fax No: [Redacted]

INSURED
University of Central Florida/Nicholson School of Communication and Media
12400 Aquarius Ave Dr. #117
Orlando, FL 32816
Phone No: (407) 823-2676
Fax No: [Redacted]

COVERAGE
CERTIFICATE NUMBER: 777196

This is to certify that the policies of insurance listed below have been issued to the insured named above for the policy period indicated, notwithstanding any requirement, term or condition of any contract or other document with respect to which this certificate may be issued or may pertain, the insurance afforded by the policies described herein is subject to all the terms, exclusions and conditions of such policies. Limits shown may have been reduced by paid claims.

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Certificate Holder: Pasco County and Pasco County Board of County Commissioners

All coverages expire at 12:01 a.m. Standard Time.

CERTIFICATE HOLDER
Pasco County and Pasco County Board of County Commissioners
ATTN: [Redacted]

AUTHORIZED REPRESENTATIVE: [Redacted]

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This certificate of insurance does not affirmatively or negatively amend, extend, or alter the coverage afforded by the insurance policy.
### ADDITIONAL COVERAGE DETAILS

**Insured:** University of Central Florida/Nicholson School of Communication and Media

The following is attached to and made part of certificate number 777196.

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<tr>
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<td>Terrorism</td>
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*All coverages expire at 12:01 a.m. Standard Time.*

Coverage is not afforded for stunts & pyrotechnics except for those declared, scheduled and accepted by the insurance company(s).

For a complete listing of coverages, terms, conditions and exclusions, please view your policy.
# SCHEDULE OF FORMS

**Date:** 10/01/2018

**Insured:** University of Central Florida/Nicholson School of Communication and Media

This Schedule of Forms is attached to and made part of certificate number 777796, as of 10/01/2018 at 11:50 AM PT, and lists the forms included in the policy(s) and subsequent endorsement(s) at the time this certificate was issued.

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APR-CERT-FORMLIST 0914
Certificate Number: 777796
Page 1 of 2
SCHEDULE OF FORMS

Disclaimer

This Certificate of Liability Insurance includes the Types of Insurances, Limits, and Schedule of Forms as of [10/01/2018]. It does not reflect any changes made subsequent to the date of issuance. The information in this certificate is for your information only and does not create a contract or agency relationship between the certificate holder or any insured and Abacus Insurance Brokers. By accepting the certificative, the certificate holder acknowledges that Abacus Insurance Brokers is not the agent of the certificate holder or any insured, but solely the agent of the insured. Abacus Insurance Brokers makes no representation whether the coverages listed herein are appropriate for the certificate holder or any insured. Please review the listed coverages carefully and direct any questions to your broker. For a complete listing of coverages, terms, conditions, and exclusions, please see the referenced Policy(s).
Certificate Verification

Insured: University of Central Florida/Nicholson School of Communication and Media

Abacus provides an efficient website lookup tool for certificate holders to verify the authenticity of certificates of insurance.

1. Navigate to the website and input the verification code. OR Scan the QR code.
2. The actual certificate issued through the Abacus Platform will download.
3. Compare the details of the downloaded certificate to the certificate presented by the client.

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About Certificates Issued through the Abacus.net Platform

- Abacus requires that all certificates be issued through the Abacus Platform. Certificates issued outside of the Abacus Platform are invalid.
- Certificates may be issued through the Abacus Platform by either the named insured (if registered through the Abacus Platform) or their Abacus registered insurance broker.
- Certificates with any stray marks, cross outs or alterations of any sort are invalid.
- Each certificate is numbered and correlates to the document issued through the Abacus Platform.
APPENDIX J: SCRIPTS
THE BLACK MOUND

Written by

James Mitchell

Based on, "Adachigahara" By Unknown
EXT. FOREST'S EDGE—MORNING

A cabin sits in a clearing just beyond a line of trees. Its walls are weather beaten, the tall grass that surrounds the cabin sways in the wind.

EXT. CAMPING GROUND PARKING LOT—MORNING

A silver hatchback sits in the parking lot. WENDY, a young woman in her mid twenties, gets out of the driver's side and walks to the hatchback. The passenger side door shuts and PETRA, her girlfriend, joins her.

PETRA
Allen

ALLEN, their roommate, sits in the back seat. He looks up from his phone then returns to it.

WENDY
Fucking Allen.

Petra walks over and rubs Wendy's shoulder.

PETRA
He just wanted to come.

Wendy opens the hatchback then pulls a pack out. She puts it down; IT THUDS on the ground.

WENDY
He didn't have to

PETRA
It's not a big deal.

Allen gets out of the car. He's looking at his phone.

ALLEN
Hey Petra!

PETRA
Huh?

WENDY
Ugh!

Petra walks back over to Allen. He hands his phone to Petra.

PETRA
Holy shit! How did you do that?
ALLEN

I know right?

Wendy turns around and marches to the hatch. She walks right in between Allen and Petra. She pulls out a pack and shoves it into Allen.

ALLEN (CONT’D)

Is this mine?

WENDY

Yours enough.

Wendy grabs her pack, and starts down the trail.

WENDY (CONT’D)

Let’s go.

Allen hands Petra her pack, and she hands him his phone. He pulls the pack out of the hatchback then Petra closes the hatch.

3

EXT. TRAIL

Wendy and Petra walk down the trail holding hands. Allen drags behind on his phone. Surrounding the trail is a dense overgrowth.

Allen stops for a moment and takes a photo, then he uploads it to his Instagram.

PETRA (O.S.)

Come on!

Allen hurries down the trail.

4

EXT. FOREST BRUSH-DAY

Wendy crosses the boardwalk, but Petra and Allen drag behind. They are both on their cell phones.

WENDY

I knew it.

5

EXT. FOREST BRIDGE-DAY

A wooden bridge spans across the river. Wendy walks onto the bridge; Petra drags behind, and Allen drops his pack on the ground.
PETRA
It’s hot.

WENDY
It’s Florida.

PETRA
This hot? This far?

WENDY
That’s why it’s called a hike. You wanted to go.

PETRA
Yeah, but I didn’t know it would be so hot.

Wendy stares at her.

PETRA (CONT’D)
What about Allen?

Wendy looks over at Allen; he’s looking at his phone.

WENDY
What about him?

PETRA
We’ve been friends since we were...

WENDY
Come on, let’s go.

Allen walks over carrying his phone.

ALLEN
Hey!

Wendy walks away.

PETRA
Not now Allen.

ALLEN
I know you guys are fighting and all, but...

PETRA
Allen!

WENDY
Let’s just go.
EXT. FOREST ORCHARD—AFTERNOON

The afternoon day sun backlights the trees in the orchard. A blanket of dead leaves covers the floor. Wendy stops for a moment.

PETRA
Are we almost there?

WENDY
I think so...

ALLEN
We’ve been going for in the wrong direction for a couple hours now.

WENDY
Damn it Allen...

PETRA
Why didn’t you say something?

ALLEN
I did. On the bridge

PETRA
For three hours.

ALLEN
You guys were fighting.

WENDY
Which way should we go?

ALLEN
I lost signal an hour ago.

WENDY
Let’s find a place then...

ALLEN
There could be bears.

PETRA
Fuck Allen!

WENDY
Without bears.
EXT. CLEARING—EVENING

Forest line stands juxtaposed to the cabin. The trio walk up to the forest line. The setting sun casts the cabin in an orange light.

Wendy leads the way into the clearing as Petra and Allen follow. She stops halfway in between the cabin and the forest line.

PETRA
It's getting late.

WENDY
What about over there?

Petra looks over at the cabin.

PETRA
I don't know.

ALLEN
Don't look at me.

WENDY
No bears... let's do it.

Wendy leads the way to the cabin door. She knocks three times.

INT. CABIN—NIGHT

A WOODSMAN sits in a rocker with his face buried in his hands. He hears the KNOCK. He lifts his head. He gets up and walks to the door.

EXT. CABIN—NIGHT

The door cracks open; the Woodsman peers through the crack at the trio.

WENDY
Hi.

WOODSMAN
What do you want?

WENDY
We go lost, and ...

PETRA
We're looking for a place to stay.
WENDY
Do you have a spare room?

WOODSMAN
There's only one room.

WENDY
It wouldn't bother us.

PETRA
Not at all.

ALLEN
If it's going to be an inconvenience...

PETRA
Come on!

WOODSMAN
This cabin is kind of old.

WENDY
It's no problem, right?

ALLEN
Right.

WENDY
Is it okay?

WOODSMAN
Come in.

INT. CABIN—NIGHT

The Woodsman opens the door and lets the trio in. The room has bunk beds on either side.

WOODSMAN
I used to have a lot of guests...

The trio walk over to the bed and set their stuff down. The woodsman shuts the door and walks over to a rocker on the other side. In the far corner sits a guitar.

WENDY
Thank you very much. Do you play?

WOODSMAN
That, used to...
WENDY
Really! Can you play us a song?

PETRA
Yes please!

The Woodsman walks slowly towards the guitar. He picks it up then walks over to the rocker and sits down.

WOODSMAN (TO HIMSELF)
It’s just a show.

WENDY (TO PETRA AND ALLEN)
See, it all worked out, we’re safe, and we ever have a place to stay. Thanks to our host.

ALLEN
The roof is leaking.

WENDY
Where?

Allen points as a water droplet hits the floor.

PETRA
It’s fine.

The Woodsman begins to play.

WOODSMAN (SONG)
“Song”

The Woodsman stops singing.

WOODSMAN (CONT’D)
I’m so lucky...

WENDY
Are you okay?

WOODSMAN
Yeah... just haven’t had guests in a while.

WENDY
If you didn’t want us in here, you just could have said.

PETRA
Yeah...

ALLEN
You should chill.
Wendy glares at Allen.

PETRA

Allen...

The Woodsman grabs a weave of blue and white cloth on his guitar.

WOODSMAN (TO HIMSELF)
Who was she, was it even real..., was she... so beautiful...

The Woodsman begins to play. A note plays out of tune.

WOODSMAN (CONT'D TO HIMSELF) (CONT'D)
These strings are old, so worn...

He stops playing the guitar and sets it down.

WOODSMAN (CONT'D)
That’s a wood fire stove, over there.

WENDY
So?

WOODSMAN
You’ll want breakfast in the morning. I need to go cut some firewood.

WENDY
Okay, thanks...

WOODSMAN
It won’t take long.

The Woodsman gets up and walks to the door. He grabs the handle of an axe by the door then stops.

WOODSMAN (CONT'D)
Don’t look in the shed out back.

WENDY
Okay, we won’t.

WOODSMAN
You too.

PETRA
Okay.

The Woodsman leave the cabin.
Allen sets down his phone.

    ALLEN
    He’s nice.

    WENDY
    He’s letting us stay here, and he’s going to make us breakfast. Not many people would be willing let us stay here in the first place.

    ALLEN
    Yeah, sure... What’s with the creepy shed? I’m going to go look.

    WENDY
    No, no. We promised!

    ALLEN
    You promised.

    PETRA
    No! We’re going to sleep.

Allen picks up his phone.

    ALLEN
    Whatever...

They look at Allen.

    ALLEN (CONT’D)
    Fine.

Wendy and Petra lay down and go to sleep. Allen lays down, but his eyes stay open. He rolls to his other side. He sits up and looks over at Wendy and Petra. They’re still asleep. He stands up.

    WENDY
    What are you doing?

Allen sits back down.

    ALLEN
    I can’t sleep.

    WENDY
    Well, do it quickly.

Allen lays down.

    ALLEN
    Sure...
Wendy goes back to sleep. Allen's eyes are still open. He looks back over at the other two, and they are asleep. Allen sits up.

**PETRA**

Go to sleep!

Allen lays back down.

**ALLEN**

Okay, I had a nightmare.

**WENDY**

Whatever Allen, go to sleep.

**ALLEN**

Okay.

Wendy goes back to sleep. Allen waits for a moment then coughs. He looks at Wendy then at Petra. They are both still asleep. He sits back up then coughs again, while he stares at Wendy and Petra. He stands up then coughs again. They are both still asleep.

Allen walks over to the door, and slips out.

**EXT. SHED-NIGHT**

Allen makes his way over to the shed, and opens the door.

**INT. SHED-NIGHT**

A large log sits as an execution block in the middle of the room. The entire room is covered in blood.

**EXT. SHED-NIGHT**

Allen slams the door shut.

**ALLEN**

Oh, God!

He runs back towards the cabin.

**INT. CABIN-NIGHT**

Allen tries to shake Petra awake, but she won't wake up. He goes over to Wendy and shakes her.
WENDY
What?

ALLEN
I looked.

WENDY
What?

ALLEN
In the room, there's bodies.

WENDY
God damn it!

ALLEN
Sorry, but you need to look.

WENDY
Fine...

ALLEN
Quickly.

WENDY
Okay.

Wendy gets up, and they both walk out of the door.

EXT. FOREST-NIGHT

Wendy opens the door to the shed.

WENDY
God damn it... We need to get out of here.

Allen's phone lights up in his pocket. He pulls out his phone.

ALLEN
Holy shit!

WENDY
On really, on your fucking phone.

ALLEN
I have a fucking signal!

WENDY
What?
ALLEN
There's a road two miles to the east.

WENDY
Go, I'll wake Petra up. Flag someone down.

Allen hesitates.

WENDY (CONT'D)
GO!

ALLEN
Okay.

Allen runs off.

EXT. DEEPER IN THE FOREST-NIGHT
Allen runs through the forest at full speed.

ALLEN
Oh God!, Oh God!, Oh God!

INT. CABIN-NIGHT
Wendy and Petra gather their things and throw their backpacks on. Petra picks up Allen's Pack.

WENDY
God... there was just blood everywhere. It was horrible...

PETRA
I had heard about people disappearing in these woods, but...

WENDY
Let's go.

They leave.

EXT. FOREST-NIGHT
Wendy and Petra run through the woods due east. Petra stops for a moment to breath.
INT. CABIN—NIGHT

The Woodsman drops his bundle of kindlings at the sight of the open bedroom door. His eyes glow yellow. His hands have twisted into claws.

WOODSMAN
Liars!

EXT. FOREST—NIGHT

The Woodsman’s WORDS REVERBERATE through the forest. Wendy and Petra look at each other and run.

The Woodsman appears in front of them. They come to a screeching halt. His skin is glowing white, and his hair is the color of frost.

Petra is frozen in terror, but Wendy grabs Petra’s hand and runs with him due north. She turns back to look at Petra, but when she looks back around the Woodsman is dead ahead. She starts to run east.

WENDY
Our father who art in heaven.

PETRA
Hallow be thy name.

WENDY
Thy Kingdom come.

PETRA
Thy will be done.

WENDY
On earth as it is in heaven, and give us our daily bread, and forgive us our trespasses as we forgive trespasses against us.

WENDY & PETRA
Amen!

They run into the first rays of morning sun.

INT. DARKNESS—MOS

A claw come out of the darkness and slashes out into the space.
EXT. EDGE OF THE FOREST EDGE-MORNING

Wendy and PETRA exit the forest. PETRA collapses, five huge gashes are on her back. Wendy helps her back up, and they walk to the roadside.

EXT. ROADSIDE-MORNING

The break lights of the jeep light up. The door pops open and Allen gets out. He and Wendy load PETRA into the back then get in. The car drives off.
THE BAR AT THE END OF THE ROAD

Written by

James Mitchell

Based on, Adachigahara by Unknown
INT. THE LOCAL BAR

High-top table polka-dots the empty landscape. The bar itself is plain but well worn. It is trimmed with Christmas lights. The house lights are dim.

MUSIC PLAYS in the background.

On the wall is a series of photos of regulars, one of which, are the three friends WENDY, PETRA, and ALLEN.

WENDY (V.O.)
Remember that time you stole someone’s bike when we were totally drunk.

ALLEN (V.O.)
Yeah, I wonder if they ever read my note...

PETRA (V.O.)
How many times did you end up taking it around the block?

WENDY (V.O.)
I would’ve loved to see the look on their face!

PETRA (V.O.)
What did the note say?

ALLEN (V.O.)
Thanks for the ride, See ya!

PETRA (V.O.)
You’re a dick!

ALLEN (V.O.)
I know right!

One of the high-tops is cover in beer glasses, shot glasses, and empty pitchers from a long night’s drinking.

WENDY (V.O.)
I miss this... I miss us...

ALLEN (V.O.)
I go out all the time. You guys are welcome to come along.

PETRA (V.O.)
Yeah, It’s just really difficult...
WENDY (V.O.)
It’s doesn’t have to be.

PETRA (V.O.)
Maybe... maybe something like
dinner would be good?

ALLEN
God! When you become such an old
lady?

INT. ALLEN’S CAR
WENDY and ALLEN sit in the front and PETRA sits in the back.
The clock on the dash says 1:30am. The MUSIC is still
PLAYING.

PETRA
When I grew up!

ALLEN
Can’t you relax, It’s the weekend!

PETRA
Some of us liked our weekends un-
hangovered!

WENDY
Okay, you two! So are we going in?

PETRA’S POV - BAR AT THE END OF THE ROAD
The headlights of the trio’s car illuminate the dark front of
the bar. The only other source of light comes from a neon
Open sign.

PETRA (O.S.)
We drank a lot at the last bar....
It’s late!

INT. ALLEN’S CAR
Wendy shuts off the music.

WENDY
Allen, ready to go home?

ALLEN
Nothing!
WENDY
Me Neither.

PETRA
Oh come on that’s not fair.

WENDY
Well Allen’s driving so you’re stuck with us!

PETRA
It’s closed!

WENDY
It says open!

Allen is looking at his phone.

ALLEN
Online it says it’s open till 3am.

PETRA
Fuck...

WENDY
Let’s go.

EXT. BAR AT THE END OF THE ROAD

The three of them walk up. Wendy and Allen are in stride while Petra follows behind.

PETRA’S POV
It gets bigger and bigger, as she gets closer.

BACK TO SCENE
Wendy pulls on the handle of the door; it doesn’t open. She steps back to take a look, and sees a buzzer by the door. She rings it. They wait for a few moments.

PETRA
See closed... We can go.

ALLEN
Says online that they’re open.

Wendy buzzes the buzzer, again and again, and again. The light’s come on.
WENDY
Well that got someone’s attention.
The door unlocks. The door opens and man sticks his head out.

MAN
We’re closed.

He goes to shut the door.

WENDY
The sign is on.

He stops

PETRA
It’s okay.

He sizes them up.

MAN
Hold on.

He shuts the door then a few seconds later the light shuts off. The man opens the door.

MAN (CONT’D)
Better?
Allen snaps the Man’s photo.

MAN (CONT’D)
Why’d you do that?

ALLEN
To leave a shit review with your picture next to it.

The man pauses for a second.

MAN
Fine... come in.

INT. BAR AT THE END OF THE ROAD

The Man holds the door open while the trio walks in.
To the right is a pool table, but what looms large in the room is the long wooden bar.

WENDY
This is great, a bar all to ourselves!
The Man locks the door.

PETRA
Did you lock the door?

MAN
Yeah, it's broken and it won't stay open if I don't.

The trio sits down at the bar. The man walks around the bar.

MAN (CONT'D)
What do you want to drink?

ALLEN
Beer is good.

WENDY
What do you got?

MAN
Take a look.

WENDY'S FOV
Scans the bar then fixes on a large glass fountain.

BACK TO SCENE

WENDY
What's That?

MAN
What?

She points at the fountain

WENDY
That!

He turns around and looks at the fountain.

MAN
No fucking clue.

WENDY
Don't you work here?

PETRA
Beer is good.
MAN
Excuse me, I mean, I don’t know
what every piece of crap the owner
wasted his money on is...

ALLEN
Chill man... I’ve got this...

Allen takes a photo of the fountain. Stands up pause for a few moments.

ALLEN (CONT’D)
It’s an absinthe fountain... do you have absinthe?

WENDY
Do you!? 

MAN
Fuck me, really...

He turns around and scans the shelves. He grabs a bottle of absinthe from the shelf.

PETRA
You don’t have to, we can just have beer.

MAN
Looks like we do.

WENDY
Absinthe this is exciting!

ALLEN
You’ve never had it?

WENDY
No.

ALLEN
It gets you totally wrecked.

PETRA
Great...

He sets it in front of them. It pale green glow sits before them.

MAN
There you go.

WENDY
Have a little fun.
The Man walks over with the fountain and sets it down in front of them. He walks away.

MAN (TO HIMSELF)
Fucking assholes... Fucking blue and white jacketed fucking asshole.

WENDY
What?

He walks back with Three glasses

MAN
Nothing...

The Man sets three glasses next to the fountain. He picks up the bottle of absinthe and pours it into each glass.

He puts each glass under the fountain the rests the spoons across the rim of the glass. On each spoon he rests a sugar cube placing it with his finger. Then he turns the spigots

The absinthe slowly louches.

PETRA
Maybe we shouldn’t drink this...

MAN
I have to go it the back and get some more ice.

WENDY
Okay...

MAN
Don’t use the mens bathroom.

ALLEN
Why?

MAN
It’s broken. I’ll be back.

The Man walks out from behind the bar then goes to the back.

Allen holds up the glass of absinthe. He sniffs it then takes a sip.

INT. BAR AT THE END OF THE ROAD- LATER

Allen finishes his last sip and sets down an empty glass. He looks over at the empty bottle. He gets up and walks around behind the bar. He opens the ice box. It’s full.
ALLEN
You know it is nice that he let us in and all. I mean most people might no do that.

WENDY
Maybe that’s true...

PETRA
Yeah, maybe he’s not that bad.

ALLEN
But, what’s in the bathroom?

PETRA
Huh?

WENDY
It’s broken!

ALLEN
The Ice box is full! Where is he?

INT. BACKROOM
The Man sits on the couch holding a revolver.

INT. BAR AT THE END OF THE ROAD
Allen walks around the bar.

ALLEN
I’m going to going check the bathroom.

WENDY
No, we promised...

ALLEN
I don’t care! I’m going to look!

PETRA
No! What the fuck do you think he’s going to do if he finds out that we looked?

Allen rest his hand on the bar.

ALLEN
You’re right.
He jolts away from the bar and walks towards the bathroom.

    ALLEN (CONT'D)
    I can't, I have to!

Wendy gets out of her seat to go after him.

    WENDY
    What!?
She grabs a hold of him, he pulls his are away.

    ALLEN
    Okay, I won't.
    PETRA
    Good!

He walks back towards the bar.

    ALLEN
    Listen... I still gotta pee though.
He walks back towards the bathroom past Wendy.

    ALLEN (CONT'D)
    I'll use the women's restroom.
She stares at him as he does. He stops at the mens bathroom.

    ALLEN (CONT'D)
    Or not!
He opens the door, while he stares at them.

    WENDY
    What the fuck?
    PETRA
    You dick!

    ALLEN
    You know I am, I don't even know why you guys bring me places.
He turns towards the bathroom.

    INT. BATHROOM
The bathroom is impossibly cavernous. A dead body of a man in a blue and white trainer lays on the ground.
INT. BAR AT THE END OF THE ROAD

Allen is staring at the bathroom.

ALLEN
Hey guys...

WENDY & PETRA
What?

ALLEN
You need to look...

WENDY
We told you not to...

Allen steadies himself for a moment.

ALLEN
You need to see this.

WENDY
Okay fine.

PETRA
Why... What’s going on?

Allen waves her over.

PETRA (CONT’D)
Oh my god! I said we shouldn’t have come!

ALLEN
Let’s get the fuck out of here.

WENDY
This is fucked up.

PETRA
I knew we shouldn’t have come here...

INT. BACKROOM

The Man checks his Handgun.

INT. BAR AT THE END OF THE ROAD

The Man walks holding the handgun. Pointing at the empty bar.
MAN

Fuck...

He hurries to the bathroom. The door is open.

INT. ALLEN’S CAR

Allen hurriedly starts his car.

WENDY

Go allen Go!

INT. BAR AT THE END OF THE ROAD

The car ENGINE turn STARTS up. The Man turn around, and rushes over to the front door.

EXT. BAR AT THE END OF THE ROAD

The car is driving out into the night. He shrinks back behind the door and, he shuts the door.

INT. BAR AT THE END OF THE ROAD

He turns back toward the bar.

MAN

Shit!
HOMUNCULUS

Written by

James Mitchell

Based on, Adachigahara by Unknown.
TRAVEL-MONTAGE

Shots of different locations as the cameraman travels through time.

EXT. HOUSE-NIGHT

A door and two windows. Light streams out of the windows.

EXT. TRACK IN ON THE DOOR.

The door opens and the a shadowy figure stands in the door. The figure gesticulates.

INT. HOUSE-NIGHT

Moonlight streams in the window sill is old and worn.

INT. HOUSE-NIGHT

Pan to another room.

EXT. HOUSE-NIGHT

The gesticulation slows down.

EXT. HOUSE-NIGHT

The camera travels through the open door.

INT. HOUSE

The camera tracks in on a TV. The TV turns on.

INT. HOUSE

A man watches TV. He glances back at the camera, and continues to watch.

The man stands up and walks away.
EXT. WILD GROWTH
The man plays violently in the growth trying to get back something he lost. He is somewhat hostile to the camera.
His movements grow more and more erratic as he tries to evade the camera.

INT. BEDROOM
The Man models a bullet proof vest in the mirror. He slides a balaclava over his face.

INT. SHOWER
Blood drips down the man’s hand.

WAR CLIPS-MONTAGE
Several stock footage clips of war cycle past.

INT. HOUSE
The lights in the house go out.

ACT 2

EXT. WOODS
The Man stalks the cameraman through the woods with a hunting knife in his hand.

POV—THE CAMERAMAN
He runs away down the road.