Finding Treasure: The Story of a Micro-budget Digital Film

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FINDING TREASURE:
THE STORY OF A MICRO-BUDGET DIGITAL FILM

by

CHRIS WILLIAMSON
B.A. University of Missouri-Kansas City, 2011

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
in the Film Program of the School of Visual Arts and Design
in the College of Arts and Humanities
at the University of Central Florida
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ABSTRACT

_Treasure_ is a feature-length narrative fictional film directed by Chris Williamson as part of the requirements for earning a Master of Fine Arts in Entrepreneurial Digital Cinema from the School of Visual Arts and Design at the University of Central Florida. This thesis is a documentary record of the film production from concept to completion. In this thesis the concerns of authorship are explored from the perspective of the author as the executive producer, writer, and director of the film.
This master’s thesis is dedicated to Stephanie Williamson, without whom my dreams would have remained a mirage. You truly are my everlasting treasure.
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GENESIS

What is cinema in essence but a kind of magical mirror? Films project a particular version of reality and, a reflection consisting of our interpretation of reality from contemplation of it. These two aspects of film, both sides of the magic mirror as it were, are the source of its complexity, its contradictions, and its limitless fascination.

*Treasure* was born within an artistic context of dual reflection: the creator’s individual vision and the socio-historical oeuvre, that is, a collective cinematic memory. It is a contemporary, early 21st century, feature-length narrative fictional film, with the action driven by the characters in pursuit of personal equilibrium. They encounter obstacles and others who hinder or help along the way. The plot is not unique, and could be described as universal going back to Hercules and the Greek tragedians. This modern film expression expands into the now-common social experience of the simultaneity of spatial relations possible digitally with a new technology such as the Internet and GPS—and that affects our human interactions. When people can collaborate across time zones at the same time, the simultaneous interaction collapses time. Concurrently, it also explores the need for its characters to connect together in real-time, with each other, as a means to find balance.

The principal themes of this film speak to the human capacity for curiosity and wonder in our interactions with nature and culture, on the road to discovering what it is we truly value in life. That this is a shared adventure is at the heart of the story. As the action in the film progresses, there is a suggestion: What is more worthwhile, the journey or the object? The experience of camaraderie, whether virtual or companionable or the final, tangible achievement? What is the true find?

Film is a medium most close to human perception of our world; the format of a two-dimensional visual representation combined with an auditory accompaniment lends itself to a rich
artistic expression and experience. The making of this film is a milestone for the author as artist, director, and executive producer. This production presently forms the culmination of a body of work, of endeavor, and passage. To separate my own artistic, intellectual, personal journey from the product is a challenge. It is important to illustrate the socio-historical framework within which authorship of *Treasure* took place. However, this piece is in the first person at times, to allow the reader direct access to the creative process: the thoughts, attitudes, and concerns of authorship and other aspects involved in the making of my thesis film, *Treasure*.

**Mirror, Mirror**

Filmmaker and archaeologist Marc Azéma believes that some of the earliest cave drawings were made to appear animated when seen in flickering firelight—the first ‘movies’ (Azéma). In the earliest memory I can recall my mother clasps my hand as we walk into a large room with a ‘white wall’ and rows and rows of seats. We sit and suddenly the ‘white wall’ flickers with the intense color of Disney’s 1983 re-release of the 1937 original, “Snow White and the Seven Dwarfs,” the Brothers Grimm 19th century classic. The animated film’s imagistic motifs made it possible for even a young child to intuitively grasp the principal theme of good and evil, arguably one of the central paradoxes of life. From that time, like the cave dwellers from 36,000 years past, film for me became a magic mirror, a vehicle for the representation of the essential and ineffable qualities of life.

**Through the Looking Glass**

At age 13 a gifted teacher of communications challenged us to combine the creative and technical sides of the subject. In retrospect, this somewhat visionary approach stayed with me as it
opened a door to uniting the practical and the imaginative imperatives of art and communication (coincidentally, this 8th grade year was also the very first time I heard of something called the “Internet”). Subsequently, in high school, I was attracted to every visual production and art class available, and began insert editing on linear VCR tape controllers. In 1995 I moved to Seattle where I was one of the first high school students to edit video digitally. I remember spending a day-and-a-half waiting for our 100 Megahertz Pentium computers to render a less-than-standard-definition four-minute video project!

My post-secondary education began with the practical aim of obtaining a certificate in Information Technology. This fit my initial interest and experience. As I progressed in technical expertise I was drawn to developing creative visual productions. I enjoyed exploring the video medium, producing short, high-impact projects both academic and commercial. These initial projects launched me toward seeking a production role as a director within which I could express a unique and particular vision and see it through to its realization on film. During my undergraduate years I worked freelance on television shows, films, and corporate videos as well as producing, directing and editing two feature-length documentaries.

Pursuing a Master of Fine Arts in Filmmaking, I made my way to Orlando, and the University of Central Florida. What drew me to this program was the opportunity to make a feature-length fictional narrative for my thesis film. This essay is the documentary component of my thesis exploring the authorship of Treasure from the initial spark of an idea through development of the screenplay, pre-production, production, and post-production of the finished film; a journey that comprised its own perils, unanticipated turns, and sudden discoveries for the author.
An Adventure Begins

In 2001 I flew on an airplane from the Grand Canyon to Seattle. The man on my left held a novel device he said was tracking our progress across the sky over the Rocky Mountains. It was an early model Global Positioning System (GPS) that could pinpoint its position anywhere on the globe—or in this case above it. It was the first I had seen and I was astonished at its scope. My interest in GPS persisted as the technology’s use expanded across the planet into a software appliance available to millions. I did not know it then, but this new device and an innovative use for it was to be an important component of my thesis film, Treasure.

Seven years later, I returned to Seattle for a vacation with my wife, Stephanie. I was searching my smartphone for a map to help navigate the hilly one-way streets of downtown when a geocaching app popped up in the search results. Geocaching is a game played using a GPS-enabled device to hide treasures leaving the location coordinates online and a cache with a logbook and trinkets for others to seek and find. The idea had instantly appealed to my curiosity and adventurous side. To Stephanie, I said, “We’re going treasure hunting!”

The journey of our first geocaching hunt began at Seattle’s famous Pike Place Market. We took time to get our GPS bearings amid vendors selling flowers, gourmet jellies, trinkets, and with the famously entertaining salmon-tossing fishmongers yelling at each other nearby. A quick look around told us there were dozens of places a cache could be. Consulting our coordinates, we searched on until we came upon a small grassy area near a tree where we made our first find. The small camouflage-painted metal cylinder was named GL490VCA, or Pike Place Micro. Inside was the all-important log we proudly signed thereby registering our feat. Here we were, high above the broad, sparkling vista of Puget Sound and felt the thrill of the find. Would we have experienced this lively,
colorful market without that enticement from our geocache-placing helpers? I could not say, but now we were hooked.

I quickly uploaded a photo of the tree in which we found the cache and pecked into my iPhone our first database log entry (see figure 1).

![View Geocache Log](image)

Figure 1. The author’s first geocache

It was curiosity and the allure of a new search that again lead us to board a ferry plying the Sound to seek another geocache on a Bainbridge Island beach, and on to other unusual locations, on-and-off the beaten path on which it came to me that the journey was the real treasure.
CHAPTER 1: INCEPTION

A feature film explodes from a single tiny spark somewhere in the author’s mind. It is the process of taking the smallest, most abstract form of an idea, and building from that point something larger, specific, and concrete. The process the author used to write, produce, direct, and organize hundreds into the production of the micro-budget feature-length film Treasure is here explained. How and why the author made the many important decisions required will be examined along with how these were informed by the author’s vision and knowledge, as well as the historical and social framework within which Treasure was brought to being.

In order to examine the author’s state of mind at the inception of Treasure, we must firstly take a step back to the first months of my entry into a film program that tasks its students with writing and directing a feature-length film. In the previous section of this thesis I mentioned what brought me here, but how did Treasure become an idea in the first place? At the very beginning, all films are nothing more than a germinal seed, a spark of a story that ignites a fire in a filmmaker with the desire to give it everything it needs to grow. The next section will take a look at how I tended this seedling of a film.

A Sunshine State of Mind

Treasure was born from a place of both hope and terror. I have waited to produce and direct a narrative film out of awareness of the large amount of resources it takes to accomplish. I waited until I believed I could do it well and I felt ready—that was the hope. The terror is that as exciting as it was to feel that way this film also exists as something that I absolutely bad to make in order to earn my degree, and if I couldn’t pull it off, I would have failed on both accounts!
“It has often been observed that making a film is like going to war…” and I have to agree to the extent that the producers are mobilizing a large group of people into hostile territory with the best reconnaissance that can be performed (Millard 1). In both cases someone must be the general in charge of planning the attack (Belli, Rooney, ch. 5). Like a baptism of fire, leading the offensive on Treasure forged my ability to direct others with confidence. The question on my mind from the outset was, “Who will make up the brigade?”

Starting at UCF was at once both exciting and intimidating. New to Orlando, I did not know anyone, and was unsure of what I could accomplish, yet the long challenging road of making a feature film lay before me. The desire to direct a feature-length film while graduating on schedule added a sense of urgency to my endeavors. Without knowing how or with whom the film would be made, I scoured my mind for a story containing minimal characters, locations, and crew to produce. I am certainly not the first filmmaker who had to deal with limitations, or what Lars Von Trier and Jorgan Leth might call “Obstructions” (Leth). A lack of resources did not stop early cave dwellers from telling their stories on the walls of caves, and similarly, a lack of resources was not going to stop me from making this film. I just had to ask myself what I needed from this project, and it was decided that this project was about getting my directing chops down, gaining experience, and showing the industry that I can be trusted to tell a good story well.

Unable to afford to make a genre film, one idea was to take a genre film and turn it on its head. For example, I developed the idea of a heist film with the entire movie shot in real-time inside of a car with GoPro cameras. Think Kiarostami’s Ten (2002) meets Tarantino’s Reservoir Dogs (1992). The validity of the plot premise aside, the idea crashed on insurance concerns of filming on public roadways.
Next, I wrote a film treatment about a man who loses his job, his wife, and fights to keep from losing his daughter forever. A friend promptly informed me that the treatment played out a lot like the 2006 film *Pursuit of Happyness*, starring Will Smith. I watched *Pursuit of Happyness* on Netflix and sure enough the stories were practically identical. With no desire to be derivative I scrapped that idea as well.

I toyed with the thought of making a Mumblecore-style film and wondered how I could stretch the idea of what a screenplay or a blueprint for a film is. The difficulty was that Mumblecore films are produced in collaboration with actors and I had no idea what kind of talent existed in Orlando or if I could find the right actors to work with (Woodward). A micro-budget filmmaker leaves enough to fate without tempting it further. Contact with acting talent was also an issue with the heist film. Both would require close collaboration with the actors in order to be shot in long takes with mostly unscripted dialogue. This is something I would love to do, but did not feel ‘right’ at the time because I did not want to fit that particular structure of filmmaking into the structure of the academic program.

Taking Atticus Finch’s advice to climb into someone’s skin and walk around in it, a close review of my small oeuvre of films preceding *Treasure* uncovers a tendency to utilize film to satisfy a need to understand the other (Lee 30). For instance, although not an aficionado of rap music, I filmed a documentary about African-American rappers; not interested in car racing but made a documentary about a drag racing team of Laotian immigrants; not gay or bisexual but made a short film about a bisexual man. As an artist, I find it intriguing to explore the motivation of others through the film medium as a reflection of my thoughts and feelings regarding the ‘other’.

That led me to write a treatment of a story about a young woman who was also alcoholic, in trouble with the law, who rediscovers her passion for photography and starts geocaching with
another member of her court-mandated Alcoholics Anonymous group. This received encouraging feedback from peers and professors at UCF. It represented a big step towards telling the positive story of self-actualization I wanted to tell, but a couple of elements did not quite work. The change in the character happened too easily and conversely, it was also a little dark in tone.

The experience of writing and review launched me to face an inevitable fact of filmmaking and to discover what Treasure should really be. Firstly, producers and filmmakers must consider their target audience during the development phase, as one can only plot a course for a known destination (Parks 9). As explained in the Pebble Path Pictures, LLC business plan located in APPENDIX D: BUSINESS PLAN, traditional avenues of distribution are often closed off for micro-budget dramas such as Treasure. Modern distribution networks via the Internet allow this to be mitigated by implementing a Do-It-Yourself distribution model but no matter what plan is made for distribution, there exists one singular constant: the film has to find an audience. And it must compete with multi-million dollar films for attention from that audience. Finding the intersection of what could be made within a tiny budget and what would be compelling to watch became of prime importance and difficulty at this stage.

These concerns led to an examination of possible niche markets from which the topic of geocaching swiftly stood out for closer inspection. I conducted research on geocaching in film and television mediums. I found a handful of TV episodes and feature films with geocaching in their plots. The feature films were low-budget and low-quality films with one standout: the 2009 comedy Splinterheads, written and directed by Brant Sersen. I watched Splinterheads on Netflix and although I enjoyed the adult humor in the film it was obvious that a few crass (but very funny) scenes cut the film off from younger audiences. In one such scene a friend of the main character smokes marijuana
with two other males and a female and makes multiple attempts to initiate a sexual encounter involving the entire group (*Splinterheads*). This is hilarious, yes, but unsuitable for younger audiences.

On geocaching forums I discovered that parents enjoyed the high quality production value of *Splinterheads* but lamented the fact that they could not watch it with their children due to adult language and a few scenes that ultimately earn the film an ‘R’ rating from the Motion Picture Association of America. One such parent lamented in a post on the geocaching.com forums in 2009:

> My husband and I went to the viewing of the movie but left after about 20 minutes because we couldn’t stand to sit through the language. About 8 other people left before us. Every other word was either cussing or vulgar. I realize that you can’t get away from cussing but this was overkill and there was no call for it. The movie (what we saw of it) was good without all the language. It isn’t something that should be related to a family friendly activity. (instantclogger)

From this research, it was clear a film like *Treasure* could find an audience as a family-friendly geocaching film. Adult geocachers with children use geocaching as a healthy way to spend time together with them in an activity that takes place mainly outdoors. As it was written at the time, *Treasure’s* main character was attending AA meetings and the story didn’t have the wholesome vibe family-friendly films require. It was decided that geocaching would stay in the script and the balance of the story would change to support the new goal. But would it work?

As a way of further testing the potential of this idea I launched a Facebook page and spent $30 on a one-week advertising campaign targeting 29,000 people that indicated they liked both geocaching and independent films. The ad was approved by Facebook and analysis told me that the
same people were seeing the ad at a frequency of 5.5 times per day so I broadened the audience to the 288,800 people that like geocaching. Figure 2 shows the ad and the results of the campaign. The campaign was a success with 64 actions made and 54 likes garnered within the time period. This indicated that there was sufficient interest in the topic to continue developing and producing the film.

![Figure 2. Facebook advertising campaign to test product viability](image)

From Fear to Hope

The first draft of the new iteration of Treasure was a very slim sixty-page bore of a film written out of fear that I might not find a good crew or talented actors to work with on such a small budget. In doing so the story had no life, unlikeable characters, and a simplistic plot. Could I graduate with it? Yes, it contained everything needed to show I could make a film, but it wasn’t enough. I must always seek to push beyond what I think I can do as an artist to be inspired. Thus, I had to take a look in the mirror and write something I could believe in or it wasn’t worth it at all.

I knew much of my crew would be culled from the ranks of UCF’s School of Visual Arts and Design (SVAD) undergraduate BFA film program students. Attending the year-end screeners of
undergrad films completely changed my outlook. Their work was far more than just competent. The potential of these students inspired me to rebound and rewrite the screenplay, this time from a place of passion. I just had to get the best and brightest among them on board to help me sail this ship where it needed to go.

Writing from a place of hope instead of fear made everything fall into place. I rid the story of the AA group and made changes whereas now our protagonist Erica is compelled to do community service at a soup kitchen. I delved into the characters, discovered their motivations. Now, instead of coming from an intact home, Erica and her father Ethan are suffering the effects from the loss of her mother a couple years before the story begins. These characters leapt off the page and became real multi-dimensional people. I was now truly walking around in their skin, exploring these characters, and truly feeling for them (Lee 30).

The new story went something like this: Erica lives at home, aloof and constantly partying with her ‘bestie’ Sierra. Her father Ethan is a workaholic and although they interact occasionally, there is a palpable distance between them. In fact, there exists a palpable emotional distance between Erica and everyone. After her mother's death from cancer she withdrew emotionally until the present, when she relates with others on only a supremely superficial level. After a night of drinking and drugging at a party, she causes an auto accident, and is court-ordered to work at a soup kitchen. She has hit rock bottom. Relating to the volunteers and patrons at the kitchen, she is thrown into a situation that challenges her to change, to grow deeper connections with those around her—or remain in an emotional vacuum—cutting herself off from the pain of death but also from the joys of life (Johnson 4). Will she find a way to cope with living?

Now this was a story worth telling.
Filmmakers Statement

The premise of Treasure stems from the author’s view that individuals grow, evolve, and mature through interaction with others. After a difficult childhood in an era where attention deficit hyperactivity disorder was not well understood, I found myself a ward of the state at the age of twelve, living in seven different juvenile detention centers, youth centers, and group homes over four-and-a-half years. As Dickensian as that sounds, living in such intimate conditions with hundreds of other struggling youth taught the author how to communicate with, get along with, and sympathize with many different types of people. This unusual way of spending formative years left a lasting impression upon me and very well could be the root of my desire “to climb into someone’s skin and walk around in it”. Simply put, people, or shall I say, characters, fascinate me.

Unfortunately, some children in that very same situation did not turn the experience into something positive and I know of a few that ended up in prison. A roommate from one group home has been in prison for the last ten years for ordering a hit on a woman that was to testify against him for domestic abuse. As youth, we were in the same place, the same situation, and yet one of us is writing a master’s thesis and the other is rotting away in a prison cell. How can two people’s paths become so disparate? Treasure, like all stories, is about the choices we make as we endure the human experience.

I find popular culture sorely lacking in films exploring topics that are positive and show personal growth through interaction with others. Independent films often explore “…subjects or points of view…about social issues, personal concerns not in the mass consciousness, political concerns…” etc. that are not usually explored in studio films (Blackaby). In larger budget films
where the main concern is a return on investment, emphasis is often placed on conflict rather than the subtler but no less dramatic issue of human connection (Johnson 12).

Through this story I can connect with the audience on a personal level. Some conflict became necessary to sustain the feature-length drama in Treasure but I chose to do an experiment by stretching what was possible with the idea of connection. This decision will be discussed in detail later in the section on aesthetic but for now I would just like to quote a poignant phrase regarding the “Screenplay Paradox” from Claudia Hunter Johnson’s book Writing Short Screenplays that Connect:

Joan Didion once said that the reason we write lies in the very vowel sounds of the phrase “Why I Write”: I, I, I

It has also been said that the reason audiences go to see what we’ve written can be summed up in the phrase: Tell me about me. (12)

The paradox being that we want to see movies about ourselves through other characters. Johnson continues by iterating that nobody knows how this really works. Her best guess is that “Though our lives may be different, our desires, our needs are the same” (13). In other words, our lives our unique but our desires are universal.

It is my nature to explore the deep paradoxes and complexities of the human condition and cinema offers me the ability to express and reflect on what I find. Consequently, I approach filmmaking as a way to convey emotions, ideas, and experiences because mere description fails to do so adequately. I revel in the complex interplay of sight, sound, montage, metaphor, rhetoric, and symbolism. I love to convey meaning transmitted through deeply layered plot, characterization, relationships, visual imagery, subtext, and intertextuality. I am a born communicator that receives
energy from communicating with others. I have a deep need to feel 'connected', and therefore find myself attracted to creatively using many forms of mass media, be it blogging, filmmaking, television, news, music, or filmmaking.

Humanity itself grows and evolves when we interact with each other and within social structures such as schools, businesses, unions, organizations, churches, civil society groups, and governments. When we are open to criticism, constructive or otherwise, it is as though we are holding a mirror up to ourselves where we can view how others see us. Like a strange magic mirror, films tell us something about ourselves. My goal with Treasure is to render this idea in cinematic language by depicting its main character as lost and alone, who finds herself forced into a situation where she must interact with others to get what she wants, finding through this process that what she wanted was something else entirely, and that journey of discovery is the find.
CHAPTER 2: TREASURE’S TIME AND PLACE

Looking Backward: Analog Filmmaking

An important consideration of authorship concerns the social, economic, and historical superstructures within which Treasure came into being. The very first films were by default independent films—there were no large studios yet. As difficult as it may be to produce a feature-length film in 2015, it pales in comparison to the technical difficulties experienced by pioneering filmmakers as they invented the technology necessary in creating their art. Filmmakers of today reach the heights of creativity that they do by standing on the shoulders of giants.

It did not take long for inventors and entrepreneurs to discover that the public was willing to pay good money for the chance to watch stories unfold on screen. This led to a massive ramp up in production of films and in turn placed a growing amount of resources into building film production empires. Forged in the synergy of advancements in iron, steel, chemical, railroad, and electrification industries, one of the first great film empires was the Motion Picture Patents Company (MPPC). The MPPC was a trust organized in 1908 by inventors and industry leaders such as Thomas Edison to bring stability to the market and crush competition from other companies. Filmmakers and producers outside of this trust called themselves independents. These so-called independents found haven in California and became the basis of what would eventually be called the Hollywood Studio System (Keil, Singer 16).

Unbridled capitalism’s penchant for consolidation and monopoly later led these independents to build their own monopolies and control every aspect of the production and distribution chain (Dixon, Foster 34). Eventually, the U.S. government broke up these monopolies
The production arms of the companies were disconnected from the distribution arms. This was a blow to the studios but they continued to remain incredibly large and powerful.

Apparently I was making an “independent film” so I had to ask, what is that, exactly? I found no simple answer. Yannis Tzioumakis confronts this question and responds that it is notoriously difficult to define because the term has been used in so many ways by so many people that, “…any attempt towards a definition is almost certainly destined to raise objections” (1). The entire fourteen-page introduction of his book, *American Independent Cinema – An Introduction*, expounds upon a multitude of reasons why he refuses to give a single definition of the term and prefers to draw on the interpretations of historians, industry practitioners, legal documentation, trade publications, and case studies throughout the text (13). Apparently the definition shifts with context. I believe most would consider *Treasure* to be an independent film because it did not rely on resources outside of my personal reach. In that sense it is an independent film but in another sense I have to agree with Timothy Gunn when he says:

Independent film…is a misnomer—for makers of independent media are often totally dependent on a variety of sources to complete their projects: friends, relatives, foundations, sympathetic professionals for whom the words “scale” and “deferred payment are common terms of employment, and occasionally the limits of the filmmaker’s own credit card. (1)

*Treasure* also embodies the spirit of independent filmmaking in the sense that decisions were motivated by a desire to explore themes that personally appeal to me rather than by purely financial gains. However, many decisions regarding the film were also motivated by the desire to produce a
film that could find an audience. This dual-motivation and purpose is not unique to *Treasure*, as any filmmaker or artist hoping for their work to be seen by any number of people should understand that in a market system, marketing is the force by which that will most likely happen.

For as many reasons as there are independent films, independent filmmaking has always been around in some form or another. Often, the filmmakers cannot or will not pursue financing from major studios. For many, like myself, independent filmmaking is a way to hone their skills in preparation for work on larger-budget studio films and television shows. In 2014 many of the largest budget studio films were directed by directors that started out in independent film including Noam Murro (*300: Rise of An Empire* 2014), Neil Burget (*Divergent* 2014), Darren Aronofsky (*Noah* 2014), David Ayers (*Sabotage* 2014), and Wally Pfister (*Transcendence* 2014), and many more (Saadi). Also, many filmmakers wish to express themes and employ styles that have a difficult time finding a commercial market (Rodriguez 203). Some of these can and do become successful, but many, of course, do not.

We have just taken a look back at the film industry through the prism of business but what of art? Cinema is a technological art form and from the inception of cinema technological concerns have dictated aesthetic to a high degree. The Industrial Revolution preceded the birth of photography and cinema (ABC-CLIO 53). Cinema simply could not exist without advanced industry. And as manufacturing and industrial processes became more refined so did the process of cinema. The personal computer and digital technology has delivered on its promise to give industry competitive advantage and nowhere is that more visible than in cinema. As with most industries in the last 35 years of my lifetime, the transformation to digital acquisition and exhibition has upended film production. Hardly a film is made today without the use of computing technology.
Walter Murch writes that, “1995 was a watershed year in film editing—it was the last time the number of films edited mechanically equaled the number of films edited digitally” (xvii). By 2015, in the United States, many large-budget films and virtually all lower-budget independent cinema are acquired and exhibited digitally. It all comes down to economic feasibility. The producers of Star Wars: Episode II – Attack of the Clones estimate that they spent $16,000 on 220 hours of digital tape. The same amount of analog film stock would have cost $1.8 million (Alexander). To put this into a micro-budget perspective, the producers of Treasure spent $600 on three hard drives: one working drive and two for backup. This was for a film with a total budget of less than $16,000.

Arguably, digital cinema was born in 1999 when George Lucas seamlessly edited digital ‘footage’ with film footage in Star Wars Episode I: The Phantom Menace (1999). Afterward, he announced that the next two Star Wars prequels would be shot entirely on digital cameras. Recently, James Cameron’s Avatar (2009) “…became the highest-grossing film of all time and sparked a boom in 3D that put pressure on cinemas to upgrade to digital projection” (Allen). I have not been able to obtain accurate figures for films produced digitally versus film stock in 2014. What we do know is that by 2013, 80% of the world’s nearly 135,000 cinema screens were digital (MPAA 2).

Thomas Paine once remarked “Every age and generation must be as free to act for itself, in all cases, as the ages and generations which preceded it”, and it seems the current generation of filmmakers today have made their decision (Paine 11). Much has been written over the years over the merits of film vs. digital. The 2014 Sundance Film Festival screened films shot on a wide variety of digital cameras including ARRI ALEXA, Canon XH A1, Canon 5D Mark II, Canon 7D, iPhone, GoPro, Panasonic AF100, RED EPIC, and the camera on which we shot Treasure, the Sony PMW-F3 (Indiewire). At this point it is well understood that digital is not only the future—it is the here-and-now. The present generation of filmmakers has clearly concluded that the cinematic aesthetic of
digital technology has reached enough parity with analog film stock to eschew the latter for the former. The high cost of analog filmmaking is no longer a barrier to creative entry into the field.

Digital technologies have lowered the marginal costs of film production, but how far can we push these efficiencies for independent filmmaking? What about its application to processes between development and exhibition? How many functions may be performed digitally? What would the effect be on production and aesthetic? This became part of the experimentation in filmmaking—that is, exploring novel ways to achieve further efficiencies using digital technology with the corresponding decrease in marginal costs of making an independent film. The results surprised me.

**Searching for the 100% Digital Production**

*Treasure* is certainly a product of its time. Each era of independent filmmaking defines itself aesthetically and is defined by its available technology. At present independent filming is defined by easy and affordable access to powerful digital storytelling tools from the screenwriting phase through distribution. I endeavored to make *Treasure* a 100% digital production. Was this effort successful?

Today, as in the analog era, the digital filmmaking production process commonly begins with image and audio acquisition. Although conversant through both research and experience with virtually every analog technique in use in the previous decade, I called on my team to avoid use of the analog mediums in the creation of *Treasure*. This imperative became a core challenge. The results of this experiment confirm that films may be produced nearly completely by digital means.
Almost every aspect of mechanical/analog film production now has a corresponding digital counterpart or technique. Doing so decreases the marginal cost of production. In addition, the process as one may anticipate, reduces reliance upon paper as well. The paper items generated in the making of Treasure were, for the most part, confined to scripts printed for use on set and the signed contracts. More on this topic is included in a later section. Hopefully others can build upon the result of our experimentation toward achieving more 100% digital micro-budget productions. After extrapolating the trends forward the author believes that the adoption of digital techniques will only become more common as the digital tools become more sensitive, usable, and less expensive.

The Digital Tools of Tomorrow...Today!

I have long advocated the use of cloud storage and media services to coordinate and plan film and video productions. However, for years I found instead widespread unfamiliarity with these tools. Today, in contrast, the majority of people working in filmmaking know what a Dropbox or Google Drive account is and how to use it. In making Treasure, I insisted on utilizing this technology. Consequently, all digital media and documents were stored and backed-up utilizing Google Drive throughout the filmmaking process from development to distribution. This greatly facilitated collaboration with team members across space and time.

Virtually all screenwriting is digitally produced. I used the simple text processor TextEdit to compose the scene outlines and Final Draft versions 8 and 9 to compose the screenplay. For feedback and to disseminate the script to cast and crew the script was exported to PDF and emailed as well as uploaded to Google Drive. The producer and 1st Assistant Director used the online tool Scenecronize to breakdown the script and schedule the film production, then uploaded the
breakdown sheets to Google Drive. The preproduction team used Google Drive to make and share
spreadsheets with detailed information on potential caterers, locations, permits, cast, crew, and
more. We created a corresponding folder structure in the cloud to organize, store, and share all of
this information. Speedy retrieval of information by crewmembers located throughout the Orlando
area was essential for collaboration—thereby saving time, space, and money. This cloud-based
Google Drive functioned as a ‘virtual’ film production office, with folders acting as different
‘offices’, and access to each file folder, or, ‘room’, granted on a need-to-use basis. For instance, the
1st Assistant Director had access to all logistical and creative folders whereas the Production
Designer had access to the creative folders only.

Tools and techniques have certainly taken on new and exciting forms. One may say the sun
is now rising not long after dawn in this digital era, but filmmakers may still draw on the expansive
visual and audio vocabulary built up over the last 130 years of filmmaking to tell their stories. This
traditional language has been elaborated and supplemented over decades and continues to evolve.
Treasure, as a product of its time, utilizes the accepted vernacular of visual language while speaking
with its own ‘accent’. We will now explore aesthetic in the context of creating a micro-budget digital
film within this very specific time and place.
CHAPTER 3: AESTHETIC

The Nexus of Budget and Aesthetic

“Cinema by its very nature is created from limitations…” - Jacques Aumont, Aesthetics of Film

Aesthetic and budget perform an intimate dance together in the making of any film. The budget for a film represents the investment of time, energy, and capital put into the final product, and this affects the aesthetic of a film in a myriad of ways. State-of-the-art relatively inexpensive digital modes of production and networked distribution present a challenge to the now-antiquated paradigm that prevailed for almost one hundred years. Independent filmmakers now have greater access to non-traditional funding sources such as crowdfunding. The filmmaking process though, has not altered fundamentally: directors still point their cameras toward actors who perform the action. It is a dance that continues to evolve; as one partner leads, the other follows.

Particularly for independent filmmakers, the process of raising funds and distributing films has absolutely transformed in recent years. Notably, Peter Broderick referred to this phenomenon as ‘New World’ filmmaking and distribution (Broderick). This description aptly characterizes this trend as a new paradigm in filmmaking, with wide-ranging consequences to the aesthetic, production processes, and business of filmmaking.

On big-budget films produced by multinational vertically integrated operations, the larger the monetary investment, the more the return on investment drives aesthetic choices in the filmmaking process. In fact, 70% of box office sales are made in foreign markets (MPAA). Therefore, the stories and aesthetic decisions of a high-budget film are based on the ability for the story to transcend national and cultural boundaries (Geuens 7). Tom Brook quotes David Hancock
as saying, “They’re making films that have fairly universal ideas and themes, they’re not really culturally specific” (Brook). As large firms seek to outlay large budgets for big returns, they have turned to big data and algorithms to help them make financial and aesthetic decisions. The risk-management firm Epagogix has developed software that analyzes movie scripts with the aim of projecting box office hits for the film industry (Steiner). Micro-budget and no-budget films do not necessarily need to make a return for investors. They may not even have investors. The budget can be so small that a filmmaker can fund a film from his or her own disposable income. This means that micro-budget filmmakers can tell any type of story their meager budgets allow. The pain of losing $20,000 is nowhere near the pain of losing millions, or, say, hundreds of millions.

All films, even $200 million superhero action movies, have budgetary constraints. The challenge is to fit the budget to the story. That is, to ensure the aesthetic decisions and budget are symmetrical. If the budget is $10,000 to make a movie, then the filmmaker must consider every part of the process through that lens. It is both a limitation and a license.

The opportunity to make a film with disposable income means that individuals can afford to be involved in filmmaking, as a student preparing for industry, as a hobby, or for-profit. If we look at what YouTube represents, low-cost video and film production gives the average person a global voice that simply did not exist until a decade ago. The question becomes: how to find an audience, or, with such a glut of free content, how to get an audience to spend their time watching your content, and not necessarily even their money.

Historically, a monetary return on investment is of primary importance because filmmaking was an expensive endeavor. As Geuens mentions, and this is still the case in 2015, “Truly independent films (not low-budget Hollywood movies) have a hard time raising capital” (2). But then common sense dictates that any business that has small odds of making a profit has a hard time
raising capital. An analysis of the films screened at the 2014 Sundance Film Festival in order to make assumptions about the independent film sector as a whole found that less than 2% of the $3 billion spent producing these films would be recouped (Leipzig). Even if there is a huge margin of error in this calculation, it still paints a bleak picture of the sector as a whole from a profit-driven business perspective. But the industry is heading towards a near zero marginal cost economy and media products are leading the way (Rifkin 66). Intense competition has ushered in a wave of cheap filmmaking equipment and distribution methods. If the total cost to produce a micro-budget film is $20,000 total and it is placed on the Internet with virtually free access and one million viewers watch it, then there is a near zero marginal cost to the product. Specifically, it costs $.02 per person to watch the film—almost nothing.

I believe the fact that audiences even have to physically pull out their credit cards and type in numbers is a barrier that prevents them from watching independent content that appeals to them. I cannot think how many times I personally have passed up a purchase just because I want it now—not even two minutes from now. If there were an easier way to collect just 25 cents from each viewing of one million views that would gross an independent filmmaker $250,000—enough to live on after costs and fund another micro-budget film.

Large film companies invest money to create a product they then sell in the marketplace. Before the advent of broadband Internet, selling a film in the marketplace was the most common of only very few ways to find an audience, and the old distribution model comes with a hefty price tag. It costs millions, or tens of millions of dollars to advertise a film and distribute the film reels to theater chains. The old rules do not apply to independent films in this age because it is no longer cost prohibitive to place a film in front of other people. A filmmaker need only upload their film and billions of people can access it by simply clicking a link to the film—that is, if you can get them to.
I’ve done this with my last two films. After selling DVD’s to recoup some costs I placed them freely available on YouTube for anyone to watch for free. As of this writing my first film, *Racing Heart*, has been available for nearly one year and 4 months and has been viewed 50,135 times. *Mics on Fire* on the other hand has been available for 3 years and 3 months with 10,662 total views. Over 60,000 views of my feature-length films with zero money spent on advertising.

The Internet is a blessing and a curse, for as it becomes easier to share a film with an audience the amount of filmmakers creating and sharing their films grows as well. If Leipzig’s report is anything to go by, the Internet is likely to become glutted with micro-budget films in the next decade, and there are signs the market is already saturated. We stand on the precipice of a great change in society and the shakeup of the music industry was only the beginning. Film companies are engaging in a war on piracy because their product is so easily transmitted digitally. We are entering a new paradigm, what Jeremy Rifkin calls the “Collaborative Commons” (1). This is extending into the brick-and-mortar sectors with 3D printing. Yes, even physical objects will be transmitted like information, and this technology is already in the nascent stages. Almost anything we could want and make will be near zero marginal cost. The fact that a film student like me can shoot a high-quality cinematic feature film for almost nothing says a lot about the changing economics of *everything*.

The good news is that this paradigm shift has laid the groundwork for the potential of the film industry to grow. The rules of aesthetics are always changing and the digital revolution is already transforming the way filmmakers tell stories. For example, many Mumblecore films of the early 2000s were made without industry standard scripts using improvised dialogue (Hoberman). Creating a micro-budget film in 2015 still has some costs associated with it, though. Time and money are still needed to complete a project, but not much. Micro-budget filmmaking requires filmmakers to be
not only economical but they must leverage their meager resources. A discussion of leverage follows in Chapter 4. For now, let us take a look at aesthetic through the prism of story.

**Story: Catharsis and Connection**

The catharsis of *Treasure* stems from a desire to express certain themes and ideas on personal growth. In 1986 Linda Blackaby wrote that independent filmmakers in the United States want to “reflect a contemporary reality that studio films don’t usually put on the screen”, and that is certainly the case when I considered the reasons to make *Treasure* (24). For *Treasure*’s protagonist, Erica, personal growth occurs through her interaction with others. This idea stems from my personal observation that humans are social creatures that grow, learn, and become motivated through relations with other people. In my own life, others have taught me, guided me, motivated me, believed in me, and challenged my assumptions. This story springs from my desire to express the affirmative and constructive associations people have had in my life.

On the surface, *Treasure* is about a young woman who realizes that she has a unique gift to share with the world but deeper down it is about the desire to grow and change and become less selfish and more giving to others. The premise of the story is that *it is better to give than to receive*—a premise rarely explored in higher-budget studio films.

Sex and violence sells because it is rife with conflict, but ultimately, many micro-budget films succeed because they are about human connection—the ability to ‘touch’ the reader or observer (Johnson). Connection is a type of drama not often taught in many screenwriting classes but nevertheless is used as the basis of drama in many shorts and independent films. The drama in *Treasure* originates from the desire, the lack of, and the need for human connection. Johnson’s book
“Crafting Short Screenplays that Connect” was a major influence in my dramatic approach to *Treasure*. Although her book is oriented toward short films, I wanted to experiment to see how far I could take the idea of ‘Connection’ as drama in *Treasure*. Ultimately, I decided to inject some conflict into the screenplay as well, as I felt that connection alone could only go so far in sustaining audience interest in this particular feature-length film. Despite the addition of some conflict, connection remained the main thrust of drama in the story.

I am attracted to metaphorical symbolism and polysemy—the capacity for a something to have multiple related meanings—and took pains to weave as much meaning into the subtext of *Treasure* as possible. Our protagonist, Erica, has lost her mother, who was a central relationship and ‘compass’ in her life. She now finds herself empty, appearing adrift through life, worried only by what to wear at the next party. The events in *Treasure* lead her to meet people that help focus her path and lead her toward greater fulfillment and happiness. A quote from an unknown source says it best: “Maybe the journey isn’t about becoming anything. Maybe it’s about un-becoming everything that isn’t really you so you can be who you were meant to be in the first place.” To underscore the deconstructive/symbolic undertones of the film I have gone so ‘meta’ as to have placed tracking numbers within frames of the film so that geocachers and ‘discover’ ‘trackables’—items with tracking numbers that can be logged as ‘discovered’ on his or her profile—in the film itself, making the event of watching the film quite literally a geocaching adventure in and of itself (see figure 3). Sometimes the fun is in the find—as well as well as the journey, of course. If the reader looks closely at figure 3 he or she will notice that there is a code below the ‘travel bug’. This thesis is a geocaching ‘trackable’! The reader could visit geocaching.com, sign up, and log the discovery on his or her profile.
Erica is not alone. Many real-life geocachers describe geocaching as having 'saved' them. In “The Joy of Geocaching” the authors outline the story of Ed Manley, who, in 2003 decided to kill himself (Gillin, Gillin xi). Faced with insurmountable health problems and deep depression he decided to take his boat to a middle of lake to fish with the plan to fake an accident that would cause his drowning and provide life insurance for his family. That morning while loading his boat a GPS device he had ordered months before showed up. Out of curiosity he used his wheelchair and the GPS to navigate to a nearby geocache. For the first time in years he was excited about something.

He had two choices: kill himself or get healthy. Geocaching was his road to recovery and he helped found the Alabama Geocachers Association and The Online Geocacher, a free Web magazine dedicated to assembling the best stories, news, and advice from cachers all over the world.

This theme extends itself to the people that enter Erica’s life as the events of *Treasure* unfold. Ryan, the geocaching volunteer from the soup kitchen, not only shows her what a GPS device is,
but also acts as a gentle guide in helping her find her way. When discussing a geocache called “The Meaning of Life Cache”, Erica comments, “It’s probably an empty container.” Ryan counters, asking her to look at the leaves in the tree:

They react to the energy of the sun and the wind. They don’t know where that energy comes from; they just react. People are just like complicated leaves. We can feel the energy; we just don’t know how to describe it. But it’s there. It’s just a matter of going along with it, or fighting it. (Treasure)

Later in the film, Erica is upset that her contribution in time and effort at the soup kitchen has little lasting impact on the problem of homelessness. Angela, who runs the soup kitchen, explains, “Society is like a selfish teenager, honey. It’s growing, it’s changing, and maturing, but it just takes time.” Erica laments that “it needs to hurry up”, and Angela explains with a sigh, “It can’t”. This conversation gets to the heart of the story. Erica wants to forget the pain of past, but can’t, she wants to change the future, but can’t. In the end she needs to live in the now, enjoying a connection with others in the present moment. This realization unfolds through the three acts of the film.

In the first act, Treasure begins in the city, with bright lights and human-made buildings filling the atmosphere. The music is computer-based, thumping and energetic. From the air, cities are indistinguishable from computer processors. At the outset of the story, Erica follows one simple program in her life: to seek the next thrill in an attempt to kill the pain. In doing so, she almost ruins her life completely.

In the second act, Erica’s transition to a more natural state is identified through change in locations and music changing from computer-originated to organic. Following Ryan into the woods
she is lead into the quiet contemplative world of the outdoors, closer to nature, and closer to her natural self. Ryan introduces her to the GPS, a way of finding herself in the world, a new compass in her life, and a renewed sense of passion. The film includes an important visual metaphor for Erica’s relationship with her father. In one scene there sits an unfinished model rocket on a worktable in Ethan and Erica’s garage. It seems almost frozen in time; perhaps they stopped working on it as her mother’s illness worsened. When Ryan asks why she has not finish it, Erica replies, “I’m not a kid anymore.”

In the third act, Ethan suffers a mild heart attack (itself a metaphor for his ‘broken’ heart), and must recuperate at home. Erica brings the rocket into the house for him to work on as he recovers. As they finish building the rocket together, both characters experience a feeling of closeness and mending not felt in years, as though they are rebuilding their relationship as well. Shots of the moon are included in the opening scene at night, and in the closing scene, hanging amidst a day-breaking sky as visual bookends for the film. In the final scene, Erica is with those she loves most. She is happy, connected, and finally living in the moment as they all watch the rocket blast off into the sky. She feels ‘like a kid’, again open to the wonder of the world.
The ‘Look’: Planning the Image, Blocking, and Shot Design

It took just a little bit of research on Internet forums to learn that geocachers would be very interested in this film due to the geocaching involved. I focused on what this audience would want from such a film. As mentioned previously, parents who participate with their children in geocaching activities lament the lack of this ‘family-friendly’ subject in film. This was a niche Treasure could fill and I decided to take the film in that direction. Since Treasure is a light-hearted drama I decided to eschew chiaroscuro and utilize high-key lighting for most scenes, switching to low-key lighting for heavier dramatic scenes. I pondered over the screenplay and realized that it plays out similar to a television film. Structurally, it was not written with commercial breaks in mind, but I decided that the modern made-for-television movie aesthetic fits this film nicely with the added bonus of practicing the craft in a way that supports my goal as a working director in film and television.

Television films, like television shows, are shot as efficiently as possible due to budgetary constraints and the staging and blocking is an important aspect of efficiency in design. In order to shoot Treasure on the budget allotted we would have to work at the brisk pace of a TV crew. That aesthetic would follow both budget and story. Millions of dollars can easily be spent on production design and set decoration, and are routinely a large part of film budgets. As a micro-budget filmmaker I decided to focus on the basics of good storytelling craft rather than frills that would push beyond what our budget was capable of. Bruce Mamer says that, “Intricate moving shots are quite attractive to first-time directors. Both the time devoted to them on the set and the internal pacing of the shots themselves, however, pose significant challenges.”
He continues, explaining:

This is one of the fundamental albeit subtle differences between commercial features and low-budget independents…Independents are often stuck in the position of needing to accomplish more script pages with a less experienced crew, a primary reason why independent films do not have the production values that commercial features enjoy. The thoughtful expenditure of limited resources—human, temporal, and physical—is a fundamental aspect of successful shooting. (168)

As expected, principle photography was a constant race against time to get the shots in and I ended up eliminating and combining shots on set to increase our speed and efficiency, or, ‘make our day’, in production parlance. This forced me to think fast and actually contributed a great deal to the final aesthetic of the film. I discovered how to examine a scene in parallel and choose shots for coverage that would also work well in editing.

This method was very effective. We shot a complete film with very little need for pickups. The camera setups cut well together. Camera movement and lighting is always motivated by the story and camera movement. Framing the majority of shots using the rule of thirds gives the film some nice looking, balanced images. Contrast in deep and flat space makes the film more dynamic and interesting despite the lack of complex camera movement. I also found ways to support the story through using contrast and affinity of tone, line, shape, color, movement, and rhythm to elevate the visual interest in any given shot or scene (Block 2). The ungraded stills in Figures 3 and 4 on page 33 illustrate the various ways in which we used the rule of thirds and the Golden spiral to compose aesthetically pleasing images for Treasure.
Despite the time-constraints imposed on us, I still found a few key places in the film to include camera movement where it would have most impact. In one such shot that utilizes a camera dolly on track, Erica is excited about finding May to solve a Sudoku puzzle. She runs through the
soup kitchen and the camera tracks with her creating a lot of parallax with the patrons in front of her. This adds excitement and energy to the frame motivated by the concurrent character excitement and actor movement. In another instance we used dolly track to combine shots, allowing the actors to move, and planning motivated camera movement at the same time. We also shot static shots from the dolly as well to complete the coverage of the scene. This resulted in efficiency that allowed us to shoot more in less time.

Over the course of the film Erica’s emotionally disconnected relationships become increasingly closer. An early decision was to support this progression visually by using shoulder-mounted shots in the beginning of the film for a more jilted effect, and framing characters physically in a way that would visually convey her alone-ness and lack of connection. Further along in the story we locked the camera down onto a tripod as a metaphor for dramatic ‘stability’ and framed characters in more two-shots as Erica’s arc progressed, again physically mirroring her renewed confidence and her strengthening relationships with the other characters.

**Directing the Actor**

Setting all other issues aside, at the very heart of *Treasure* lie the performances of the actors, who inhabit the world of the characters and as closely as possible, truly live it. There are many approaches to stage and film acting. Some filmmakers believe that the actors get in the way of the story. For instance, Robert Bresson is known for using non-actors that give very flat performances, believing that “…acting kills the illusion created by the photography” (37). Russian film theorist Lev Kuleshov realized that “It became apparent that [I could] change the actor’s work, his movements, his very behaviour, in either one direction or another, through montage” (55).
I chose to use actors who have been trained to provide truthful emotion to an imaginary circumstance. For me, it was important that whatever the actor was feeling, it had to be real although the situation was not. Other elements of the scene work to this end but of prime importance is the emotional connection that draws the audience into the story and keeps them emotionally engaged. A notable example of this occurred when filming the scene where Danny dies. While filming the scene I failed to yell ‘cut!’ during a take, finding myself swept up in the emotional intensity of the actors, moved to tears right there on set. As a director I believe in being emotionally available because if the audience has any chance of feeling something through the screen I have to feel it first on set first.

During my graduate studies at UCF I trained as an actor with Marco DiGeorge (protégé of Larry Silverberg). Under Marco I studied Meisner Technique to help me get in touch with, understand, and utilize real emotions as an actor so I could understand and communicate with the actors I work with. This work has had a surprisingly profound effect on the way I write and direct films. For instance, instead of writing and directing from an idea of an emotion I want to convey, I write and direct with truthful emotion as the goal. The director has to feel it for the audience until the show is complete.

*Treasure* explores that which is essential and innermost about its characters. Although there exists moments of external conflict, much of the conflict in the film takes place internally. The challenge lies in depicting the internal conflicts visually. This occurs through the use of active dialogue with other characters, and through such technical methods as isolating characters in close-ups, using long-lens’, filming characters alone, and color-grading scenes for emotional impact.

For this film I chose to leave certain actions and reactions by the characters out of the screenplay. I do not feel a character-driven drama such as *Treasure* is well served by micro-managing
each and every movement of the actors portraying the characters. Therefore, the script paints the broad strokes, and with the artistic freedom and space provided the actors filled in the fine details during their honest interpretation of events. During rehearsals with the cast I questioned the actors about their impulses. These impulses were noted and where possible, the blocking and performance were fine-tuned to facilitate the actors’ natural and truthful portrayal. Leaving space for momentary elements of the performance to chance and spontaneity was vital. I believe this flexibility helped draw more compelling performances from our cast.

“Film…has always involved a series of compromises between the accidental and the deliberately controlled” (Burch 113). My first film was a documentary about two brothers trying to get a car to travel a quarter-mile in under ten seconds. I knew each race they attended would be a scene in the film and that the structure would involve them traveling to the race, getting the car ready, racing, wins/losses and homecoming. What I did not know was if the car would break down, if rain would come on race day, if they were to be win or lose, how they would react, and if they would meet their goal of crossing the finish line in under ten seconds. In sum, I could control some aspects of the process but not others.

On Treasure, we were working from a script that was fairly well planned out, however, the actors ideas had an impact and improved the final product. John Hardy, who plays Ethan, had a knack for thinking about what the character would really do, and this spur-of-the-moment insight had a positive effect on the outcome of the scenes. For instance, in scene 111 (see APPENDIX B: SCREENPLAY) the script called for John (as Ethan) to pull an envelope containing a letter from Erica’s deceased mother from a drawer. John insisted that this particular letter would not be left lying in some cluttered drawer. Instead, we searched for and found an antique-appearing journal and placed the letter in its deckle-edged pages. In the scene, John smooth’s his hand over the cover
indicating something meaningful within, setting the expectations of the audience, before drawing the letter out. That is why I always at the very least consider an actor’s impulse. If it works…it works!

Figure 6. John Hardy improvises a meaningful action on set

Spontaneity like this brings some measure of inner truth to the surface of such a constructed thing as a film. Like Cassavetes in *Shadows* (1959), we capitalized on the power of Method dramatic improvisation as expressed through the various flavors of the Method introduced by Lee Strasberg’s protégé’s (Rabiger 30). Cassavetes’ *Shadows* is “undeniably powerful in its spontaneity. Most importantly, it presents Cassavetes’ ground-breaking understanding…that personal identity is not fixed, but something made and discovered in vital negotiation with others” (Rabiger 31). *Treasure’s* themes were reinforced by the aesthetic choice to allow for the aleatory to manifest itself in the acting. Final blocking decisions were made on location before setting up the shots. As described above, this allowed for the aleatory to flow right into the scenes as we shot them.

We did not have the budget for fancy locations and camera moves. In this film, the performance is everything. And in an intimate connection-driven drama such as *Treasure*, it should
be. I commend my entire cast, especially our lead player Ansley Gordon, for the effort and talent put into this film. There is a period in the film when Erica goes through quite a bit of emotional turmoil and I can say that when you see Erica’s emotions on screen, you are witnessing a true emotional event in Ansley (see figure 6). As a director, it was a revelation to watch her work. After a short time she earned my trust with the character, and my directions became exceedingly modest, relegated mostly to simple adjustments and blocking guidance.

![Ansley Gordon as Erica experiencing a true emotional event](image)

**Figure 7.** Ansley Gordon as Erica experiencing a true emotional event

I learned an invaluable lesson while shooting *Treasure* that I would not fully understand until I acted in my first film months later: actors really do not know if they did well or not. They rely very much on the director to give them feedback. I had a vague idea that this was the case (because books I read about directing actors told me so) but my cast seemed so confident it did not much occur to me how much feedback they would need. I assumed that for the most part they knew they did well when they did well. After a while Ansley asked me to give more feedback after takes, even if in the form of a high-five to let her know she did well.
It was not until I was cast in a small speaking role in a short film months later that I realized that it is nigh impossible to judge your own performance because to do well you have to be far too busy performing to notice! When the director yells “…and action!” the actor goes into the moment—and that is exactly where you want them to be. You do not want your actors minding their performance as they perform—that’s the director’s job. They rely on the director for feedback after every take to know how well they did. When I performed in my first film it really hit me that this was the first time I have never been on set and didn’t know if I performed my duties well. Every other job on set (as crew of course) I have always been able to evaluate my performance. Not as an actor. This is one lesson that will never be lost on me as I work with actors in the future.

Looking back there are very few things I would or could do differently. Maybe I could have got a shot here instead of there, or asked an actor to internalize their pain, or really fought for something that should have been quiet instead of loud, or funny instead of serious. But in the end a first feature-length narrative film is about finding out these little things so that you can do them even better next time. I am happy to say that my vision of the film was closely achieved. As a writer and director it is a surreal experience to witness actors hearts become one with the characters as they breathe life into their words and relationships.
CHAPTER 4: PRODUCTION

“Sometimes you don’t know what you’re looking for until you find it.”

-Adam Ross (character), CSI:NY

Principle Photography: The Numbers

Principle photography for Treasure consisted of 23 production days (see APPENDIX K: CALL SHEETS) to shoot a 111-page script. On an average day we had about 12 crewmembers and 2 or 3 actors. We worked for about 9 hours per day. We accomplished a total of 1,120 takes in 332 camera setups. That’s 14.4 camera setups and 48.7 takes per day. That means we performed 3.4 takes per setup. We shot an average of 5 script pages per day. The total running time of all footage shot came to 25 hours, 27 minutes, and 12 seconds. All in all we recorded over 2.2 million individual frames of digital footage. This chapter explains how we executed the vision.

Minimizing Costs

It behooves producers and writers of micro-budget films to give special consideration to “locations, actors, animals, props, and wardrobe” in order to minimize costs on any items that affect the story (Grove 34). Following this sage advice, the screenplay for Treasure does not call for special effects, special makeup, or special vehicles.

Treasure takes place within locations that we could procure for free, such as houses, parks, and a soup kitchen that are non-specific in nature. We only had to pay a small fee for the Little Big Econ State Forest location. And some parking fees at Wekiva Springs State Park.
The nature of my vision for *Treasure* did not require every shot or action by the characters to be spelled out in the script. This gave us plenty of latitude to compose the shots based on the locations available, rather than forcing us to build sets in order to achieve specific shots, resulting in cost efficiencies. To minimize the potentially dull effect of less-than-picturesque locations, we focused on the people in the frame rather than the surroundings. I agree with Robert Rodriguez when he says that, “The interesting human will always beat out the uninteresting set” (205).

**Camera Setups**

I have to say that as a director I very much enjoyed designing each scene in *Treasure* to be shot as efficiently as possible. Shot and scene design is an important aspect of visual design in film that affects just about everything. With such a minuscule budget we needed every angle to cut well in post, and that left little room for waste. My original shot list contained about 500 camera setups. I listed every shot we might need. I intentionally padded the shot list because I knew that the 1st Assistant Director would schedule the shoot according to the shot list and it was going to be far easier to cut or combine shots out of the schedule and far more difficult to add shots in.

We ended up with 332 setups total, so we were able to discard or combine about 170 setups, or roughly 1/3 of the total planned shots. That sounds like a lot until you consider we shot about 115 scenes. That means that on average we discarded or combined one or two shots per substantial scene. Keep in mind that many scenes in the beginning of the film consist of only one setup but the rest of the film averages around 4-5 setups per scene, which is enough to cover the very basics of a dialogue scene.
I am very glad that I padded the shot list. Time was a near-unassailable enemy hunting us down at every moment of production. Efficiency became the only weapon in our arsenal against its onslaught. We had to cut and combine camera setups in almost every single scene. We shot the most minimal amount of setups we could for most scenes, and had to make them as ‘cut-able’ as possible. We prevailed. We used almost every camera setup in the edit. Would I have liked to have more to work with? Sure. But it worked. It was lean, but every setup cut into the others seamlessly.

Scheduling

A comparison of the original one-line schedule in APPENDIX I: ONE-LINE SCHEDULE against the call sheets in APPENDIX K: CALL SHEETS shows that with the exception of the soup kitchen scenes, most scenes had to be rescheduled after the first day. We planned to shoot outdoors the first week because we knew that the weather during a Central Florida summer is erratic at best and it would be easiest to reschedule a rained out shoot that occurred earlier in production. Sure enough, it rained on us halfway through both of our first and second days. It literally rained on us. We saved the equipment by getting it under canopies but many members of the crew got soaked from head to toe. I avoided getting soaked the first day but on day two received a complete drenching. It worried me that the rain might affect crew morale but I believe it bonded us. Luckily, it was not too rainy for the rest of the shoot.

The only other time the rain really bothered us was a particular day in the soup kitchen. An actor had to leave shortly and it was pouring. We had no choice but to shoot it, and in one take. Unfortunately the broadband noise from the rain hitting the roof was too loud to be removed in post-production and we had to reshoot the scene as a pickup after principle photography.
The film company was a small volunteer army culled mostly from the ranks of UCF’s BA and BFA undergraduate film programs. Large studio films can employ upwards of 100 or more crew members on set at the time of filming. Micro-budget films may employ fairly large crews but for *Treasure* we could only afford to fill the minimum amount of needed crew positions. Reasons for this include a smaller budget for catering, easier management of personnel, more control over the production, shorter communication channels, privacy, and intimacy, all which contributed to efficiency. Indeed, managing an average crew of 12 people did not prove to be terrible daunting. Luckily everyone had a professional attitude, knew what his or her jobs were, showed up, and worked together very well. We had some minor misunderstandings but ultimately had a fun set, with positive energy, plenty of joking around, and plenty of work getting done as well. Even though it got stressful at times it was a pleasure working with everyone. I owe a debt of gratitude for their help in bringing the story to life and I am glad that my project could provide them with an opportunity for experience!

Figure 8. The crew films at the soup kitchen location
Without relatively inexpensive modern digital production tools, we could not have made *Treasure* at the quality and budget we did. Just over a decade before *Treasure* was shot, *Vidocq* (2001) was the first major film released that was shot *entirely* with digital cinematography. The cinematographer shot the film using the Sony CineAlta HDW-F900. Fast-forward thirteen years and we shot on the Sony CineAlta PMW-F3, which has a large sensor and produces a very cinematic picture. For decades filmmakers used just a handful of celluloid film formats. Right now many digital cinema production tools become obsolete very quickly and anything I write about it now will surely be out of date the moment the words are typed, so in an effort to define *Treasure’s* place in the historical production timeline I would like to make a few personal observations about the tools we used and how it helped or hindered our production.

For years I have praised the benefits of the using the cloud-based software and storage of Google Docs to organize film productions. I usually received a blank stare as I was asked what that was. In 2014, Google Docs is called Google Drive and everyone seems to know how to use it. My first order of business for *Treasure* was to setup a main Google account. With an email address and cloud storage/application access the team could easily coordinate with each other and work on documents at different times. We even generated spreadsheets with Google to efficiently gather crew information by sending them a link to a survey. That was an easy way to collect their information and find out if a crewmember has allergies or medical conditions we should be concerned with.

With Google Drive we conveniently controlled folder access to members of the team that needed it. For instance, the pre-production crew had access to a folder where they could gather
information on locations, catering, and actor auditions. The producers had access to the financial and legal folders. The 1st Assistant Director had access to the scheduling folder. The creative team (Cinematography, Screenplay, Editorial, Wardrobe, Production Design, etc.) had access to each other’s folders in order to share research. This allowed us to work efficiently and on our own time schedule without the need for a physical meeting to share information.

Other cheap/free apps were incredibly useful to our production. I wrote Treasure on industry-standard Final Draft 8 and Final Draft 9 screenwriting software. It made formatting a breeze so I could concentrate on writing. We used SceneZeronize for breaking down the script and scheduling. I used Shot Designer to block scenes before production. I used Artemis Director’s Viewfinder for iOS while location scouting to see how shots might look in the space. We used an app called Plane Finder to find out how often aircraft fly overhead of our locations when scouting. If we found ourselves under a heavily trafficked flight path, we moved on. We used the Weather Underground app constantly during production to check the weather. It is only helpful if you heed its warnings, though, as we did not do and got caught in the rain on the first two days. We used an app called Helios to know ahead of time where the sun would be at certain times of day. I used a Treasure Crew Facebook page during production to communicate with the entire team all at once. We used Vimeo during post-production to share versions of the edit with each other.

With so many great digital tools, there was really only a few things that we did the old fashioned way. Firstly, I attempted to use an app called Shot Lister on the iPad for my shot list but ultimately the experience was too cumbersome to be useful. After some back and forth emails to the developer about the issues I was having I abandoned the software altogether. This app shows promise, but unfortunately at this time they are forced to work around the limitations of iOS and it makes the software difficult to use. Secondly, our script supervisor did not use digital tools available
for that job. He used a binder with analog paper. Why? Well, digital script supervising takes some practice and skill to perform necessary functions quickly enough on the iPad. Also, one of the main apps for script supervising costs about $300 and we did not have the time or budget to utilize it. Thirdly, all of our contracts were signed the old-fashioned way—on paper with ink. It is possible to legally sign an Adobe Acrobat document but it involves some rigmarole I was unwilling to go through to make it happen.

Post-Production

I chose not to edit Treasure myself for a few reasons. The first of which was, as the director, I knew that I would be required to see the film as a whole and make editorial decisions that would be best served by experiencing the film as closely to how the audience would perceive it as possible. Paying attention to how I felt while watching it would help me understand which editorial decisions should be made to create a better experience for the final audience. Distancing myself from the work of piecing together the shots would make it easier to see anything that needed to be cut out. It can make it easier to cut scenes because I did not personally put the work into editing them. Importantly, I also wanted to watch Treasure with a fresh pair of eyes to lend new perspective to the film. In order to accomplish this I needed to find someone whose personality and style complimented rather than clashed with my own.

The editing process went well due to the natural talent of Treasure editor Jordan Chipps and his insistence that the production crew properly slate and manage the digital dailies during production. Jordan has proved a true collaborator in the telling of the story. I feel that our styles of storytelling and editing have complimented each other to make some really great editorial decisions.
Working with a fast and knowledgeable editor allowed us to “Dream in pairs”, as Walter Murch would say, with each other asking questions, challenging, and defending decisions in a type of Socratic Method to find best ‘truth’ of the story (26). Allowing Jordan to edit gave him valuable experience and allowed me to take a break from the story for a few months while he performed the assembly cut. This gave me some time to rebound after production and also gave me the opportunity to watch my film in its entirety as an audience member would. I will never forget how happy I was to watch the story unfold that first time. That is when I knew we had a real movie on our hands!

I will perform the dialogue editing this summer and I may attempt to record the score myself or I may hire a composer. Sound and music will progress throughout the film as the main characters struggle and ultimately change. At this time Treasure is outfitted with a temporary soundtrack and score. This has helped solidify my vision for the music in the film. I will use music for a variety of effects including smoothing over any cuts to mask continuity mistakes, using music as an emotional cue during certain dramatic beats in the film, and to add to or change the mood of any given scene to further enhance the dramatic action. I will perform the preliminary mix myself and hire a sound engineer to perform the final mix and master of the film.

I will hire a colorist to match and correct any coloring issues with the film. In the same way that we will use music to support continuity, the colorist will ensure that color and value continuity is maintained between shots and scenes. We will also color grade scenes to match the dramatic tone of the scenes within an overall established color design. We recorded a tonally flat high quality digital footage on the Sony PMW-F3 in order to give us the greatest flexibility in coloring possible without using RAW footage.
As noted in the Pebble Path Pictures business plan located in APPENDIX D: BUSINESS PLAN, post-production for *Treasure* should be completed by the end of summer 2015, one year after the completion of principle photography, just in time to submit the film to film festivals for the 2016 film festival season. It is at this point that over 2.2 million frames and thousands of man-hours have finally been whittled away and distilled down to a little movie called *Treasure* and authorship of the film will be considered complete.
CHAPTER 5: FINANCING

The production of Treasure represents an effort to satisfy part of the requirements for my graduate thesis. The University of Central Florida Film MFA program stipulates that students’ films must be produced on a micro-budget and therefore cannot have a cash production budget over $50,000. The capital-intensive production process required for feature films means that budget plays a major role in the resulting aesthetic of the film. Utilizing techniques borrowed from the financial and investment world, micro-budget filmmakers can transcend some of the more limiting factors of such a small budget.

**Leverage**

Although efficiency is key to utilizing resources without waste, micro-budget filmmakers, whether they are aware of it or not, must utilize the more powerful concept of leverage in order to amplify scarce resources. Leverage is the “use of a small initial investment…to gain a very high return in relation to one's investment” (leverage). For instance, if I pay somebody to watch my child while I am at work and I earn the same amount that I pay in childcare, then I have simply used a resource. If I pay for childcare during the day and I work at a job that makes twice as much as I pay in childcare, then I have leveraged the resources used to pay childcare to create a greater yield.

We wanted to amplify our meager resources in order to make a film with greater perceived production values than might be assumed by such a tiny budget. “Within the context of leverage, resource amplification refers to the increase of effective value of a given resource through the magnified output resulting from the leveraged use of the resource” (Pate 9). For example, a real estate investor can borrow money to acquire property that earns them an income greater than the interest they have to pay on the mortgage. We procured financing for Treasure from sources typical
of many micro-budget films. These include the filmmaker, friends, family, grants, and a crowd-funding campaign. The independent nature of the funding gives independent filmmakers the ability to experiment with cinematography and narrative structure (Murray 13). Although I chose not to experiment much with cinematography due to aesthetic reasons, I did write a character-centered screenplay that, although structured, does not follow a formula. For instance, the acts are not perfectly timed to any specific page count but naturally emerge from the arc of the characters’ journey (Horton).

Since *Treasure* will be produced on such a miniscule budget, we used great care in the spending of that money. Simply put, we leveraged every dollar in order to maximize its value. The importance of implementing this concept cannot be understated. There are many ways in which we leveraged money. Money spent to purchase production insurance gave us access to more locations. Money in the budget for catering kept our cast and crew happy and provided a positive working atmosphere. Money spent on forming a Limited Liability Company limits our exposure to lawsuits. Money spent on a Film Title Report, an Attorney Title Opinion Letter, and Errors and Omissions Insurance will make it easier to procure a distribution deal.

Relationships are a key resource to leverage. This includes the value derived from the free use of equipment belonging to the UCF Film program. Without the provided equipment and the volunteer spirit of the cast and crew, this film could not get made. Since much will be given freely for the production of *Treasure*, it falls on the producers to act ethically in every way. To me, that means putting forth all possible effort to manage all resources available to make this film a success for everyone involved. This includes making the work of the crew meaningful by allowing them the opportunity to have input on the film. They also obtained valuable knowledge and experience that they can leverage to find work in the future. We also leveraged the experience and guidance of the
Thesis Review Board, implementing efficiencies and ideas that emerge from discussions with experienced producers.

**Distribution**

One can make a movie and upload it to the Internet for the entire world to watch it for free. Unfortunately this does not guarantee that the audience will even find it and it will not make money for the producers. Therefore, we seek a distribution deal that will help *Treasure* find its way into VOD markets that will help the film find its audience and provide remuneration for the producers and prestige for the cast and crew. If a traditional deal cannot be made within the first year, then the producers will pursue aggregators such as Distribber to find a place in the VOD market such as iTunes and Netflix. In order to achieve any kind of distribution minimum monies will need to be spent on production insurance, a film title report, an attorney title opinion letter, errors and omissions insurance, LLC filing fees, festival submission fees, and, possibly, an MPAA rating. Detailed information on how I planned to raise money and how I plan to get *Treasure* to market can be found in the Pebble Path Pictures, LLC business plan located in APPENDIX D: BUSINESS PLAN.
APPENDIX A: SCREENSHOTS
Figure 9. Erica takes pills with James

Figure 10. Erica drinks liquor
Figure 11. Erica crashes her car

Figure 12. Ethan is upset with his daughter Erica’s behavior
Figure 13. Erica has to ride her bike

Figure 14. Erica argues with alternative community service officer Ramona
Figure 15. Erica rides her bike to the soup kitchen

Figure 16. Erica meets Ryan at the soup kitchen
Figure 17. Erica parties again

Figure 18. Erica learns about geocaching from Ryan
Figure 19. Erica and Ryan chat about life

Figure 20. Erica and Ryan talk philosophy
Figure 21. Erica talks with her father Ethan

Figure 22. Soup kitchen patron Danny asks for some salt
Figure 23. Erica wakes up early to cook at the soup kitchen

Figure 24. Erica shops for ingredients
Figure 25. Erica cooks at the soup kitchen with Angela, Ryan, and Ethan

Figure 26. Erica, Ryan, and Ethan serve food at the soup kitchen
Figure 27. Danny thanks Erica

Figure 28. Angela looks on proudly at Erica's efforts
Figure 29. Erica takes Danny to where he squats after he's beaten up

Figure 30. Danny opens up to Erica
Figure 31. Erica shows concern for the homeless man Danny

Figure 32. Erica enjoys something she usually takes for granted
Figure 33. Erica and Ryan ask soup kitchen patron May for help

Figure 34. Ryan thanks May
Figure 35. Erica searches for May's family

Figure 36. Erica's friend Sierra is worried
Figure 37. Erica and Ryan geocaching

Figure 38. Erica and Ryan hanging out
Figure 39. Erica gives Ethan something to do

Figure 40. Erica, Ethan, and Jazzy work on the model rocket together
Figure 41. Ethan makes a difficult choice

Figure 42. Ethan asks for help
Figure 43. Ethan hasn't dated in a while

Figure 44. Ethan remembering Amanda
Figure 45. Angela consoles Erica

Figure 46. Erica is frustrated and angry
Figure 47. Erica reads a letter from her mother Amanda

Figure 48. Amanda speaks to Erica through space and time
Figure 49. Erica and Sierra work it out

Figure 50. Ryan finds a special geocache
Figure 51. One last thing to complete the rocket

Figure 52. Blastoff!
APPENDIX B: SCREENPLAY
TREASURE

PRODUCTION SCRIPT
July 8th, 2014

Written by
Chris Williamson

Pebble Path Pictures, LLC
pebblepathpictures@gmail.com
INT. ERICA AND ETHAN’S HOUSE – ERICA’S BEDROOM – DAY

Using her laptop, ERICA (early 20’s) makes a YouTube tutorial video on how to get ready for a night on the town.

Vestiges of her teenage life linger on the walls around the room. Photos of friends, art, posters of bands, and spaceships haphazardly litter her walls.

There isn’t a piece of furniture in the room without clothes draped over it. It would probably smell if she didn’t have perfumes and lotions spread across her vanity.

Erica shows us how she applies her makeup, chooses her clothing – two or three times. She’s a little goofy about the whole thing and tries to be a little entertaining. She uses the word ‘like’ a little too much. This scene is improvised by the actor.

We watch the actual edited video that she created at first and then suddenly find ourselves watching her create it.

She takes one last look at herself in the mirror. A photo of her with her parents hangs off the side of the mirror.

ERICA

All ready!

A cat jumps in front of her.

ERICA (CONT’D)

Hey everyone it looks like Jazzy wants to say hello.

Back in the YouTube video Erica grabs the cat and shakes her paw as if to wave hello to everyone. In a high-pitched cat-voice:

ERICA (CONT’D)

Hello world I’m Jazzy the kitty cat! I’m a super awesome cat. Look I can play the drums. Here’s my new solo.

Erica holds the cats paws and plays air drums with them while making DRUM SOUNDS with her mouth. After a beat she holds kitty up to her face and snuggles her. She puts kitty down and looks back at the camera.

ERICA (CONT’D)

Jazzy the drumming cat everybody!
Blue

2.

Erica puts the cat down and CLAPS for the performance. She looks at the camera.

ERICA (CONT’D)
Okay, let’s go, the night is calling!

She turns the video off and her phone BEEPS as she receives a text from SIERRA (early 20’s). TEXT MESSAGES APPEAR ON SCREEN BESIDE CHARACTERS THROUGHOUT THE FILM.

SIERRA
Here.

ERICA
I’ll be out in a sec

SIERRA
*

K

Erica walks off screen.

INT. SIERRA’S CAR – NIGHT

From Sierra’s POV in the car:

ERICA
Sierra what’s up girl!

Erica jumps into the car and shuts the DOOR.

SIERRA
Ready to party?

ERICA
Let’s do this!

The car squeals off as they two friends ‘woo’.

EXT. CITYSCAPE – NIGHT

Intro credit sequence:

Music and bokeh fill the screen – blurred city lights move and fade over a thumping electronic soundtrack.

We cut in and out of Erica and her friend SIERRA (early 20’s) walking on the sidewalk at night interacting with people, laughing, taking photos and selfies, recording video, and driving on the street. It’s a night out on the town. Some of the video they take may end up on screen.
Blue

A homeless man with a sign asks them for help and they quickly walk away from him.

Credits appear and disappear with the bokeh lights. The lights become layered and flickering at a faster and faster pace. The music SWELLS.

CUT TO:
EXT. LIQUOR STORE - NIGHT

An extremely blurry bokeh shot that is very still in contrast to the previous scene. The MUSIC FADES allowing the city to fill our ears with STREET NOISE. The image gets clearer and clearer.

The front of a liquor store comes into focus. Erica and Sierra drive in and park in a spot up front. Erica gets out and walks into the store. A man sits next to the door brown-baggin’ it.

INT. LIQUOR STORE - NIGHT

The door CHIMES as Erica walks in. The CLERK doesn’t break eye-contact with his television. Erica browses through the store. She looks over the shelf at the Clerk. He looks up at her and she flashes a pretty smile at him. He smiles back, thinking he’s hot stuff.

Erica takes her phone out and texts Sierra:

ERICA
What do u want to drink?

SIERRA
Beerz

ERICA
Be out in a sec get ready to go

Erica slips her phone into her pocket, looks back over at the clerk, then opens a refrigerator door.

INT. SIERRA’S CAR - NIGHT

Sierra sits in the drivers seat checking her makeup in the visor mirror. She catches something out of the corner of her eye and looks over.

EXT. LIQUOR STORE - NIGHT

The door opens and Erica nonchalantly walks out of the store with a case of beer. When the door closes she runs and jumps in the car.

ERICA
Go dude go! Get outta here!

Sierra pulls out and the car SCREECHES as she drives off. The Clerk bursts through the front door chasing after them.
Blue

* 

He stops

8 INT. SIERRA’S CAR – NIGHT
Erica and Sierra look back at him. Erica blows him a kiss.

8

* 

10 EXT. SIDE OF THE ROAD – NIGHT
Sierra’s car flies down the road.

10

11 INT. ERICA’S CAR – NIGHT
Erica and Sierra yell in excitement.

SIERRA
Oh my god I can’t believe you stole
that beer!

ERICA
Did you see that guy’s face? That
was priceless!

SIERRA
Dude you’re freaking crazy.

Erica opens two beers.

ERICA
Hey a girls gotta do what a girls
gotta do!

Erica hands Sierra a beer and chills out.
Blue

SIERRA
Damn straight!

ERICA
Cheers to the loca chicas!

The two tap beers.

SIERRA
Woooohooo turn that music up!

Erica turns the volume up and the music thumps as they drive off into the night.

12 INT. PARTY HOUSE - NIGHT

Erica and Sierra show up at a raging house party with their case of beer. Some guy greets them both with keg cups and they quickly find their way onto the dance floor.

The THUMPING BASS BEAT of electronic music takes over the senses. Erica and Sierra take shots and dance. Sierra smiles. Erica smiles back.

Time slows down as they get lost in the music.

The music swells and then:

ALL OF THE FLASHING COLORS AND LIGHTS FADE EXCEPT WITHIN THE LETTERS OF THE WORD:

"TREASURE"

We snap to black and the music drops in volume, sounding like it’s coming from headphones.

Over the blackness: the sound of a REFRIGERATOR OPENING, and SILVERWARE BEING PICKED UP from a drawer, then:

13 INT. ERICA AND ETHAN’S HOUSE - KITCHEN - DAY

A knife swipes mayo across a slice of bread. A gourmet sandwich chef in pajama bottoms and a tank top, Erica HUMS to the music in her headphones as she expertly creates a smiley face on the mayo with mustard.

Then she covers the smiley in lunch meat, lettuce, and tomato.

She licks her thumb, puts an orange in the lunch bag with the sandwich and places it on the counter. She draws a smiling cat face on the bag with a Sharpie.
INT. ERICA AND ETHAN’S HOUSE - KITCHEN - LATER

A cat toy on a string bounces up and down. Jazzy jumps up and pats it with her paws. Jazzy goes for it again, clasps it with her claws. Erica smiles.

ERICA
Good kitty!

Jazzy lets go of the toy.

Erica bounces the toy on the string and the cat jumps for it, catches it.

ERICA (CONT’D)
You’re such a good kitty Jazzy!

Erica picks Jazzy up and gives her a hug.

ERICA (CONT’D)
You’re the best little kitty in the world, aren’t you? (in high-pitched cat-voice) Yes I am! Yes I am the best little kitty in the world!

Erica’s father, ETHAN (40’s), walks out of his bedroom. He’s dressed in a blue collared shirt ready to go to work.

ERICA (CONT’D)
Can I have some gas money?

Ethan pulls out his wallet and hands her some cash.

Erica watches as Ethan steps into the kitchen. The silence between them would be considered awkward at best.

Ethan pauses for a split second as he notices the smiley. Then he grabs the lunch bag from the counter and heads out the door without acknowledging Erica.

As the door SNAPs SHUT:

ERICA (CONT’D)
Bye!

Erica SIGHS at the lack of a response. Then she perks up with the cat toy in hand and continues to play with kitty.

ERICA (CONT’D)
At least I have you right Jazzy? Here you go kitty, get it! You’re such a good kitty!

Erica puts her hand to her head and winces.
ERICA (CONT’D)
Jazzy doesn’t get hangovers does she? No she doesn’t! Good Jazzy!

Erica throws a cat toy across the room. Jazzy chases and pounces on it.

Erica’s phone BEEPS. She’s received a text from Sierra.

Via text message:

SIERRA
party tonite pick me up at 9

ERICA
aight

SIERRA
imma introduce you to a guy

ERICA
who?

SIERRA
james.

ERICA
he hot?

SIERRA
duh!

ERICA
k see you at 9

Jazzy comes over to Erica.

ERICA (CONT’D)
You wanna go to a party Jazzy? No? Ok suit yourself! You can just stay here and take a cat-nap!

Erica tosses the cat toy and Jazzy pounces it.

15 INT. SIERRA’S APARTMENT - NIGHT

Erica sits on the toilet fixing up her eyelashes in a handheld mirror while Sierra curls her hair.

Erica makes a funny face at Sierra. Sierra makes a funny face back at her and they both laugh at each other.
They use a dry-erase marker on the mirror to draw pictures around their reflections.

Sierra takes her eyeliner pencil and draws two tears next to her eye and Erica puts a bandana over her head then they both act like gangsters.

They take a bunch of goofy selfies and burst into laughter.

EXT. CITYSCAPE – NIGHT

Electronic music THUMPS to images of electric city streets shot out of a car window.

INT. ERICA’S CAR – NIGHT

Erica and Sierra dance to the music in their seats.

INT. ERICA’S CAR – NIGHT – LATER

Sierra hangs her arm out of the window feeling the air breeze by, her hair flowing with the wind.

They stop at a stoplight. Erica locks eyes with a homeless man holding a sign on the median.

The sign reads:

HOMELESS

PLEASE HELP

GOD BLESS

He smiles at her warmly. Embarrassed, she turns away to ignore him and smiles at Sierra, who doesn’t notice the man.

EXT. GAS STATION – NIGHT

Erica and Sierra flirt with a guy to get him to buy liquor for them.

He comes out with two bottles of liquor and they both kiss him on each cheek at the same time.

INT. PARTY APARTMENT – LIVING ROOM – NIGHT

Erica and Sierra walk into the party.
Colored lights splash the dark walls with red, green, and blue light. MUSIC THUMPS.

21 INT. PARTY APARTMENT - KITCHEN - NIGHT - LATER

Erica takes shots with Sierra and others. They CHEER each other on as they consume more and more.

22 INT. PARTY APARTMENT - HALLWAY - NIGHT - LATER

Sierra takes some pills out of her purse and hands them to James and nods and points over to Erica who dances in the living room. James nods to Sierra.

23 INT. PARTY APARTMENT - LIVING ROOM - NIGHT - LATER

DUBSTEP BLASTS through a stereo. Erica and Sierra dance. Guys soon join them. JAMES (20’s), stands across the room looking at Erica. Erica notices him noticing her.

Erica smiles coyly at him. He approaches Erica. She swipes her hair behind her ear as he gets close.

24 INT. PARTY APARTMENT - BEDROOM - NIGHT - LATER

BASS from the music in the living room THUMPS through the walls. A pair of male hands open a small unmarked case filled with different pills.

James picks two out and closes the case. Erica looks at James. James puts a white pill in his mouth, chases it down with a swig of beer.

Erica opens her mouth for him. He places a pill on the tip of her tongue. Erica takes a swig to down the pill. Erica puts the bottle down on an end table.

Sierra opens the door. She see’s Erica with James and gives James an okay sign with her hand and takes a step back out of the room and closes the door.

James stares deeply into Erica’s eyes. The chemistry turns serious. James launches into her with a deep kiss.

25 INT. PARTY APARTMENT - KITCHEN - NIGHT

Erica comes into the living room with James and continues taking shots with James and Sierra.
INT. PARTY APARTMENT - LIVING ROOM - NIGHT

They dance to the music. Erica gets lost in the music as lights strobe all around her.

INT. PARTY APARTMENT - LIVING ROOM - LATER

Music still BLASTS away with less people around. Erica, inebriated, approaches a PARTY GIRL and yells at her.

ERICA
Hey. Have you seen Sierra?

PARTY GIRL
What?

ERICA
Have you seen Sierra?

Erica trips and spills some beer on the Party Girl. Party Girl gets angry and walks away.

Erica approaches someone else and they shake their heads. She gets approached by Party Girl and her friends.

PARTY GIRL
You’re eighty-sixed, get out.

EXT. PARTY APARTMENT - PARKING LOT - NIGHT

Erica stumbles out of the door and yells back at the slamming door.

ERICA
Screw you people! You suck!

Erica stumbles out into the parking lot and digs her keys out of her purse. THE THUMPING MUSIC fades as she walks towards her car.

Erica fumbles the keys and drops them with a CLINK. She picks them up and they CLINK together as she unsuccessfully attempts to unlock the door to her car. She laughs at herself.

ERICA (CONT’D)
(sincerely)
You can do this Erica. Be strong.

The door CLICKS unlocked. She sings as she gets in.
Blue

ERICA (CONT’D)
Yes! I-I-I am the champion, my frieeeeeend...

Erica BURPS in the middle of singing.

ERICA (CONT’D)
Whoops!

She SLAMS THE DOOR SHUT.

EXT. STREET – NIGHT
29

Erica drives out of the parking lot and onto the street.
Erica’s eyelids grow heavy. She tries to lift them up but everything out of the windshield is a blurry wobble. Blackness overcomes her.
Her car slowly veers right and left all over the road.
The car rolls off the street and gently SMASHES into a car. *

EXT. NEIGHBOR’S HOUSE – NIGHT
30

A light turns on inside and a neighbor opens the blinds and see’s Erica’s car.

EXT STREET – NIGHT – LATER
31

Blue and red lights flash onto Erica’s car and the surrounding neighborhood. OFFICER DAVIS walks up to the drivers side window and shines his light into her car. Erica is passed out over the steering wheel.
Officer Davis TAPS on the window with his big Mag Light. Erica doesn’t respond.
He opens her door and shakes her shoulder.

OFFICER DAVIS
Ma’am? Ma’am.

Erica opens her eyes, lifts her head from the steering wheel, and looks at him. She’s just plain goofy at this point.

ERICA
Heya there!
OFFICER DAVIS
Ma’am, have you been drinking?

ERICA
What’s it look like?

OFFICER DAVIS
It looks like you’re drunk and drove off the road.

ERICA
Fine work, detective!

Erica laughs at him. He rolls his eyes.

OFFICER DAVIS
Ma’am, I need you to get out of the vehicle.

ERICA
(mocking)
Ma’am I need you to get out of the vehicular!

Erica giggles and snorts.

OFFICER DAVIS
I will not tell you again, get out of the vehicle!

ERICA
Okay, okay Mr. Officer Sir! See I’m sobrober enough to get out of the...ugh...I don’t feel so...

Erica tries to exit the vehicle but falls onto the grass and passes out. Officer Davis pulls the radio from his shoulder and calls into dispatch.

OFFICER DAVIS
I have a five-oh-two on ninety fourth street south of Palm Bay Drive. Eleven forty-one please dispatch an ambulance immediately.

DISPATCH
Ten-four. Ambulance is en route.

Officer Davis picks Erica up and leans her against the car. She is OUT of it, babbling.

OFFICER DAVIS
C’mon, let’s get you up. You can’t lie down like that.
ERICA
You saved me officer how can I ever repay you?

Erica throws up on Officer Davis’s lower leg.

OFFICER DAVIS
Oh great.

ERICA
I think I love you.

She passes out. He looks at her and shakes his head while throwing his arms up in the air in reaction to being barfed on.

Across the street Sierra watches Erica with the officer and bites her lip in worry.

James comes around the corner, not noticing what’s happening across the street.

JAMES
Hey! Where you been? Have you seen Erica?

SIERRA
Shhh...quiet.

Sierra points to Erica across the street. Officer Davis is trying to revive Erica.

SIERRA (CONT’D)
She tried to drive off.

JAMES
Hey you’re the one that wanted me to give her the pills.

SIERRA
I know but I didn’t think something like this would happen! Just...look, you can’t ever say anything!

JAMES
I barely know her. I’ll probably never see her again.

SIERRA
Let’s hope so.

Sierra looks back over at Erica.
SIERRA (CONT’D)
We gotta get out of here.

They leave.

32 INT. HOSPITAL ROOM – DAY 32

Erica sleeps in the hospital bed. Her dad, Ethan, sits next to her in a chair reading a newspaper.

Erica slowly opens her eyes and winces at the sun bathing the room with bright light through the window. She places the palm of her hand against her throbbing forehead.

She looks over at Ethan. The newspaper CRINKLES as he flips the pages and can see she’s awake. He blocks her with the paper again, not acknowledging her. She turns her head back towards the ceiling. She looks over again.

After a few beats of painful silence:

ERICA
Aren’t you gonna yell at me?

Ethan stonewalls her, blocking her with the newspaper.

ERICA (CONT’D)
Dad?

No response.

ERICA (CONT’D)
Yo!

His eyes don’t move from the newspaper.

ERICA (CONT’D)
Ugh! Please say something!

Erica looks away from him.

ERICA (CONT’D)
God I feel like shit.

Ethan pulls his paper down to see her.

ETHAN
Good. I hope you learn your lesson this time.

ERICA
Here we go again.
ETHAN
Yeah, here we go again. I'm tired of this Erica. Drinking? Whatever. But drugs?

ERICA
It's no big deal.

ETHAN
Right, it's no big deal. I lost your mother and now you want me to lose you too?

ERICA
Don't bring her into this!

Ethan stands up.

ETHAN
I'll bring it up if I damn well please. You could've killed yourself. Or someone else for that matter.

Erica looks away from him.

ETHAN (CONT'D)
It's all about you isn't it?

ERICA
I'm the one in the hospital.

ETHAN
Because of your own actions.

ERICA
Just let me screw up and leave me alone.

ETHAN
It doesn't work that way.

ERICA
I'm an adult. I don't need a baby sitter.

Ethan steps closer.

ETHAN
You sure about that? It seems to me that without these doctors and nurses you wouldn't be doing too well right now.

(MORE)
ETHAN (CONT’D)
This little stunt has landed you in some pretty hot water. You know you have to go to court now, right?

ERICA
Bring it on. I like court. I hope I get to see Judge Judy.

ETHAN
Everything’s just a joke to you. You think you’ll be laughing in jail?

ERICA
Whatever.

ETHAN
Whatever is right. I have to go to work. I’m already late because of this crap.

Ethan shakes his head as he walks off out of the room. Erica crosses her arms.

ERICA
I’m sure Mars will still be there.

Erica slams her head backward into the pillow.

Ethan exits.

ERICA (CONT’D)
Ugh!

She rolls over and punches the pillow.

33 INT. ERICA AND ETHAN’S HOUSE – LIVING ROOM – DAY

Erica sits on the couch with a blanket over her legs watching television holding a coffee cup full of chicken noodle soup. Saltine crackers and their crumbs litter the coffee table.

Ethan walks in through the front door. He places his thermos on the counter. He looks over and eyes the dirty dishes stacked up in the sink.

ETHAN
(sarcastically)
I see you’ve been hard at work today.
ERICA
I’m supposed to rest and have
plenty of clear fluids. Doctor’s
orders.

Ethan pulls a folded pack of documents from his back pocket,
unfolds them, and hands it to Erica.

ETHAN
From our lawyer. You got lucky. The
court offered you pretrial
diversion for the DUI.
Guess what? You get to do twenty
hours of community service.

ERICA
You call that lucky?

ETHAN
Don’t press it.

Erica takes the paper from him. She takes a quick look at it.

ERICA
I’d rather go to jail.

Ethan walks back over and opens an envelope.

ETHAN
Suit yourself. Oh, and you can’t
drive for a while so you better
dust off your old bike.

ERICA
I think it has a flat tire.

ETHAN
Then you better air it up. I need
to get back to work.

ERICA
Of course you do.

Ethan walks behind her.

ETHAN
I don’t see you out there looking
for a job.

ERICA
Nobody in my generation has a job.
The definition of a ‘Millenial’ is
‘One with no job.’
ETHAN
Maybe you should make your own.

ERICA
Oh yes, let me grab my magic wand.

She grabs an imaginary magic wand and swings it around.

ERICA (CONT’D)
Penny punny alimagunny makes me a job so I can haz money. See Dad, no job.

ETHAN
It’s not magic Erica. Find a human need and use your skills to fill it.

ERICA
I’m pretty good at Mario Kart.

ETHAN
I need to go. My work is important.

ERICA
I’m sure the fate of humanity rests on your shoulders.

ETHAN
Thank God it doesn’t rest on yours.

Ethan walks out of the front door. Always needing the last word:

ERICA
(yelling)
E.T. HOME PHONE!

INT. ERICA AND ETHAN’S HOUSE – GARAGE

A HUMMING electric motor raises the garage door to reveal Erica outside.

A large unfinished model rocket sits prominently in the middle of the table in the middle of the garage. Smaller rockets and parts are strewn all around it.

Erica steps toward it as though mesmerized at the large rocket. She reaches out and briskly runs her finger across the side of it.

Erica snaps out of it and turns her attention to a rusty, dusty bike sitting against the side of the garage.
She bends down and grabs a pump sitting in front of it and looks up at the bike.

ERICA
Okay, let’s get you fixed up.

35

EXT. THE CITY OF COCOA - SIDEWALK - DAY

Erica pedals her bike through different parts of the city.

It’s been a long time since she’s ridden her bike so she has fun with it and kicks her legs out and hi-fives someone she passes.

36

OMITTED

37

INT. BREVARD COUNTY CORRECTIONS OFFICE - RAMONA’S OFFICE - DAY

Divorce papers fill the screen. Hands flip them over to reveal a line to sign. A KNOCK on a door. RAMONA looks up, holding the papers. She quickly puts them away.

RAMONA
Yes?

ERICA
I’m Erica. Here for my appointment.

RAMONA
Come in. Have a seat.

Erica sits across from Ramona’s desk. Ramona grabs a vanilla file, opens it, and reads some paperwork. She’s had this same meeting with hundreds of delinquent individuals. It’s beyond routine.

Erica sits quietly, looking everywhere but at Ramona. Ramona looks up at Erica.

RAMONA (CONT’D)
You’ve read the Alternative Community Service contract?

Erica nods.

RAMONA (CONT’D)
Do you have a job? Go to school?
ERICA

Uh uh.

RAMONA

Is that a yes or a no?

ERICA

No. I do not have a job or go to school.

Erica stands up and fiddles with items on a table behind her.

RAMONA

Ok then you’ll have plenty of time to spend doing community service. We need to assign you to a worksite. Ever work in a garden?

Erica shakes her head.

RAMONA (CONT’D)

It’s a yes or no question.

ERICA

No. I have not worked in a garden.

RAMONA

I wouldn’t suppose you have any construction experience.

ERICA

Nope.

RAMONA

Do you have any skills?

ERICA

I can rock your world at Mario Kart.

RAMONA

It would behoove you to take this seriously. Unless you’d rather go to jail, of course.

ERICA

Trust me, the thought has crossed my mind.

RAMONA

Oh, really. In that case you won’t mind me adding ten hours to your community service.
ERICA
You can’t do that!

RAMONA
I can and will. I’m not in the mood to deal with a little priss like you today. You have thirty hours of community service total to do now.

ERICA
No I don’t.

RAMONA
I’m sorry. Did I say thirty? I meant forty.

ERICA
No!

RAMONA
Sixty.

ERICA
You can’t do that!

RAMONA
Eighty.

ERICA
(sarcastically)
Why not an even hundred?

RAMONA
Done!

ERICA
Ugh!

Ramonas smiles at Erica.

RAMONA
May I continue with our meeting now? Please, have a seat.

Erica gives her the stink eye and sits down.

RAMONA (CONT’D)
I tell you what, we could really use your help at the soup kitchen.

ERICA
Like, with homeless people?
RAMONA
Great! Soup kitchen it is!

ERICA
What else is there? I’ll do anything.

RAMONA
You can clean bathrooms at the county parks.

Erica realizes she can only make it worse by arguing and relaxes.

ERICA
Did I say I didn’t want to work in a soup kitchen? I thought you said something else. That actually sounds quite lovely.

Ramona mugs her and pulls a paper from a bin near her desk. She places it in front of Erica.

RAMONA
Here’s the information for the soup kitchen. This has the address. Fill out your hours each day. ANGELA is the supervisor there. She has to sign this form each day you work. Understand?

Erica nods.

RAMONA (CONT’D)
You can’t drive for ninety days. After that you’ll need to have an ignition interlock installed on your car in order to drive. Understand?

ERICA
Got it.

RAMONA
Sign this contract and you’re official. Be sure to call in once a month. The instructions are on the information sheet.

Erica signs the contract. Ramona leans on the desk.
RAMONA (CONT’D)
And for Pete’s sake don’t drink or
do any drugs or you’ll be
automatically revoked from the
program. That means jail time.
Understand?

Erica looks up.

RAMONA (CONT’D)
Do. You. Understand?

ERICA

Yes.

Erica pushes the contract over to Ramona.

RAMONA
I hope so. I’m going to go make a
copy of this for your records. I’ll
be right back.

Ramona gets up and leaves. Erica grab’s a Rubik’s Cube from
Ramona’s desk and looks at it. She intentionally turns it a
bunch of times to screw up her progress.

Ramona walks in and sits down. She eyes the Rubik’s Cube and
looks up at Erica.

RAMONA (CONT’D)
(angry)
One Hundred and Eighty hours.

ERICA
You are the worst person ever!

RAMONA
You have no idea.

ERICA
Just give me my paperwork.

RAMONA
Here, get out of my sight!

ERICA
Gladly!

Erica storms out of the office and SLAMS the door.
38 INT. CLOTHING BOUTIQUE - DAY

Erica and Sierra try on clothing in two adjacent fitting rooms. A clerk is nearby putting clothes away.

ERICA
I was so wasted.

SIERRA
I shouldn’t have left you alone. I was pretty messed up too.

ERICA
It’s not your fault.

SIERRA
Yeah well you could’ve been hurt. I should’ve taken your keys away or somethin’.

ERICA
It’s no biggie. I’m fine. I just have to deal with car insurance. That’s not the worst thing, though.

SIERRA
What. Tell me.

ERICA
I can’t. It’s gross.

SIERRA
Now you HAVE to tell me. What is it?

ERICA
I barfed on the cop.

SIERRA
Wait what?

ERICA
I barfed on the cop that found me. Like, all over him.

SIERRA
Ewwwwwwww!
The store clerk over hears her say this and makes a face.

**ERICA**
I know, right? Poor guy!

**SIERRA**
You know they say cops have a tough job but you just took it to a whole other level.

**ERICA**
I know. I feel kinda bad for him.

**SIERRA**
Is it, like, illegal to throw up on someone?*

**ERICA**
Well, my lovely lawyer explained that technically it could be considered assaulting an officer – but it was an accident and he isn’t pressing charges.

**SIERRA**
That’s nice of him. If you barfed on me I’d throw the book at you.

**ERICA**
Thanks.

**SIERRA**
So all they did was take away your license?

**ERICA**
No this witch at the ACS office is forcing me to do community service. I have to serve food to icky homeless people.

**SIERRA**
Ew. I’d rather go to jail.

**ERICA**
That’s what I said. Except I don’t know karate to fight off any Bubba’s. Wait. Are there bubbas in female prison? What’s the female version of a bubb? A bubbette?

Sierra stares over at the wall separating them in wonder.
SIERRA
You say the weirdest things
sometimes.

ERICA
It’s a legitimate question!

They both come out of the stalls. Sierra wears a ridiculous
shirt.

SIERRA
What do you think?

ERICA
I think your sense of fashion
should go to jail.

SIERRA
Shut up!

Sierra gives Erica a friendly shove.

EXT. THE CITY OF COCOA - SIDEWALK - DAY
Erica rides her bike through different streets.

OMITTED

INT. SOUP KITCHEN - LOBBY - DAY
Workers buzz around the kitchen. Corkboards with notices hang
on the walls along with signs that read “One Day at a Time”
and “This, too, Shall Pass”. Erica walks in and approaches
the activity. Angela is putting food away.

ANGELA
You must be Erica.

Erica nods and walks up to her.

ANGELA (CONT’D)
You’re extremely late.

ERICA
They won’t let me drive.
ANGELA
That doesn’t matter. You were supposed to come in early so we could go over everything you’re supposed to do.

ERICA
I don’t know if you’ve noticed but I’m here because I’m a screw up.

ANGELA
That may be but every day is another chance to turn it all around. Since there isn’t time for proper introductions...

Angela turns to the rest of the crew.

ANGELA (CONT’D)
...hey everyone! This is Erica. Erica this is everyone.

They all wave or nod. Angela turns to Erica.

ANGELA (CONT’D)
We got work to do. Since you’re new, we’ll get you started doing something...easy.

Angela smiles at Erica.

42 INT. SOUP KITCHEN - KITCHEN - LATER

Erica’s sleeves are rolled up. She slaves away scrubbing huge pots and pans. She’s almost choking on the hot steam.

Erica gets frustrated and SHOVES A POT DOWN into the water. She wipes the sweat from her forehead with her forearm. Then she digs back in.

43 INT. SOUP KITCHEN - OFFICE - LATER

Erica KNOCKS on the door. Her hair is mussed and she’s slumpy and tired.

ANGELA
All done?

Erica hands Angela the log sheet. Angela signs the sheet and hands it back. Erica turns around.
ANGELA (CONT’D)

Hey.

Erica turns around to face Angela.

ANGELA (CONT’D)

Thank you.

Erica nods, too tired to say anything.

ANGELA (CONT’D)

Screwing up is a temporary condition, if you want it to be.

Erica nods again then turns to leave. Angela watches Erica as she walks away.

44 EXT. SOUP KITCHEN - PARKING LOT - DAY 44

Erica walks out the door followed by RYAN (early twenties), one of the volunteers.

RYAN

Hi I’m Ryan.

ERICA

(deflecting)

Hi. Ryan.

RYAN

They had you on dish duty huh?

ERICA

(disinterested)

Yup.

RYAN

Cool.

ERICA

Not really.

RYAN

You’re here for the Community Service hours, right? Hey, at least you did your good deed for the day.

ERICA

I suppose so.

RYAN

Alright, well, I’ll see you around.
Erica turns toward her bike.

ERICA
Aw crapadoodle!

RYAN
What?

ERICA
My bike.

RYAN
Not that—did you just say ‘crapadoodle’?

ERICA
Yes, it’s my favorite word. Here, I’ll use it in a sentence for you: “Aww crapadoodle my bike tire’s flat!”

RYAN
It’s just that I’ve never heard that before.

ERICA
Hmmm...me neither. I guess I’m just creative like that.

Erica turns her attention back to her bike and kicks it.

ERICA (CONT’D)
Stupid bike.

RYAN
I can give you a ride.

ERICA
I’m pretty sure it’s out of your way.

RYAN
It’s okay I’m not busy or anything.

Erica thinks over her options.

ERICA
Fine then.

Ryan opens the trunk. Erica grabs her bike and walks it towards his car.

RYAN
Let me get it for you.
ERICA
I got it.

RYAN
I know. It's just that...

ERICA
What?

RYAN
You know...

ERICA
I'm a girl and you're a guy and you're supposed to be all chivalrous and lift it into the trunk for me is that right?

RYAN
Yeah.

ERICA
Thanks, guy. But I got this.

RYAN
Suit yourself.

Erica grunts while lifting the heavy old bike into the trunk of his car.

RYAN (CONT'D)
Lemme...

ERICA
I got this.

RYAN
It doesn't look like...

ERICA
(confidently)
I'm good. Let me show you how it's done.

Erica utterly struggles to lift the heavy bike and it takes a minute but she eventually gets the bike into the trunk.

Ryan stands back and enjoys the show. Erica turns to face him and blows the hair from her face.

ERICA (CONT'D)
See. I got it.
Blue

RYAN
(giggling)
I see that.

Erica smirks at him.

INT. ERICA AND ETHAN’S HOUSE – GARAGE

The garage door RISES. Dust flurries around in the revealing sunlight. Erica wheels her bike into the garage with Ryan in tow. He immediately notices the large model rocket on the table.

RYAN
Wow! Cool rocket! Is it yours?

ERICA
My dad and I used to build rockets together. It’s been sitting there for years.

RYAN
Why don’t you finish it?

ERICA
It’s something we did when I was a kid.

RYAN
So?

ERICA
So I’m all grown up now. I know you still play with GI JOE dolls but I hung up my Barbies a long time ago.

RYAN
They’re not dolls, they’re action figures!

ERICA
Which are two words that basically mean ‘dolls’.

RYAN
They’re not dolls!

Erica laughs at the fact she got him all riled up.

RYAN (CONT’D)
I’m glad I amuse you. Anyway this rocket is cool. If it were mine I’d totally finish it.
ERICA
Be my guest.

RYAN
Why don’t you finish it with your dad?

ERICA
He doesn’t really have time. He’s too busy building real one’s at NASA.

RYAN
You’re dad works at NASA? That’s awesome!

ERICA
He’s a certified rocket scientist. That’s how we got started building the models. I guess he was hoping I’d be as smart as him. Kinda let him down.

RYAN
I’m sure you’re plenty smart. This one will actually fly right?

ERICA
Yeah. We used to go out into fields and launch them. A parachute comes out and they float down. I used to be the one to go hunt them down after they land.

RYAN
That’s awesome.

Erica looks over at the rocket.

ERICA
It’s just a flying piece of cardboard. Let’s get out of here.

He leaves and she looks back earnestly at the rocket, as though she’s remembering the last time they launched one.

INT. ERICA AND ETHAN’S HOUSE - ERICA’S BEDROOM - NIGHT

Erica falls down onto the bed. She looks over at a picture of her, her mom and Ethan.

She picks it up and examines it for a moment. She moves it away to reveal stars on her bedroom ceiling.
INT. ERICA AND ETHAN’S HOUSE – ERICA’S BEDROOM – LATER

Erica lies on her bed in front of the laptop while recording a video diary entry. She has a laser pointer and plays with Jazzy.

ERICA
Today was pretty irritating. Not much to say except I think I’m in hell. This world just has a way of screwing me over. Can’t a girl just have some fun? If I were a cat I could just sleep, eat, nap, and play all day. No care in the world, no responsibility. Wouldn’t that be nice? The only hard thing about being a cat is catching that red dot!

Jazzy tries to get the red dot. No dice. Erica receives a notice on her computer that Sierra wants to Skype.

ERICA (CONT’D)
(to camera)
Sorry everyone I’ve gotta call my bestie back. I’ll see you later.

Erica reaches over and stops the recording. She opens Skype and Sierra pops up on the screen.

INTERCUT ERICA/SIERRA

ERICA (CONT’D)
Hey what’s up?

SIERRA
Nothing. Bored. Can you go out tonight?

ERICA
I probably shouldn’t. Which is exactly why it would be fun, right? Dad’s working late anyway so count me in.

SIERRA
Alright be ready around 10.

ERICA
Sounds good see you then.
Heavy electronic music plays at a party. Sierra and Erica drink like usual. Erica gets up on a table and yells at everyone to catch her. She falls backwards onto them and they catch her in their arms. She gets up and does a woo-girl. Everyone else woo's with her.

Erica walks in through the front door and makes her way through the darkness. A lamp turns on. Ethan sits on the couch, his arm pulling away from the lamp.

Erica stops in her tracks and shakes her head at the sound of his voice.

ETHAN
Good morning.

ERICA
Good night.

Ethan stands up.

ETHAN
Where have you been?

ERICA
None of your business.

ETHAN
Last time I checked I was the one paying the mortgage.

ERICA
So now you start to care? Go to bed - you have to be at work early tomorrow remember?

Ethan steps towards her.

ETHAN
And YOU have to work at the soup kitchen tomorrow. Wait, have you been drinking?

ERICA
No. Maybe.
ETHAN
I can’t believe this. I’ll be taking you and picking you up tomorrow to make sure you’re there.

ERICA
Good I’m tired of riding my bike.

ETHAN
If you don’t make it through this diversion you can find somewhere else to live.

ERICA
If I don’t make it through this diversion I’ll be living in a cell.

ETHAN
Might do you good.

ERICA
That’s a real nice thing to say to your daughter.

ETHAN
It’s the truth. Get it together or move out.

ERICA
That’s so not fair.

ETHAN
You know what’s not fair? Having a daughter whose sole intention in life is to end up in jail.

ERICA
Ugh!

ETHAN
Get to bed.

Erica obliges, she stumbles into her room and SLAMS THE DOOR. Ethan SLAPS a wall with his hand.

INT. ERICA AND ETHAN’S HOUSE – ERICA’S BEDROOM – DAY

Erica sleeps right through the ALARM begging for her attention. Ethan opens the door to her bedroom and throws a pillow at Erica to wake her up.

Ethan turns and leaves. Erica does not want to get out of bed but begrudgingly pulls herself up.
INT. SOUP KITCHEN - LOBBY - DAY

Ethan escorts Erica into the lobby. Angela notices them. As though she didn’t expect to see Erica again:

ANGELA
You’re back.

Erica’s lack of enthusiasm doesn’t go unnoticed. Angela’s eyes shift to Ethan.

ETHAN
Hi, I’m Ethan. Just making sure Erica shows up today.

ANGELA
Nice to meet you Ethan. I can take it from here. Erica you’ll be serving up front today.

Erica stands there, pleading with her eyes.

ANGELA (CONT’D)
Go find Ryan, he’ll tell you what to do.

Erica walks off.

ANGELA (CONT’D)
(to Ethan)
How are you holding up?

ETHAN
I’m fine. Her mother passed away a while ago and, you know, it changed her.

ANGELA
I’m sorry to hear that. Maybe it’ll do her some good to be around other people.

Ethan nods.

ETHAN
I’ll, uh, be by to pick her up later.

ANGELA
Okay, I’ll see you then.

Angela gives him a warm smile. They lock onto each other for just a moment.
ETHAN
I better go.

ANGELA
See you.

ETHAN
Bye.

ANGELA
Bye.

She smiles as he walks off for a beat then shakes her head as she turns around and walks off.

INT. SOUP KITCHEN - LOBBY - DAY

Ryan and Erica wear aprons, plastic gloves, and hair nets next to each other ready to serve food. Erica annoyingly adjusts her hair net.

ERICA
Hairnets? Really?

RYAN
Food safety.

ERICA
Would hate for hair to get into the free food now.

RYAN
Just because it’s free doesn’t mean it should have hair in it.

Erica lifts a glob of some kind of mushy creamed canned corn and let’s it droop back into the pan.

ERICA
You get what you pay for, right?

RYAN
It’s better than nothing.

ERICA
I don’t know about that.

RYAN
Get ready, they’re opening the doors.
Patrons start pouring in and before Erica knows it she’s serving food to scores of people. A patron, Jerry, files by with his plate.

    JERRY
   Mornin’.

Erica looks up, uncomfortably, she speaks up.

    ERICA
   Good morning.

Jerry snarls at her and moves on. Another patron, MELISSA, comes by.

    MELISSA
   Mornin’.

    ERICA
   Good morning.

Melissa shakes her head.

    MELISSA
   Hmmph.

Melissa moves on. Another patron, Max, arrives.

    MAX
   Mornin’.

With apprehension, Erica speaks:

    ERICA
   Good morning?

Max glowers at her and moves on. Erica can’t take it anymore. She moves over close to Ryan.

    ERICA (CONT’D)
   Why are these people so rude?

    RYAN
   What do you mean?

    ERICA
   Every time I say ‘good morning’ they look like they want to kill me.

Ryan chuckles at her.
RYAN
(chuckles)
Oh, I forgot to mention. Don’t say ‘GOOD morning’. It’s just ‘mornin’ around here.

ERICA
(sarcastically)
Thanks for the heads up, dude.

Ryan chuckles at her again. With a serious look on her face and a pointed finger at Ryan:

ERICA (CONT’D)
Laugh it up, fuzzball.

Ryan laughs at her.

From the other side of the table:

PATRON
Hey! How bout some food!

Erica mouths a ‘sorry’ and jumps back into her place.

53 INT. SOUP KITCHEN - MONTAGE

Erica continues scooping food. Some of the patrons wear old dirty t-shirts. Some of them have beards.

DANNY comes through the line. He’s very old. He smiles at her.

DANNY
Thank you.

She forces a smile at him to be polite. She looks over at Ryan who’s watching her. Ryan gives her a look and she makes a goofy face at him.

54 INT. SOUP KITCHEN - LOBBY - LATER

Erica scoops food onto the plate of the last person in line. She looks exhausted.

Erica and Ryan take a break while everyone eats. Erica rubs her wrist, sore from all the scooping.

RYAN
The soreness goes away with practice.
ERICA
I don’t plan on doing this that long. I’m just here to do my time and get the heck outta dodge.

Erica looks out at the crowd.

ERICA (CONT’D)
How do all these people become homeless, anyway?

RYAN
A lot of different reasons. A lot of them just can’t find jobs and can’t pay bills. Sometimes they get hurt on the job and get fired. Some are battered women that live in a shelter. Some just want the freedom from the trappings of modern life. Everyone’s got a story around here.

ERICA
Well, I wouldn’t want to be homeless on purpose.

Ignoring that last statement:

RYAN
You got your regulars, then you have people that pop in every so often. And you have people that just need a leg up. The regulars depend on us the most. They’re the ones that would probably starve if we weren’t here. Some of them have disabilities or mental illness.

ERICA
Bummer.

RYAN
Hey, you wanna go say ‘hi’? It’s always nice to get to know people. They can always use some good conversation.

ERICA
I don’t think so.

RYAN
They’re just people. Like you and me.

Erica scans the crowd. Some of them look pretty rough.
ERICA
Yeah, I’ll pass. What do we do now.

RYAN
We’ll open the line up for seconds here soon.

ERICA
We’re not done?

RYAN
Nope. Not until all the food’s gone.

Erica hangs her head in disappointment. Ryan walks off. Erica watches as Ryan walks out and greets some patrons at a table. He smiles at them and they shake is hand.

55 INT. SOUP KITCHEN - OFFICE - LATER 55

Erica hands her paperwork to Angela.

ANGELA
So how was your second day?

ERICA
My wrist is killing me.

ANGELA
Lot of hungry people out there, huh?

ERICA
I wish there were less so I didn’t have to work so hard.

Angela smiles at Erica because she wishes there were less hungry people too, just not for quite the same reason Erica is thinking of at the moment.

ANGELA
Here you go, Erica. Have a good day. Say ‘hi’ to your father for me.

ERICA
Okay.

Angela hands Erica her paperwork. Angela shakes her head as Erica grabs the paperwork and walks out.
EXT. ETHAN’S CAR - ROAD - DAY

Ethan drives Erica. She stares out of the window. He looks over at her. He can’t think of something to say so he looks back at the road.

Erica notices Ryan’s parked car.

ERICA
Dad pull over.

He pulls over. She gets out and looks back into the car.

ERICA (CONT’D)
I’ll walk from here.

ETHAN
Suit yourself.

Ethan takes off and she goes over to Ryan’s car. She looks around for Ryan. The Florida sun beats down from above and she shades her eyes with her hand to see better.

Erica eyes Ryan in the distance near the edge of the woods looking down at something in his hand. He then looks up and goes marching off down a trail.

Erica surreptitiously follows Ryan.

EXT. TRAIL - DAY

Erica watches Ryan from behind some shrubbery. He’s constantly looking down at the device in his hand and then up. He keeps walking.

She follows him.

This continues for a beat until she steps on a branch and it SNAPS. He stops, looks over his shoulder. She ducks behind a tree. Ryan keeps going.

She continues to follow him when all of a sudden he turns around and aims a pepper sprayer at her.

RYAN
I know you’re there! I have pepper spray! I’ll shoot it in your eyes!

Erica jumps out from behind a tree.

ERICA
Whoah dude it’s just me.
RYAN
Erica? You scared the crap out of me!

Erica busts a gut laughing.

ERICA
I know. You should've seen the look on your face.

RYAN
That's not funny!

ERICA
What? How is that NOT funny? It's like, the definition of funny.

RYAN
I thought you were an attacker.

She laughs again.

ERICA
You carry pepper spray with you? That's HILARIOUS! And it's PINK!

RYAN
It's not even pepper spray, it's just chapstick.

Erica busts a gut.

ERICA
Even better! And it's PINK! *

Ryan feels a little like the butt of a joke so he turns around to leave her there.

ERICA (CONT'D)
What are you doing out here anyway?

RYAN
Nothing I'm gonna tell you about.

Ryan looks down at his GPS and keeps walking down the trail.

ERICA
Oh come on. I'm sorry for making fun of your pepper spray. Please tell me pleeeeeease!

RYAN
No.
Blue

Erica makes a pouty face. Ryan caves. Damn she’s good.

RYAN (CONT’D)
Alright. Fine. Come with me and
I’ll show you.

She smiles real big and follows him.

ERICA
Aye aye captain!

EXT. TRAIL – DAY – LATER

Ryan and Erica walk down the trail. Ryan looks down at his
smart phone and then upward at the trail.

ERICA
Is it smart that I’m letting a guy
I barely know lead me into the
woods? I’m not going to end up in
the news tomorrow am I?

RYAN
I haven’t decided yet.

ERICA
That makes me feel much better.

RYAN
You’re the one who followed me in
here, remember?

ERICA
You do have a point there. What are
you doing anyway?

RYAN
I’m using my smart phone’s GPS.
We’re looking for a geocache.

ERICA
A whichwhat?

RYAN
A geocache.

ERICA
What’s that?

RYAN
It’s a game. Basically people hide
geocaches and upload the GPS
coordinates to the Internet.
(MORE)
RYAN (CONT'D)
Then other people download the coordinates and find the geocache using a device with GPS.

ERICA
Got it. I think. And the point of this game is...

RYAN
To find the cache.

ERICA
Is there, like, a prize? *

RYAN
You’ll see. The one I’m looking for is right up here, just follow me.

ERICA
After you.

Ryan continues walking down the trail with Erica in tow.

EXT. TRAIL - LATER
Ryan stops and looks down at his GPS.

RYAN
We’re close. According to the GPS it should be right over here. Look for a hidden container of some kind.

ERICA
Right. Let’s see what kind of hidden treasure we can find. *

Ryan and Erica look around through the bushes and the base of the trees in the area.

ERICA (CONT’D)
I hate to say this but I don’t see anything.*

RYAN
Just keep looking. It should be a fairly large container. *

They rummage around. Erica wipes the sweat from her brow. *

ERICA
It’s not here. *
RYAN
   It’s gotta be. According to the
   logs someone found it last week.

   ERICA
   Hmmm...

   Erica looks around. A crow CAWS in the distance. Erica looks
   up.

   ERICA (CONT’D)
   Ryan, is that it?

   Erica points upward. Ryan looks up to see a geocache hanging
   in the tree.

   RYAN
   That would be it.

   ERICA
   Great, how are we going to get it
   down?

   RYAN
   It looks like it has a hook. Here’s
   a long stick.

   Ryan picks up the stick and uses it to pull the geocache
   down. It’s attached by a tape measure that will spring back
   up when they are finished. Erica grabs the geocache.

   ERICA
   Finders keepers!
RYAN
You can’t keep it!

ERICA
It’s mine. I found it first!

RYAN
I know but you can’t keep it. We’re supposed to open it up and see what’s inside.

ERICA
Oooh! Do you think there’s money?

RYAN
I highly doubt it. Now hand it over.

ERICA
Fine. But if there’s money I get to keep it!

RYAN
There won’t be.

Erica hands Ryan the geocache. He places it on the ground and they bend down to examine the contents.

He takes the lid off.

Inside there is a log book, a pen, an army man, and other little doodads.

ERICA
It’s just a bunch of junk!

RYAN
No it’s not. It’s stuff that other people left behind. Then he pulls the pop gun from the container.

He pulls the trigger and a flag that says “BANG” POPS out.

ERICA
(sarcastically)
Funny.

Ryan laughs.
Erica grabs the whistle from the container and blows it.

**ERICA (CONT’D)**
Help! This guy is attacking me!

Ryan grabs the whistle.

**RYAN**
Hey that’s not funny!

**ERICA**
Yeah it is!

**RYAN**
No it’s not.

**ERICA**
Not even a little?

**RYAN**
Ok, maybe a little.

They chuckle. Ryan pulls the log book and a pen from the geocache.

**RYAN (CONT’D)**
Ok this is a log book. I’m gonna date and sign it to log the find.

**ERICA**
You’re such a dork.

**RYAN**
Yep, that’s me. Dorky Ryan.

**ERICA**
You know making fun of you isn’t much fun if you agree. How many of these have you found anyway?

**RYAN**
(proudly)
This makes eight hundred and thirty-two.

**ERICA**
WHAT? Holy crap!

**RYAN**
Let’s just say I’ve been doing this a while.
Blue

ERICA
That’s a lot of time spent looking
around for boxes of junk dude.
(feigning seriousness) Are you
okay? Do you need to see someone? I
know a good psychiatrist.

RYAN
Funny.

ERICA
I try.

RYAN
I think YOU’RE the dork.

ERICA
That’s me, dorky Erica.

RYAN
You got that right. Let’s go.

Ryan places the lid back onto the cache.

ERICA
You have to admit, I am pretty
adorkable.

Ryan shakes his head.

60

INT. ERICA AND ETHAN’S HOUSE – KITCHEN – DAY

Ethan sips a coffee and reads the newspaper. Erica walks in
wearing pajamas. She saunters in like a zombie.

ERICA
You know most people read the news
on the Internet these days.

Erica hangs onto the moment waiting for a response that
doesn’t come.

Erica pours herself a cup of coffee and sits down with him.
Ethan continues reading, ignoring her.

ETHAN
You think you can make it to the
soup kitchen on your own today?

ERICA
Sure.
ETHAN
Good, I need to get to work.

Erica acknowledges him.

ETHAN (CONT’D)
And look I’m sorry for yelling at you. I just want the best for you.

ERICA
I know.

Ethan FOLDS the paper up and gets up from the table. He rinses out his mug and sets it on the counter.

Erica watches him as he grabs his jacket and heads out the door to work. Erica hangs her head in disappointment, turning her attention back to her coffee.

Jazzy jumps up on the table and Erica reaches out to pet her.

ERICA (CONT’D)
At least YOU love me, right Jazzy?

Jazzy runs away. Erica sighs.

61 EXT. THE CITY OF COCOA - SIDEWALK - DAY
Erica pedals along down a street on her bike.

62 INT. SOUP KITCHEN - LOBBY - DAY
A glob of shepherd’s pie SLAPS down onto a plate. Ryan scoops the food while Erica dishes out salad with tongs.

An older woman, MAY, comes through the line.

After the food is gone Erica and Ryan stand back and watch everyone eat.

ERICA
I think it would suck to be homeless.

RYAN
You think?

ERICA
I mean, where do you sleep if you don’t have somewhere to sleep?
RYAN
There are some shelters. But a lot of them just sleep under bridges and behind bushes.

ERICA
I'd never do that. Why don't they just get a job?

RYAN
All it takes is a few lost paychecks and nowhere to stay. It can happen to anyone. What if you didn't have your dad to live with?

ERICA
I have an aunt in Montana.

RYAN
How would you afford to travel there?

ERICA
I'd get a job.

RYAN
But that takes time. If you're lucky a friend would let you stay with them while you look for one. If you don't have a support network then what would you do? Where would you go?

ERICA
You know, you're kind of a downer.

RYAN
It's just reality.

ERICA
Well I don't like it.

RYAN
Nobody likes it.

ERICA
I know. It just sucks is all. That's just the way the world is I suppose.

RYAN
It doesn't have to be. There'll be people that are homeless and hungry until...forget it.
ERIC

130

Until what?

RYAN

Until we all decide it won’t be that way anymore. Let’s go say ‘hi’ to some of the nice folks.

ERIC

I’ll be right here.

RYAN

Don’t make me drag you out there.

ERIC

You’re not the boss of me.

ANGELA

But I am. If you want me to sign your paperwork for today you’ll get out there.

Erica is startled by Angela’s voice behind her.

ERIC

Ugh. Fine.

ANGELA

Go on now.

Erica walks out to the rows of homeless eating away at their food. There is a spot in front of MAY, who is busy scribbling on a paper napkin.

Erica sits down.

ERIC

Hi.

May doesn’t reply.

ERIC (CONT’D)

I’m Erica.

No response.

ERIC (CONT’D)

Whatchya drawing there?

May doesn’t acknowledge Erica’s presence. Erica looks around pondering her escape from May’s awkward silence.
May picks up her tray and leaves the napkin behind. Erica picks it up to see what May was doing and finds that it’s covered with mathematical equations.

Erica looks up as May walks out the door.

Erica walks over to Ryan.

RYAN
Of everyone here you had to try to talk to the one person that has never said a word to anyone.

ERICA
That’s usually how my luck works. So she leaves this napkin and it’s full of math. What’s up with that?

RYAN
I heard she used to be a math professor at the university. I guess she has some mental illness now. She doesn’t talk at all and scribbles these equations all the time.

ERICA
That’s actually really kinda...sad. Does she have family?

RYAN
Not that I know of. You could ask her but I don’t think you’ll get much of an answer.

Erica looks down at the napkin.

ERICA
As soon as they started mixing letters with numbers in high school I was lost.

RYAN
Why does that not surprise me.

ERICA
Wow, is that...

She pauses for emphasis.

ERICA (CONT’D)
...a comeback? I think there’s hope for you yet.
Erica rubs his hair and walks off.

63 EXT. FOOTBRIDGE - DAWN

Erica and Ryan walk along a footbridge. Erica stops to look
over at the river. Ryan stands beside her and looks over too.
He looks over at her as she stares ahead. The sunrise is
beautiful. Clouds pass overhead.

64 EXT. SOMEWHERE COOL - DAY

Ryan and Erica look around.

RYAN
It’s got to be here somewhere.
We’re right at ground zero.

ERICA
Just keep looking.

RYAN
Hold on. Let’s just step back and
look around.

They stand next to each other and stare at the foliage in
front of them.

RYAN (CONT’D)
I think I see it.*

ERICA
Where?

He walks towards a spot and picks up a piece of wood and
looks underneath it.

RYAN
Right there.

He turns the wood around for Erica to see that the underneath
of the small log is hollowed out with a plastic box.

ERICA
That’s so sneaky!*

Erica and Ryan sit down in the grass. Ryan opens the
container. It’s full of little doodads.

Erica grabs a finger skateboard from the container. She runs
it up Ryan’s leg and does a flip with it onto the ground.*

Ryan pulls something out of the cache.*
Blue

Erica pulls out a ribbon that says #1 DAD on it.

Erica takes a cat toy out of her pocket and trades it for the ribbon.

EXT. PLAYGROUND - DAY - LATER

Ryan and Erica walk to the playground. Erica reaches out and touches Ryan’s arm.

ERICA
Tag! You’re it!

Erica runs away.

RYAN
I don’t think so!

Ryan runs after her. She dodges him in and around the jungle gym. He can’t catch her. He runs out of breath, bending over with his hands on his knees.

ERICA
What’s the matter, can’t catch a girl?

Ryan lunges towards her and gets her before she can get away.

RYAN
Tag. You’re it!

ERICA
Cheater!

MOMENTS LATER

The two friends lie down in the shade on the hood of his car.

RYAN
I need to lay down.

ERICA
You need to do some cardio.

RYAN
Yeah tell me about it.

ERICA
I guess treasure hunting in real life isn’t as physically demanding as it is in the movies, huh?
RYAN
Not really. It involves more hiking than running. Of course, movies usually have some bad guy that’s after the same treasure.

ERICA
True. Maybe we should make a movie about an evil treasure hunter that’s trying to get to the useless junk before we do.

RYAN
Oh, you’re just hilarious aren’t you?

ERICA
I’m just a barrel of monkeys.

RYAN
You’re a barrel of monkeys?

Erica scratches her armpits and sounds like a monkey.

RYAN (CONT’D)
Wow you really are a barrel of monkeys!

ERICA
An ADORKABLE barrel of monkeys.

RYAN
So check it out. There’s a rumor of a very special geocache hidden on the beach. It’s not easy to find but they say that if you find it, you’ll learn the meaning of life. I want to find it for my one thousand geocaches milestone.* *

ERICA
The meaning of life, huh? It’ll probably be an empty container.

RYAN
You really think so?

ERICA
After my mom died I realized that there isn’t anything out there. Nothing really matters and we’re all just gonna die anyway.
RYAN
I wouldn’t say that.

ERICA
Oh really. What would you say?

RYAN
Well, look up at those leaves. They react to energy coming from the wind and the sun. They don’t know where the energy comes from, they just react. People are just like complicated leaves. We can feel the energy we just can’t describe it. But it’s there. It’s just a matter of going along with it or fighting it. It’s that simple.

Erica stares at him. She lifts her arm and makes an explosion with her hand near her head.

ERICA
Mind. Blown. I have never really thought of it that way. You know in a weird way you’re kind of like, hella smart.

RYAN
Thanks. I’ll try to take that as a compliment.

Erica tilts her head up towards the sky.

ERICA
I don’t know what to think. I’m sure there’s a meaning to all this mess but I wouldn’t have a clue where to start looking.

Ryan joins her in looking up at the sky.

RYAN
Maybe it’s the one thing you don’t have to look for.

Erica looks over at Ryan.
BLUE

ERICA
That sounds totally cheesy even for you.

RYAN
The truth shall set you cheese.

ERICA
May the cheese be with you.

RYAN
Long live the cheese.

ERICA
Cheese the day.

RYAN
Cheese long and prosper.

They both crack up laughing. Ryan falls off the car and pops up quickly to play it off.

INT. ERICA AND ETHAN’S HOUSE – LIVING ROOM – NIGHT

Erica plops down on the couch next to a bespectacled Ethan, who is going over paperwork on a clipboard.

Erica pulls the #1 DAD ribbon she found in the geocache from behind her back. She reaches over and pins it on his shirt.

ERICA
There you go.

ETHAN
For me?

ERICA
Yup, just for you.

ETHAN
For what?

ERICA
For always being there.

ETHAN
Well, that’s easy. You won’t move out!

Erica slaps him on the shoulder.

ERICA
You know what I mean.
ETHAN
If you say so.

ERICA
It’s a compliment, just say ‘thank you’.

ETHAN
Thank you.

ERICA
That’s better. Now, I want you to know that I invited a friend over for dinner and you’re going to help me cook.

ETHAN
Do I have to?

ERICA
Yup, just like we used to.

Erica gets up and grabs his clipboard.

ETHAN
Hey!

ERICA
Help me cook and you can have your paperwork back after dinner.

ETHAN
Okay, okay, jeez.

He follows his paperwork into the kitchen.

INT. ERICA AND ETHAN’S HOUSE - KITCHEN - NIGHT
A pot of spaghetti noodles boils on the stove. Erica puts a spoon into the pot and stirs them around.

ERICA
Can you grab the spaghetti sauce for me?

Ethan takes the spaghetti sauce from a cabinet and starts to shake it.

The lid isn’t on tight and sauce flies out splattering all over Erica’s face clothes.

ETHAN
Awww man!
ERICA
Dad!

ETHAN
I thought the lid was on tight!

Erica’s eyes are closed. Her face is splattered with sauce. She wipes some off with her hand and flicks it at Ethan.

ETHAN (CONT’D)
It was an accident!

ERICA
Great! Now I have to change!

The doorbell rings.

ERICA (CONT’D)
Ryan’s here! Get the door!

Erica runs out to change her clothes.

INT. ERICA AND ETHAN’S HOUSE – KITCHEN – NIGHT

Ethan and Ryan stand in awkward silence. They take turns almost saying something to each other and then don’t.

Finally Erica comes out and deflates the pressure.

ERICA
You guys ready? Let’s eat!

The two are relieved she’s back.

INT. ERICA AND ETHAN’S HOUSE – DINING ROOM – NIGHT

Erica, Ethan, and Ryan sit around the dinner table. Erica is wearing a new change of clothes.

RYAN
This is really good.

ERICA
Thanks. I learned from the best.

RYAN
Oh really, who?

Before Erica can answer:
ETHAN
So what happens when you find this, uh, what's it called again?

RYAN
Geocache. Usually you sign the log with your geocaching name and exchange an item for another if you want. But the real fun is in finding them. Some of them are kind of tough to find, especially really small ones.

ETHAN
They just didn't have this stuff when I was a kid. We didn't even have a computer. Nowadays you kids do everything with a computer - even find stuff other people have hidden all over the place.

Erica lifts her head in surprise and excitement of her own thought.

ERIC
I just got an idea!

ETHAN
What?

ERIC
We can find you a date on the Internet!

ETHAN
Oh no.

ERIC
Seriously! There's like a million dating sites. It's been so long dad you gotta try it.

ETHAN
Don't even think about it.

ERIC
I'll grab my laptop.

Erica leaves to grab her laptop. Ethan looks down at his food mulling over the prospect of going on a date.

Ryan shifts his eyes feeling the apprehension coming from Ethan.
Erica returns with the laptop, opens it, and excitedly starts searching sites. She’s unaware and disconnected to what her father is feeling.

ETHAN
This is a bad idea.

ERICA
This is a brilliant idea. Here we go. Look at all these profiles.

ETHAN
I don’t care for this at all.

ERICA

ETHAN
I really don’t think this is for me.

ERICA
C’mon, just take a look at least. You never know.

ETHAN
I said I don’t want to.

Erica turns her laptop to show him a profile.

ERICA
But this lady loves science, just like you!

ETHAN
(angry)
I said no!

Ethan gets up and leaves the table. Erica is left to wonder what just happened.

INT. ERICA AND ETHAN’S HOUSE - ETHAN’S BEDROOM - NIGHT

Erica knocks on Ethan’s bedroom door then opens it. Ethan is on the bed with his clipboard. He ignores her. She walks in and sits on the bed.

ERICA
I’m sorry I pushed you.
ETHAN
It's fine.

ERICA
I just want you to be happy.

ETHAN
I know. It's okay. I just...I couldn't...I can't...

ERICA
I know dad. I know. No worries, okay?

ETHAN
Thanks.

ERICA
I've been meaning to ask you if maybe you want to volunteer at the soup kitchen with me sometime?

ETHAN
I probably should. The last time I volunteered somewhere you were in high school.

ERICA
Okay then mark your calendar.

ETHAN
You got it.

She gets up and leaves. She watches him go back to his work as she closes the door.

EXT. WOODS - DAY

Erica and Sierra walk in the park. Erica's in jeans and tennis shoes. Sierra is not quite dressed appropriately with her skirt, blouse, and makeup.

SIERRA
Why are we looking for this thing?
And what are we looking for exactly?

ERICA
It's a geocache. Think of it as a treasure hunt.

SIERRA
There's bugs out here.
ERICA
We’re here. Look around for a container. It could be in a tree, under something, anywhere.

SIERRA
This is kinda boring.

ERICA
It’s not boring just look around.

Sierra moves a few leaves out of the way but holds back from really digging in and looking around. She hops back.

SIERRA
Beek! There’s a lizard!

ERICA
He’s not hurting anyone. Just keep looking.

SIERRA
I’m good, thanks.

ERICA
Found it!

Erica pulls out a microcache.

ERICA (CONT’D)
It’s a microcache!

Erica opens it up and pulls a pen out.

SIERRA
THAT’S what we came out here for? What is it?

ERICA
It’s a microcache, a really small geocache. They can be really hard to find.

Erica signs the log sheet and stuffs it back in.

SIERRA
There’s nothing in it but that piece of paper?

ERICA
Well, the fun is in the hunt, I guess.
SIERRA
I’m tired, and sweaty. Can we go?

ERICA
Yeah, I just wanted to show you this cool thing that I started doing.

SIERRA
Great. Awesome. Can we go now?

ERICA
(disappointed)
Yes dear we can go.

INT. SOUP KITCHEN - LOBBY - DAY

Erica scoops food. When the line is finished DANNY comes up to her.

ERICA
Hi Danny!

DANNY
Hello miss Erica. May I please have some salt?

ERICA
I’m sure we got some around here somewhere.

DANNY
Can you, please? I’m sorry to complain.

ERICA
Let me see what I can do.

Erica rummages around.

ERICA (CONT’D)
Here you go.

DANNY
Thank you dear.

ERICA
No problem.

Danny goes back to eat. Erica looks down at the food. She grabs a plate and puts some food on it.
She walks over around a corner where no one can see her and she takes a bite. She winces at the horrible taste.

    ERICA (CONT’D)
    (to herself)
    Oh that just ain’t right.

Erica walks up to Ryan.

    ERICA (CONT’D)
    This food doesn’t taste good.

    RYAN
    They get what they pay for, right?

    ERICA
    I’m sorry I said that.

    RYAN
    You’re forgiven, but since when do you care?

    ERICA
    Since I tasted it. There’s gotta be something we can do about this!

INT. SOUP KITCHEN – KITCHEN – DAY

Erica enters the kitchen and walks up to Angela.

    ERICA
    Hey.

    ANGELA
    Hi Erica.

    ERICA
    Hey um, I was wondering.

    ANGELA
    Yes?

    ERICA
    Um, can I cook tomorrow?

    ANGELA
    Why on Earth would you want to cook?

    ERICA
    Well, I used to cook with my mom. She taught me how. It’s not hard. She was really good.

(MORE)
ERICA (CONT'D)
I haven’t really cooked anything since then and thought I’d give it a shot.

Angela looks at her skeptically.

ANGELA
Alright, you’re on. Be here an hour earlier than usual.

ERICA
Great. Hey do you think I can get a copy of the recipe for tomorrow? I just want to make sure I know what I’m doing.

ANGELA
Sure. I hope you can take the heat.

ERICA
Don’t worry I can.

ANGELA
We’ll see about that.

INT. - ERICA AND ETHAN’S APARTMENT - ERICA’S BEDROOM - DAY 74

The alarm goes off on her cell phone and Erica jumps out of bed.

INT. - ERICA AND ETHAN’S APARTMENT - DINING ROOM - DAY 75

Erica rushes. She grabs something to drink from the fridge. Ethan sits reading the paper.

ERICA
Dad I’m cooking today so we gotta go!

ETHAN
But it’s not time.

ERICA
I gotta go by the store real quick so let’s get going!

ETHAN
Okay okay.

Erica gives him a peck on the cheek and grabs his arm. He puts the paper down as she pulls him up from his seat.
INT. SUPERMARKET - DAY

Erica flies through the supermarket throwing some spices and flour into the basket.

INT. SOUP KITCHEN - KITCHEN - DAY

Erica walks in holding a grocery store bag and greets Angela.

ANGELA
You’re here bright and early.

ERICA
I just wanted to make sure I had time.

ANGELA
Alrighty then.

ERICA
Oh, and you remember my dad, right? He’s here to volunteer.

ANGELA
Hello Ethan! Glad to have you with us.

ERICA
I hope it’s okay I brought some spices to add to the recipe.

ANGELA
You did what now?

ERICA
It’ll be great, I promise. If not then I’ll do dish duty for a week.

ANGELA
If you say so. I tell you what, you’ve got a bet.

ERICA
Okay.

Erica takes an apron out of the bag.

ANGELA
What’s that?

ETHAN
It was her mother’s.
ERICA
It’s for good luck.

ANGELA
Alright. Now where do we start?

ERICA
I’ll show you. Come with me.

78 INT. SOUP KITCHEN – KITCHEN – DAY

Erica has her apron on and directs Ryan, Ethan, and Angela on what to do. Erica is really in her element here. She’s confident and really enjoying the process.

Erica dumps some vegetables into a boiling pot of water.

She shows them what spices she’s using. They waft the aroma from the pot up to their noses and nod at each other.

Ethan takes a taste with a spoon. Then he uses the spoon to give Angela a taste. She savors the taste. We can almost taste it through the screen.

79 INT. SOUP KITCHEN – LOBBY – DAY

They take the food out into the lobby. The doors open and patrons come by. Erica and Ryan scoop out the food.

The patrons begin eating. Erica bites her lip wondering if they’ll notice her cooking. She shifts her eyes over to Ryan. He looks at her.

Some patrons taste the food and are immediately affected by it. Danny looks up at other patrons.

DANNY
Mmmmm, mmmmm. This is good!

The others nod their heads in agreement and really start shoveling the food in their mouths. They lift their heads and savor the flavor. Even May seems to enjoy it. Danny finishes and runs back up for seconds.

DANNY (CONT’D)
This is the best food I’ve had in forever miss Erica, can I have some more?

ERICA
Here you go.
She scoops some more onto his plate.

DANNY
Who cooked today?

Erica blushes.

DANNY (CONT’D)
YOU cooked? Thank you miss Erica.

Danny turns around to face everyone in the lobby.

DANNY (CONT’D)
Hey everyone Miss Erica cooked today!

Others get up and follow him into the seconds line. They all compliment her as they walk by. She’s so flattered all she can do is smile and serve more food.

Danny walks up to her holding a paper napkin. He rolls it up and slowly fashions a rose out of the napkin and hands it to her as a thank you for cooking for them, causing her to blush. She hugs him.

Angela watches Erica from across the room.

INT. SOUP KITCHEN - LOBBY - LATER

The patrons leave and thank Erica and tip their hats at her as they leave.

The last patron leaves and Erica turns around. Angela, Ryan, and all of the other volunteers are standing there waiting for her.

They all clap for her as a way to thank her for making it such a special day. Angela walks up to her.

ANGELA
Everybody. I’d like to announce our new cook - if she wants the job.

Erica blushes.

ERICA
Really?

ANGELA
I think we could use a real chef around here.
Blue

ERICA
I’ll take it!

They all clap for her. Ethan gives her a hug.

ETHAN
That was amazing.

ERICA
Thanks, Dad.

They embrace like they haven’t seen each other in years.

EXT. DOWNTOWN – NIGHT
81

Erica and Sierra are driving around.

ERICA
I wasn’t sure I could even cook for that many people. It was amazing. I’m just glad they liked it.

SIERRA
That’s awesome. Did you say to take a right at this street?

ERICA
Yeah, right here.

SIERRA
Alright. I heard this party’s gonna have a DJ and everything. We’re gonna get cruuuuunk.

Erica looks over and sees Danny getting beaten up by three thugs.

ERICA
Hey. Stop. Stop the car.

SIERRA
What is it?

ERICA
Just stop.

Two thugs hold Danny while the THUG LEADER punches him in the gut.

Erica jumps out and runs up to them. Thug Leader delivers a blow to Danny.
THUG LEADER
You’re smel ing up my street old man.

Erica approaches.

ERICA
Get away from him!

THUG LEADER
What do we have here?

ERICA
(combative)
What, you can’t pick on someone that’ll give you a real fight?

THUG LEADER
Oh and you gonna give us a real fight?

ERICA
Try me.

Thug Leader steps towards her.

THUG LEADER
You a cute thang ain’t ya? Why don’t you just come to papa.

ERICA
Okay, you asked for it.

Erica pulls a PINK PEPPER SPRAYER from her pocket and sprays him with it.

THUG LEADER
Aaaaahhh! Son of a...!

ERICA
Get away unless you want more.

She sprays him again.

THUG LEADER
(to his boys)
Get outta here man she’s crazy!

They take off.

ERICA
That’s right! Jerks! You don’t want the pink pepper spray!
Erica bends down in front of Danny.

ERICA (CONT’D)
(to Danny)
Are you okay Danny? It’s alright. They’re gone. C’mon let’s get you up.

Erica helps Danny to his feet. He’s bloody.

ERICA (CONT’D)
Oh Danny!

Sierra has parked and walks up to them.

SIERRA
What’s going on?

ERICA
Those guys were beating on Danny.

SIERRA
You know him?

ERICA
Yeah he eats at the soup kitchen.

SIERRA
He smells. Like, really bad.

ERICA
Yeah well if you couldn’t shower you’d smell too. You okay Danny?

DANNY
(crying)
They were so mean to me.

ERICA
I know, Danny. Do you have a safe place to go?

Danny coughs nastily.

SIERRA
Ew.

Erica mugs her.

DANNY
I don’t feel good.

SIERRA
He seems fine now. Can we go?
ERICA
I’m not gonna just leave him like this. What if those guys come back.

SIERRA
We need to go or we’re gonna be late.

ERICA
Just go I’m staying with Danny.

SIERRA
You sure?

ERICA
Yeah just go. I’ll take care of this.

SIERRA
(hesitant)
Okay. How will you get home?

ERICA
I’ll call a cab. Just go.

Sierra leaves. Erica is holding onto Danny.

ERICA (CONT’D)
C’mon Danny let’s get you somewhere safe. Where do you usually go?

DANNY
That way.

ERICA
Let’s go.

Erica helps Danny walk down the street.

EXT. DANNY’S SPOT – NIGHT

Danny leads Erica into a spot where he’s been squatting. Erica looks around.

Old blankets and an old pillow form a sleeping area. Liquor bottles and other pieces of trash and discarded items are strewn about.

Erica helps Danny lay down. She pulls a blanket over him. She attends to a cut on his face. Danny coughs.

DANNY
Thank you.
ERICA
I’m sorry people can be so mean. You don’t deserve to be treated like that.

DANNY
It’s okay. I forgive them.

ERICA
They don’t deserve that.

DANNY
If they can’t be forgiven then I can’t either.

ERICA
What do you mean?

DANNY
Years ago, I was a lawyer. I loved to win. Oh how I loved to win. I woke up everyday in love with my ability to win. It was just a game to me.

ERICA
How come you’re not a lawyer any more?

DANNY
Well, I got one of my clients off of a DUI at a trial. That night we went out to celebrate. He drank too much and killed an entire family in an accident. So you see, I deserve this.

ERICA
You couldn’t of known.

DANNY
That’s what everyone said. But I did know. I always knew.

Erica lays down beside him and puts her arm around him.

ERICA
It’s not your fault.

Danny sighs and falls asleep.

The pale moonlight barely illuminating the tear that falls quietly from her eye.
EXT. DANNY’S SPOT - DAY

Birds chirp. Erica’s eyelids slowly pull themselves open. Leaves blow in the breeze. She gets up careful not to wake Danny and heads home.

INT. ERICA AND ETHAN’S HOUSE - BATHROOM

Erica’s hand twists a shower handle. Steam rises from the top of the shower. She steps into the tub. Erica steps into the steamy water and takes it in like liquid sunshine on her face.

The appreciation for such a small thing as running water overwhelms her and she cries for those who don’t have even this simple luxury.

EXT. PLAYGROUND - DAY

Erica and Ryan are on a piece of playground equipment logging a cache.

RYAN
This makes 967 boxes of junk!

ERICA
You’ll never let me live that down will you.

RYAN
I haven’t decided yet.

ERICA
Ok. I deserve that. Hey that means you’ve almost found one thousand geocaches!

RYAN
I know.

ERICA
So are we going to find the Meaning of Life Cache for your milestone?

RYAN
Well, that was the plan, but it’s a multi-stage puzzle cache and the first puzzle is the hardest Sudoku puzzle I’ve ever seen.

ERICA
What’s a sudoku puzzle?
RYAN
Basically it’s a grid and they only give you a few numbers and you have the fill in the rest with numbers under eleven. What makes it hard is that for all the columns and rows you can only use each number once. I have a copy of the puzzle with me right here.

Ryan pulls the paper out of his pocket and hands it to Erica. Erica unfolds it to reveal the puzzle.

ERICA
Dude, I totally know how we can solve this.

RYAN
We can’t cheat.

ERICA
A friend can help right?

RYAN
Sure.

ERICA
Okay, follow me!

86 INT. SOUP KITCHEN - LOBBY - DAY
86
Erica and Ryan enter the soup kitchen and look around.

ANGELA
You guys aren’t scheduled to work today.

ERICA
Is May here?

ANGELA
Yeah she’s right over th...

ERICA
Thanks!

Erica and Ryan run over to May.

ERICA (CONT’D)
May. I know you love the numbers and all and we were hoping you’d help us out. This is a sudoku puzzle.
Erica slides it over in front of May.

**ERICA (CONT’D)**
Do you think you can help us solve it?

May’s eyes don’t move for a second. Then they dart over to the puzzle. Erica slowly pushes a pen over to May.

May just stares at it for what seems like forever.

Erica and Ryan turn around to speak in private.

**ERICA (CONT’D)**
Sorry I thought she’d be able to figure it out.

**RYAN**
Well it was a good idea anyway. Can you think of anyone else that could help us?

The two ponder for a beat.

**ERICA**
Maybe there’s a non-crazy math professor at the University that can help us.

**RYAN**
That’s an idea. Poor May.

**ERICA**
Don’t worry, we’ll figure this out somehow.

Erica and Ryan turn around. May is still staring off into space. Ryan grabs the sudoku.

**RYAN**
Sorry to bother you May have a good day okay?

Ryan turns around and stops in his tracks.

**RYAN (CONT’D)**
Erica.

**ERICA**
What?

Ryan holds up the puzzle. It’s complete!
ERICA (CONT’D)

NO WAY!

RYAN
She did it!

ERICA
May you’re freakin’ amazing!

Erica gives May a hug. May just sits there, expressionless.

ERICA (CONT’D)
Thank you!

Erica releases her. May stands up and saunters toward the door.

RYAN
One thousand geocaches here we come!

Erica listens to Ryan with her ears but she watches in wonder as the unassuming May walks away from them.

87
INT. UNIVERSITY LIBRARY – DAY

Erica approaches a librarian. The librarian looks something up on the computer.

The librarian leads her to a section of books and helps her find one and hands it to her.

Erica opens it up and there’s a picture of May, but young, and the title page reads:

PRESENTING THE DISSERTATION OF MAY HOLLINGSWORTH:
A FORMAL THEORY OF NON-LINEAR FUNCTIONS

Erica looks up and bites her bottom lip, pondering.

88
EXT. BUTTERFLY GARDEN – DAY

Ryan and Erica find blooming flowers with butterflies flying around. She smiles in wonder at the sight as they walk through. She finds a particularly beautiful one and points to it. She dips her fingers into a small container of liquid and butterflies flock to her fingertips. She holds up her hands and there is a butterfly on the tip of each finger.
Erica and Ryan find a bunch of geocaches. They serve food at the soup kitchen.
Ryan and Erica browse through the different geocoins and pathtags. Erica plays with different items. Customers mill around the store with them.

The Geocaching store owner, George stands behind the counter.

GEORGE
How ya’ll doin’?

RYAN
Hi George!

GEORGE
Hi Ryan. Who’s this purty lady you got with you here.

RYAN
This is Erica. Erica, this is George. He owns the geocaching store.

ERICA
Hi George.

GEORGE
Pleased to make your aquaintence.

CUSTOMER
Hey George where’s the Munzie section?

GEORGE
It’s over there on the left.

CUSTOMER
Thanks.

GEORGE
So, are ya’ll lookin’ for anything in particular?

RYAN
I’m looking for a one thousand milestone geocoin.

GEORGE
You’re about to find the big one thousand, huh? Do you know which one you’re gonna go fer?

RYAN
The Meaning of Life multi-cache.
GEORGE
Ohhhhh that one huh?

RYAN
That doesn’t sound good. Is there something I should know?

GEORGE
Oh I don’t know. Maybe just don’t go asking questions you don’t want to know the answer to.
Blue

The store owner lets out a guttural laugh.

GEORGE (CONT’D)
You’ll be fine kid. Let me know what it is next time you’re in.

RYAN
Thank you I will!

GEORGE
You’ll find the geocoin over on that wall. Be sure to sign our guestbook too.

RYAN
I will, thanks.

90
INT. CONVENIENCE STORE - DAY
90

Erica grabs a drink from a cooler. James walks by and looks over at her recognizing her. He steps towards her.

JAMES
Erica?

Erica turns to him, not altogether happy to see him.

ERIC
James.

JAMES
Hey, I haven’t seen you since that party.

ERIC
Yeah well I’ve been busy.

Erica takes a step to leave. James steps in front of her.

JAMES
(not taking the hint)
I was hoping to get your phone number. Maybe we can hang out again sometime.

ERIC
I don’t think so.

JAMES
Why not? I thought we had fun.
ERICA
Well, you thought wrong. I ended up at the hospital that night thanks to you and your pills.

JAMES
Look it’s not my fault you can’t handle yourself.

ERICA
So it’s my fault?

JAMES
You weren’t complaining at the moment.

ERICA
You’re such a jerk.

JAMES
If you want to blame somebody why don’t you talk to your girl Sierra. She’s the one that gave me the pills and told me to make sure you had fun.

ERICA
What?

JAMES
You heard me. Sierra’s the one that wanted me to hook you up. So why don’t you bitch at her about it. Whatever, man, I don’t need the drama.

James put his hands up and walks off. Erica reels from the impact of this bomb hitting her. Ryan walks in past James. He notices that Erica is upset.

RYAN
Who was that?

ERICA
Nobody.

RYAN
Was he messing with you?

ERICA
Just leave it alone. Let’s get out of here.

Erica walks off past Ryan, leaving him confused.
91       EXT. WOODS – DAY

Erica records a video on her smart phone. And she’s kinda pissed off. And VERY facetious.

ERICA
Hey everyone check it out I’m doing this thing called ‘geocaching’ with my buddy Ryan. Say ‘Hi’ Ryan!

Erica turns the camera onto Ryan and he waves with a cheesy smile.
ERICA (CONT’D)
We are treasure hunters on a quest
to find boxes of awesome junk!
Isn’t that right Ryan?

She turns the phone to Ryan again.

RYAN
Sure.

ERICA
Ryan is what you call a ‘good friend’. That’s somebody that cares
about you and doesn’t screw you
over and try to ruin your life.
That’s what it’s all about people.
Find the people that are nice to
you and make friends with them.
People are like geocaches. You
stumble across them and they can be
easy to find or hard to find and
you don’t know what you get until
you open them up and take a look.
For example, you might find that
they have you drugged you and
ruined your life. Or you might find
that they introduce you to
activities that broaden your
horizon. You never know what you’re
going to get with people. That’s it
for now. Bye!

She stops recording.

92 INT. SIERRA’S APARTMENT – DAY
Sierra watches Erica’s last video journal post.

93 INT. SOUP KITCHEN LOBBY – DAY
Erica and Ryan are cleaning the lobby. Erica receives a call.

ERICA
Is he okay? I’ll be right there.

Erica goes to the kitchen area to grab her stuff.

ERICA (CONT’D)
It’s my dad I have to go.

Erica grabs her purse and takes a few steps towards the door.
She turns back around to face Ryan.
RYAN
Don’t worry, I wasn’t gonna let you go alone.

ERICA
Thanks.

They head out.

INT. HOSPITAL ROOM – DAY

Ethan reads the newspaper in a hospital bed. Erica rushes into the room and leans over to give Ethan a hug. Ryan follows behind her and stands back.

ERICA
Dad! Are you okay?

ETHAN
I’m fine. I’m fine.

ERICA
You’re not fine, you’re in the hospital!

Doctor Penn knocks on the door frame and enters the room. He nods at Ryan and addresses Erica.

DOCTOR PENN
I remember you. You doing alright?

ERICA
Much better thanks. How’s my dad?

DOCTOR PENN
Your father had a mild heart attack.

ERICA
Is he going to be okay?

DOCTOR PENN
His prognosis is good. He’s going to need to rest for the next few days. That means no working or stress of any kind. Will you be able to take care of him?

ERICA
Yes of course.
DOCTOR PENN
Okay young lady, here’s a prescription for his medication. He needs to keep taking his other medication but also take this three times a day with food. Can you make sure he takes his meds?

ERICA
Definitely.

DOCTOR PENN
Stick around a bit longer we’re still waiting on some test results. And speaking of food he needs to be on a low cholesterol diet. Lots of veggies, okay?

ERICA
Got it, thank you.

DOCTOR PENN
And let’s try to keep you two out of my ER for a while.

ERICA
We’ll try.

DOCTOR PENN
Ok, back in a bit.

Erica turns to Ethan with a smile.

ERICA
Did you hear that? Vegetables!

Ethan sticks his tongue out and squints with one eye. Yuck!

INT. ERICA AND ETHAN’S HOUSE - LIVING ROOM - DAY
Ethan walks out from his bedroom in his robe and slippers and a cup of coffee.

ERICA
Dad!

ETHAN
(surprised)
Whoah what?!

ERICA
Sorry to scare you. Here put this over your eyes.
Blue

Erica hands Ethan a tie.

ETHAN
What’s this?

ERICA
Just tie it around your eyes and
I’ll show you.

Ethan puts the tie over his eyes.

ETHAN
This better not be a trick.

INT. ERICA AND ETHAN’S HOUSE - DINING ROOM

Erica brings Ethan to the door of dining room.

ERICA
Okay dad we’re here. You ready?

ETHAN
I don’t know what for but sure.

She takes the blindfold off.

The Saturn V rocket from the garage sits on the dining room table.

ERICA
I know you’re not going to sit
still so I thought you might want
something to do while you’re
recuperating.

ETHAN
The old rocket.

ERICA
You can do it. I’ll help you. And
when we’re done we’ll watch it fly
off to the moon.

ETHAN
The entire Saturn V rocket didn’t
make it all the way to the moon.
Remember it has stages that...

ERICA
I know dad what I’m saying
is...we’ll do it together.
ETHAN
I’d like that. You want to get started now?

ERICA
Let’s do it!

MONTAGE
Ethan and Erica in various activities of building the model rocket. They have difficulty with the instructions.*

INT. ERICA AND ETHAN’S HOUSE – BATHROOM – DAY
Ethan takes a razor to his face. The blade glides along his cheek in different directions. He splashes water on his face. He looks into the mirror and towels off, revealing a determination in his face.

INT. ERICA AND ETHAN’S HOUSE – LIVING ROOM – DAY
Ethan is clean shaven and dressed in jeans and a button-up shirt. He sits down next to Erica on the couch. She’s surfing the internet on her laptop.

ETHAN
Ok, so how does this online dating thing work?

ERICA
Dad?

ETHAN
Seriously.

ERICA
(suspicious)
Are you sure?

ETHAN
Just show me how it works.

ERICA
Ok. Um lemme see.

Erica pulls up a website on her computer.

ERICA (CONT’D)
Here we go. First thing we do is setup a profile.
She looks at him.

Ethan nods. She gets to work:

**ERICA (CONT’D)**
Lemme type in the website. Ok, here we go. Let’s make you a profile.
Age: 46, Race: white, Height: 6’1”, Weight: You’re what? Two hundred?

**ETHAN**
One-Ninety.

**ERICA**
One-Ninety, okay. You have Brown Eyes like me, Brown Hair, Non-smoker, Social Drinker, Average Body Type.

**ETHAN**
You calling this average?

**ERICA**
Do some push-ups and we can change it. Ok, now we need to write an introduction. Hmmm...let’s see: “Hi thanks for viewing my profile. I look forward to getting to know you.” We can finish the rest later let’s look for other profiles.

**ETHAN**
Oh boy.

**ERICA**
It says here we can narrow our search. Sorry, Dad, but I won’t let you date someone younger than me. We’ll put at least thirty years old.

**ETHAN**
Aw man c’mon.

**ERICA**
No! And you don’t want to date a granny so let’s put 52 as the highest age. Let’s look in our zip code, we don’t care about height, oohh, we don’t want a smoker, either. Ok here we go!

Erica clicks to search.
ETHAN
I can’t believe I let you talk me into doing this.

ERICA
It’s just how it’s done these days.
Even normal people do it!

ETHAN
Even widowers that recently had heart attacks?

ERICA
That’s right! Ok here we go. Which one do you like? Ooooh here’s Monica, she’s pretty!

Erica clicks on Monica’s profile. She receives a call from Sierra and hits ‘ignore’.

ERICA (CONT’D)
It looks like Monica here likes cats, movies, cooking, wine, riding bikes, and she’s a medical billing specialist. What do you think?

ETHAN
I don’t know.

Erica stops what she’s doing and pays attention to Ethan.

ERICA
Dad, I know it’s hard but you can do this.

ETHAN
If you say so.

ERICA
She’s online right now, let’s chat with her and get you a date!

ETHAN
Great.

He shakes his head in disbelief that this is actually happening.

ETHAN (CONT’D)
Go ahead.
INT. ERICA AND ETHAN’S HOUSE - LIVING ROOM - DAY

Ethan walks into the living room dressed like a dork.

ERICA
Oh no. No no no no no.

Erica takes Ethan by the hand and into his bedroom.

INT. ERICA AND ETHAN’S HOUSE - ETHAN’S BEDROOM - DAY

Erica opens up his closet and pulls out some pants.

ERICA
Here.

Ethan grabs the pants. Erica looks through his shirts and pulls one out.

ERICA (CONT’D)
Here you go.

Ethan grabs the shirt. Erica pulls out some shoes.

ERICA (CONT’D)
And here you go.

Ethan eyes her with suspicion.

ERICA (CONT’D)
And here’s your nice belt.

ETHAN
But your mom bought me that belt.

ERICA
It’s okay dad.

ETHAN
Ok.

Ethan grabs it.

INT. ERICA AND ETHAN’S HOUSE - LIVING ROOM - DAY

Ethan walks out dressed nicely in the clothes she picked out for him.

ETHAN
What do you think?
ERICA
You look great! Knock ‘em dead
tiger!

ETHAN
Thanks.

ERICA
You need just one more thing. Here,
I got you a present.

Erica picks up a box wrapped in wrapping paper and hands it
to Ethan. He pulls the top off and pulls out a pack of breath
mints. He looks up at her.

ERICA (CONT’D)
Just in case!

Ethan shakes his head.

EXT. ERICA AND ETHAN’S HOUSE – FRONT DOOR – LATER

The door opens. Sierra stands there.

SIERRA
I’ve called you like a million
times. Where’ve you been?

Erica steps outside.

ERICA
I’ve been ignoring you. Can’t you
take a hint?

Sierra leans against the railing.

SIERRA
Look, I didn’t mean for anything
bad to happen. I just wanted to
help you have fun.

ERIC
I could’ve killed myself or someone
else in that car Sierra. You don’t
care about anyone but yourself.

SIERRA
I was just trying to be a good
friend. Get you to loosen up! I was
going to take care of you and you
just left!
ERICA
You just don’t get it. I can’t trust you. We don’t have anything in common. I don’t want to be around you anymore.

SIERRA
Erica, please.

ERICA
No. I don’t know. Maybe I should thank you. I realize what’s important to me now. Why don’t you go find another friend to drug and just leave me alone.

Sierra reaches for Erica.

SIERRA
Please...

ERICA
Don’t.

SIERRA
I’m going to make it up to you. I promise.

ERICA
Good luck with that.

Erica SLAMS the door on Sierra.

103 INT. ERICA AND ETHAN’S HOUSE - LIVING ROOM - DAY

Erica types “May Hollingsworth” into a search engine and presses enter. The top link is a news story about a missing woman. Erica CLICKS on that link and a photo of May is shown prominently on the page with a headline that reads:

“AREA WOMAN MISSING”

Underneath in the body of the story it says in bold letters “If anyone knows the whereabouts of this woman please email us HERE”

Erica CLICKS on the link.

104 INT. ERICA AND ETHAN’S HOUSE - LIVING ROOM - NIGHT

The front door opens and Ethan walks in.
ERICASTory
How’d it go? Tell me everything!

Ethan walks in, silent, giving off no glow of a date gone well.

ERICASTory (CONT’D)
Well?

Ethan shakes his head.

ETHAN
I pulled into the parking lot of the restaurant and just couldn’t get out of the car.

ERICASTory
Oh dad.

Erica gets up and gives him a hug. Two years of pent up emotion come pouring out of Ethan.

ETHAN
I miss your mom so much.

ERICASTory (comforting)
I know, Dad. I know.

ETHAN
She was the love of my life.

More tears stream down his face.

ETHAN (CONT’D)
And she’s gone and she’s never coming back.

Erica’s eyes swell up.

ETHAN (CONT’D)
She’s never coming back.

ERICASTory
I miss her too.

ETHAN
She’d be proud of you, you know?

ERICASTory
How?
Blue

ETHAN
You’ve really inspired people with your cooking. She would’ve loved that.

ERICA
Thanks dad.

INT. SOUP KITCHEN – LOBBY – DAY

Erica moves a tub of food to another table. She looks out at the lobby. There are only about six patrons left in the soup kitchen.

ERICA
Did you see Danny today?

RYAN
Actually, no.

INT. SOUP KITCHEN – KITCHEN – DAY

Erica sticks her head into the kitchen.

ERICA
Angela, did you see Danny today?

ANGELA
No I didn’t.

ERICA
Something isn’t right. He’s hasn’t missed a meal the whole time I’ve been here. I’m gonna go check on him.

ANGELA
Okay.

Erica takes off her apron and throws it on a table.

EXT. DANNY’S SPOT – DAY

Erica parks her bike and heads behind some foliage. She moves branches out of the way to get to the place where Danny usually stays.

She finds Danny lying down. He’s cut, bleeding, and badly beat up.
Danny!
She swiftly kneels down beside him.

ERICA (CONT’D)
What happened?

DANNY
Everything’s okay.

ERICA
It’s not okay. You need help.

Erica pulls out her cell phone and dials 911.

ERICA (CONT’D)
I need an ambulance right away. We’re on the corner of 32nd and Horton. Please hurry. His name is Danny. I don’t know. Someone beat him up. He’s bleeding. Okay, hurry.

Erica puts the phone down and holds his head.

ERICA (CONT’D)
Danny they’re on their way. Stay with me okay?

DANNY
Erica. I don’t want to stay.

ERICA
But you have to.

DANNY
I don’t deserve to.

ERICA
Don’t say that. You deserve to be here. Was it those thugs? Did they do this?

DANNY
I forgive them.

Tears stream down Erica’s cheeks.

ERICA
You can’t go. You’re gonna be fine. I’m making lasagna next week. Just for you. You want lasagna don’t you?

Danny coughs up blood.
DANNY
You brightened an old sick man’s
miserable life. Thank you.

ERICA
Danny. No. Don’t.

DANNY
Thank you.

Danny breathes his last breath.

Erica stares off into the distance. A siren blares in the
background, getting closer.

108 INT. SOUP KITCHEN - LOBBY - DAY

Erica walks into the empty soup kitchen in a dazed stupor.
Mascara blackens her eyes.

ANGELA
Erica what’s wrong?

ERICA
Danny’s dead.

ANGELA
What?

ERICA
Danny. He’s dead. He’s gone.

ANGELA
What happened.

ERICA
He died. Right in my arms. They
beat him up again and now he’s
gone.

ANGELA
Oh no. I’m sorry Erica.

ERICA
Don’t.

Erica storms off into the back area of the soup kitchen.

ANGELA
Eric!
INT. SOUP KITCHEN - BACK AREA - DAY

Erica sits down at the table, staring out into space. Angela comes in and takes a seat next to her.

After a moment of silence:

ERIC
Why do this if you can’t change anything?

ANGELA
You can’t change everything.

ERIC
Then what’s the point?
Blue

ANGELA
Well, if we’re lucky we can change a little.

ERICA
Then why bother?

ANGELA
Because sometimes that’s all we can do. Sometimes that’s enough.

ERICA
It’s not enough. I’ve looked it up. There’s over a million homeless people in this country. How are you going to feed all of them? How are you going to save them?

ANGELA
Erica dear we all ask ourselves that at one point or another. I’ve come to realize that so much is just out of our control.

ERICA
Tell me something I don’t know.

ANGELA
A single person can’t go from childhood to adulthood without those turbulent years in-between, right?

ERICA
And?

ANGELA
And it goes the same for the world. Society is a selfish teenager, but it’s growing and maturing. It just takes time.

ERICA
Yeah well it needs to hurry.

ANGELA
It can’t.

ERICA
So why are you here? Why do you even bother?
ANGELA
Do you remember the first day you cooked?

ERICA
Yeah.

ANGELA
What did you see on the faces of those folks when you looked out into the lobby?

ERICA
I don’t know.
ANGELA
You do know. What did you see?

ERICA
I know what you’re trying to do. You want me to say they were happy. Get me to believe that one person can make a difference. But what kind of difference can we really make? It’s just a dumb cliché to make us feel better but it isn’t true.

ANGELA
You’ve made a difference in the quality of their lives.

ERICA
Yeah well Danny still died. He didn’t deserve to die like that. They’re all still homeless. I can’t do this anymore. I’m done.

ANGELA
Would Danny want you to give up?

ERICA
He’s not here to care now is he?

Erica stands up and runs out.

110 INT. SOUP KITCHEN - LOBBY - CONTINUOUS

Erica storms outside.

Angela comes out into the lobby.

ETHAN
What’s wrong?

ANGELA
She went looking for Danny. He died. And she was with him. I think she had been drinking.

ETHAN
Oh no. This is the last thing she needs.

ANGELA
I know but she has a strength in her.
BLUE

ETHAN
She gets that from her mother.

Angela takes Ethan’s hand to comfort him.

ANGELA
A strength like that comes from
more than one person.

Ethan is uncomfortable at the touch at first, then loosens up.

ETHAN
Thanks. I need to go find her.

ANGELA
Okay.

110A  EXT. DANNY’S SPOT – NIGHT

Erica records a YouTube video on her phone. She talks about
what happened earlier and how she lost her mom and can’t take
it anymore. She wishes she could just go back to a couple
months ago when everything was simple.

She finds a bottle of booze on the ground. She almost drinks
it but pours it out onto the ground.

111  INT. ERICA AND ETHAN’S HOUSE – DAY

Ethan is on the phone in the kitchen.

ETHAN
(worried)
You haven’t seen her? She didn’t
call you? Yeah, I haven’t seen her
since she left yesterday. Okay.
Okay. Yeah I called them already.

Erica walks in like a zombie.

ETHAN (CONT’D)
Hey. She just walked in, thanks.
Thanks. Bye. (to Erica) Erica! Are
you okay?

She walks in. He hugs her.

ETHAN (CONT’D)
I’m sorry about Danny.
ERICA
It doesn’t matter.

ETHAN
Don’t say that. It does matter.

ERICA
I’m not going back. I’m done with those people. They can throw me in jail.

Ethan opens a drawer in the kitchen and takes out an envelope. He hands it to her and she looks down at it.
“Erica” is written in pretty cursive handwriting on the front of the envelope.

ETHAN
Your mother told me to only give this to you when the time was right. I think now might be that time.

Erica takes it into her bedroom.

112 INT. ERICA AND ETHAN’S HOUSE – ERICA’S BEDROOM – NIGHT 112

Erica lays on her belly on her bed with her feet towards the pillows. She opens the envelope and pulls out a piece of paper. She begins reading it in her mind.

ERICA
Dear Erica, I want to be there with you for whatever you’re going through. Like you’ve been there for me. I’m writing this letter so I can at least be there in spirit. And knowing how life is there’s a pretty good chance you’ll need this at some point.

We dolly across to reveal her mother AMANDA laying beside her in the bed. Amanda is wearing a hospital gown and a chemo beanie. Erica’s voice blends into her mother’s voice and Amanda speak directly to Erica.

AMANDA
I’m laying here in a hospital bed. Your father is asleep in the chair. I’ve lost all of my hair and I can’t eat anything without getting sick. So why am I still happy? How can I be in so much pain and so happy. Because of you. You have been my heart and my strength these last few months. When you bring me home cooked meals it makes me feel better than any medicine. You have a strength in you that others can lean on. Always let your light shine. I don’t know what you’re going through right now but whatever it is don’t let it dim your light. The world needs it. It needs you to be a part of it.

(MORE)
Blue 99A.

AMANDA (CONT'D)
I don’t know exactly what it is you need to hear right now so I’ll remind you what you keep telling me since I got cancer: fight. Don’t let whatever is happening knock you down. Or if it already has then stand back up and fight. Stand up for what you believe is right. You always have. Now this letter will probably be the last time I get to say “I love you.” So I better make it count. “I love you Erica.” You alone carry my spirit and I will always be with you. Love, Mom.

113 INT. SOUP KITCHEN - LOBBY - DAY 113

Erica walks up to Angela.

ERICA
I’m here because I want to be here.

ANGELA
I know the feeling. Welcome back.

Ryan comes out of the kitchen.

RYAN
Erica!

He gives her a hug.
RYAN (CONT’D)
I’m sorry about everything that happened. I wish I would’ve been there for you.

ERICA
Thanks. Don’t sweat it. You’ve been there for me a lot lately.

RYAN
No problem. I’ve appreciated having someone to geocache with.

ERICA
Speaking of which, I just got back from placing my first geocache.

RYAN
Really? Where?

ERICA
It’s in a place just for Danny. I don’t want him to be forgotten.

RYAN
That’s really cool of you. I’m glad you’re back. And guess what?

ERICA
What?

RYAN
May’s son and daughter came in yesterday. She’s back home with her family now.

ERICA
Really? Awesome!

RYAN
Yeah. They said you contacted them and to give you this:

Ryan gives her a big hug.

Ryan looks behind her and notices Sierra. He pulls away.

RYAN (CONT’D)
I’ll be in the kitchen.

Ryan nods to the side of Erica. She turns around. Sierra stands there.
ERICA
What are you doing here?

SIERRA
I’m volunteering.

ERICA
No you’re not. Leave.

Angela calls over from where she’s standing.

ANGELA
Sierra?
SIERRA
That’s me!

ANGELA
Glad to have you. Erica can you please show Sierra here what to do?

ERICA
I wish you would just leave me alone.

SIERRA
I told you I’m going to make it up to you. Where do I get started?

ERICA
You’re late.

SIERRA
I’m sorry. I screwed up.

ERICA
Screwing up is a temporary condition if you want it to be.

Erica turns around.

ERICA (CONT’D)
Everyone this is Sierra, Sierra this is everyone.

Everyone waves.

ERICA (CONT’D)
Since you’re new, we’ll get you doing something...easy.

Erica smiles at Sierra.

114 INT. SOUP KITCHEN - KITCHEN - DAY
Sierra struggles to clean the ginormous pots and pans.

115 INT. SOUP KITCHEN - LOBBY - DAY
Sierra walks out into the lobby where Erica is putting chairs on the tables. Sierra helps her.

ERICA
You did good today.
SIERRA
I can’t believe there were so many people here today. It kinda makes me sad.

ERICA
A very smart woman once told me that the world is like a selfish teenager that’s growing and changing. Just not as fast as we’d like.

SIERRA
Who are you and what’ve you done with Erica?

ERICA
I’m still me. I guess I’m just tired of wasting my life.

SIERRA
I don’t want to drag you down. If you really don’t want to be friends anymore I understand.

Erica stops putting the chairs up and walks over to Sierra.

ERICA
You have to do twenty hours of community service here at the soup kitchen. Angela will sign your paperwork. And you can’t do any drinking or drugs. Think you can do that?

SIERRA
I can do that.

ERICA
Then you’re forgiven.

SIERRA
Can we still put on makeup and chase boys sometimes? But only nice guys of course.

ERICA
Sure. But they better be nice or I’ll spray them with my pepper spray.

SIERRA
Yeah. I know. That’s what I love about you.
ERICA
C’mon, let’s finish up.

Sierra grabs a chair and lifts it onto the table.

116 EXT. ERICA AND ETHAN’S HOUSE - DAY
Ryan drives up to the house and Erica comes out. She’s dressed and ready to cache.

ERICA
Ready for number one thousand?

RYAN
(through window)
Let’s do it, hop in!

117 INT. RYAN’S CAR - DAY
Ryan drives and makes a turn. Erica looks down at her GPS. Yes, she has a real GPS now.

ERICA
This isn’t the way to the Meaning of Life Cache.

RYAN
I know.

ERICA
Where are we going?

RYAN
You’ll see.

118 EXT. DANNY’S SPOT - DAY
Ryan uses his GPS to look for the cache that Erica placed for Danny.

ERICA
I can’t believe you.

RYAN
You better believe it.

ERICA
I thought you wanted to make your one thousandth cache special.
RYAN
I can’t imagine finding any other cache. It’s gotta be around here somewhere. Don’t tell me where!

ERICA
You’re crazy.

RYAN
Hmmm...

Ryan reaches up and takes a plastic angel out of the tree.

RYAN (CONT’D)
Could this be it?

ERICA
I don’t know. Check it out.

Ryan opens it up. He pulls out a piece of paper and reads it.

RYAN
You’ve stumbled upon Danny’s Cache. This cache is here to remind you that we all deserve forgiveness and another chance to turn it all around.

Ryan signs the log.

RYAN (CONT’D)
This is it. One thousand geocaches. Let’s go celebrate with some pancakes.

Ryan puts the geocache back where it was hidden. Erica smiles at Ryan.

119 INT. ERICA AND ETHAN’S HOUSE - GARAGE - DAY

Erica makes a YouTube video with Ryan holding the camera. Jazzy is there with them.

ERICA
Hello world welcome to Erica and Ryan’s geocaching video blog. Oh look it’s Jazzy! Say ‘hi’ Jazzy! Jazzy! What is this? Oh no Jazzy has fleas!

Erica lifts Jazzy up to show that she has Travel Fleas on her collar.
RYAN
Hey those aren’t regular fleas!

ERICA
They’re Travel Fleas!

Erica takes the ring of Travel Fleas off and holds them up in front of the camera.

ERICA (CONT’D)
Today’s episode is about these little guys. You hook them onto a trackable like this, write down the tracking number in your little book like this. Then you can look them up and watch your fleas as they travel around the world. Pretty cool right Ryan?

RYAN
Totally cool dude!

ERICA
I know! Let’s send one into outer space!

RYAN
How’re we gonna do that?

ERICA
The rocket!

RYAN
Yeah let’s do it!

ERICA
Okay come with me.

Erica grabs a Travel Flea and the camera follows her into the dining room where Ethan is working on the rocket.
ERICA (CONT’D)

Hi dad.

ETHAN
Oh hey guys.

ERICA
Almost done?

ETHAN
Yes, I’m just putting on the final touches.
Ethan places a decal on the outside of the finished rocket.

RYAN
It’s a beauty!

ERICA
Dad, I have a little astronaut that
wants to ride.

ETHAN
Really?

ERICA
Yeah, this little guy.

She tapes a travel flea to the rocket.

ERICA (CONT’D)
Okay little guy, ready to be the
first Travel Flea almost in space?

ETHAN
Alright who wants to go see this
baby fly!

ERICA                RYAN
I do!          Me!

The rocket looks majestic on the table as the sun beams in
upon it through the window.

120    EXT. FIELD - DAY  120

Ethan finishes setting up the rocket and runs back to where
Erica and Ryan are standing.

ETHAN
You guys ready?

ERICA                RYAN
Yeah!         Yeah!

ETHAN (CONT’D)
Okay Erica just like we used to.

Erica nods at him.

ETHAN (CONT’D)
Mission control this is Saturn V we
are ready for launch. How’re we
looking?
Blue

ERICA
Final checks have just completed Saturn V. I repeat, final checks are completed and you are a-go. I repeat, you are go for launch.

ETHAN
Copy that Mission Control. Begin launch countdown sequence.

ERICA
Copy that. Ready for countdown sequence. You too Ryan.

Ryan nods at her.

ETHAN
10-9-8-7-6-5-4-3-2-1 LIFTOFF!
ERICA
10-9-8-7-6-5-4-3-2-1 LIFTOFF!

RYAN
10-9-8-7-6-5-4-3-2-1!

Ethan pushes the ignition and the bottom of the Saturn V lights up. It takes off. Angela grabs Ethan’s hand and holds tight as they watch the rocket fly into the sky in slow motion. Erica sees their hands together and smiles. She looks up at the sky and smiles.

FADE TO BLACK.
GENERAL STATISTICS
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Number of paragraphs: 2798

ELEMENT STATISTICS

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<td>Scene Heading</td>
<td>121</td>
<td>4%</td>
</tr>
<tr>
<td>Parenthetical</td>
<td>30</td>
<td>0%</td>
</tr>
<tr>
<td>General</td>
<td>2</td>
<td>0%</td>
</tr>
<tr>
<td>Transition</td>
<td>3</td>
<td>0%</td>
</tr>
</tbody>
</table>

CHARACTER STATISTICS

ERICA: Speaks 506 times (48%) for a total of 4313 words (47%).
RYAN: Speaks 170 times (16%) for a total of 1565 words (17%).
ETHAN: Speaks 119 times (11%) for a total of 931 words (10%).
SIERRA: Speaks 69 times (6%) for a total of 486 words (5%).
RAMONA: Speaks 29 times (2%) for a total of 321 words (3%).
DANNY: Speaks 24 times (2%) for a total of 196 words (2%).
JAMES: Speaks 11 times (1%) for a total of 136 words (1%).
AMANDA: Speaks 1 times (0%) for a total of 220 words (2%).
DOCTOR PENN: Speaks 7 times (0%) for a total of 129 words (1%).
JERRY: Speaks 1 times (0%) for a total of 1 words (0%).
MAX: Speaks 1 times (0%) for a total of 1 words (0%).
MELISSA: Speaks 2 times (0%) for a total of 2 words (0%).
OFFICER DAVIS: Speaks 8 times (0%) for a total of 71 words (0%).
PARTY GIRL: Speaks 2 times (0%) for a total of 5 words (0%).
PATRON: Speaks 1 times (0%) for a total of 5 words (0%).
THUG LEADER: Speaks 6 times (0%) for a total of 44 words (0%).
DISPATCH: Speaks 1 times (0%) for a total of 5 words (0%).
APPENDIX D: BUSINESS PLAN
Pebble Path Pictures, LLC

The Business Plan

This business plan (the “Business Plan”) is for information only and is not an offer to sell or a solicitation of an offer to buy securities. The Business Plan is not a prospectus and is not a private placement memorandum. The Business Plan and its contents are not to be construed as legal, business, or tax advice.

Furthermore, the entire contents of the Business Plan are confidential and the reader, by accepting the Business Plan, agrees not to disseminate to a third party or copy the information contained herein, in part or in whole, without the express written consent of Pebble Path Pictures, LLC. The Business Plan is the property of Pebble Path Pictures, LLC and by accepting the Business Plan the reader agrees to immediately return the Business Plan to Pebble Path Pictures, LLC upon request.
Information and Risk Statement

This business plan (the “Business Plan”) is for information only and is not an offer to sell or a solicitation of an offer to buy securities. The Business Plan is not a prospectus and is not a private placement memorandum. The Business Plan and its contents are not to be construed as legal, business, or tax advice.

Risk Factors

Investment in the film industry is highly speculative and inherently risky. There can be no assurance of the economic success of any motion picture since the revenues derived from the production and distribution of a motion picture depend primarily upon its acceptance by the public, which cannot be predicted. The commercial success of a motion picture also depends upon the quality and acceptance of other competing films released into the marketplace at or near the same time, general economic factors, and other tangible and intangible factors, all of which can change and cannot be predicted with certainty.

The entertainment industry in general, and the motion picture industry in particular, are continuing to undergo significant changes, primarily due to technological developments. Although these developments have resulted in the availability of alternative and competing forms of leisure time entertainment, such technological developments have also resulted in the creation of additional revenue sources through licensing of rights to such new media, and potentially could lead to future reductions in the costs of producing and distributing motion pictures. Due to the rapid growth of technology, shifting consumer tastes, and the popularity and availability of other forms of entertainment, it is impossible to predict the overall effect these factors will have on the potential revenue from and profitability of feature-length motion pictures.
Pebble Path Pictures, LLC is in the organizational stage and is subject to all the risks incident to the creation and development of a new business, including the absence of a history of operations and minimal net worth. In order to prosper, the success of Treasure will depend partly upon the ability of management to produce a film of exceptional quality at a lower cost, which can compete in appeal with higher-budgeted films of the same genre. In order to minimize this risk, management plans to participate as much as possible throughout the process and will aim to mitigate financial risks where possible. Fulfilling this goal depends on the timing of investor financing, the ability to obtain distribution contracts with satisfactory terms, and the continued participation of the current management.

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1 Levison, Louise. Adapted with permission.
Executive Summary

Introductory Statement

Pebble Path Pictures, LLC is a Limited Liability Company formed for the sole purpose of producing, funding, and seeking distribution for the independent feature film titled Treasure. Treasure is an independent comedy-drama motion picture to be produced on a budget of less than $50,000. Pebble Path Pictures, LLC is uniquely positioned to leverage minimal resources resulting in a film with a high level of production value. Chris Williamson, the writer/director of Treasure is an experienced video producer who is making Treasure in part to satisfy the requirements for his thesis to earn his Master of Fine Art degree at the University of Central Florida. This relationship with UCF gives the company free access to costly professional-level equipment, an experienced group of professors for advisement on the project, and film students in a highly rated undergraduate film production program. Production will take place in and around Orlando, Florida. Producing a professional quality feature film with a compelling story on a micro-budget dramatically increases the chance for financial success.

Management Team

Chris Williamson will serve as the sole manager of Pebble Path Pictures, LLC. He has seven years of experience producing, directing, and editing projects such as documentaries, music videos, corporate videos, reality television, commercials, training videos, etc.
Product Description

The story follows Erica, who must attend compulsory community service at a soup kitchen after she is caught drinking and driving. Erica feels she is being punished until soup kitchen volunteer Ryan reaches out to her. He takes her geocaching, a game where participants use GPS devices to find items hidden all over the world. Erica reluctantly opens up to him and soon realizes that life could offer her so much more if she is open to change. Her involvement with the patrons of the soup kitchen lead her on a path much different from the one she was on before.

Industry Overview

The ten highest-grossing film companies have their own distribution arms and they claimed 93.5% of the market share in 2012\(^2\). Out of an overall domestic gross of $10.821 billion dollars this means that all other companies (mostly independent) were able to command more than $700 million in sales in 2012.

Filmed entertainment will keep rising at a 3.1 percent compound annual rate over five years, reaching $99.7 billion in 2016 from its current figure of $85 billion. In 2012, the AFM film market in Santa Monica saw a 6 percent increase in buyers to 1,616 compared to 1,523 in 2011, and a 5 percent increase in buying companies to 753, from more than 60 countries\(^3\). This reflects the fact that as the economy recovers there are more opportunities for filmmakers to make distribution deals.

\(^2\) [www.boxofficemojo.com/studio](http://www.boxofficemojo.com/studio)

Selling your film at a market to distributors is an older method of achieving success. Recently, it has become possible to get a film in front of an audience using aggregators that bundle films and sell them to Video On Demand companies.

**Market Analysis & Marketing Strategy**

The independent box office gross in North America in 2012 was $4.5 billion and 41.7% of the $10.8 billion total\(^4\). Demand for movies remains steady, despite Americans having less disposable income. People are in the habit of going to the theater to watch movies and watching them at home. Movies are comparably cheap compared to other leisure and entertainment activities such as live action sporting events and concerts. This downward trend is expected to reverse as the economy recovers and Americans have more disposable income\(^5\). To spark interest among the potential audience segment, *Treasure* will rely heavily on initial world-of-mouth most likely generated via targeted screenings, Internet exposure, and grass-roots promotions.

**Motion Picture Distribution**

The explosion in the use of Video On Demand services means that *Treasure* does not necessarily need to rely on a theatrical release for success. *Treasure* will seek traditional distribution for a period of a year and a half. After a period of a year and half, Pebble Path Pictures, LLC will seek distribution on Video On Demand outlets via aggregators such as Distribber, TuneCore, or DIGI Distribution.

**Funding Requirements & Projected Returns**

\(^4\) Levison, Louise  
\(^5\) Kaczanaowska, Agata IBIS World Report "Movie & Video Production in the US" October 2012
Pebble Path Pictures, LLC is seeking $10,000 in equity capital, gifts, grants, crowd-funding, and charitable contributions to finance the entire production budget of the motion picture *Treasure*.

Under a medium successful outcome over a 5.75 year period beginning with the completion of financing, the projected return on investment is 3093%. This translates into a yearly internal rate of return of 213.6% based on cash flow projections. Films with comparable budgets, initial release patterns, and similar or narrower audiences demonstrate that such returns are possible.
Company Description

Company Details

Pebble Path Pictures, LLC is a Florida-based manager-managed limited liability company to be founded for the purpose of producing, finding distribution, and collecting revenues for the feature-length digital film entitled *Treasure*. Our vision is to create this film within the low-stakes micro-budget paradigm in order to maximize the film's chance of success by pursuing alternative forms of distribution that have recently become available due to recent advances in Video On Demand viewing platforms.

Company Personnel

Chris Williamson, manager/director

Chris will serve as the sole manager of Pebble Path Pictures, LLC. He has produced two feature-length documentary films and has worked freelance on a variety of productions including music videos, feature films, corporate videos, training videos, and reality television shows. He is currently a candidate for the Master of Fine Art degree in Film at the University of Central Florida. He is writing and directing *Treasure* in an effort to fulfill part of the requirements for his thesis.

Chelsie Holler, producer

Chelsie has produced, written, directed, edited, and even acted in several short films. Her film crew won Best Drama for Mr. Carter in the largest student film festival in the United States.
Product Description

Synopsis

"Sometimes you don't know what you're looking for until you find it."

Erica lives with her father Ethan but they've grown distant. One night, Erica attends a party and goes too far with the drinking. She runs off the road in her car. She is taken to the hospital where they pump her stomach. Since this is her first offense the judge tells her that she can avoid jail time by doing community service. Ramona, her case worker, sets her up to fulfill her obligation at a soup kitchen run by Angela. Erica is reticent when working there, feeling that she is being unfairly punished. A new friendship based on a love for geocaching and the realization that the patrons of the soup kitchen are much worse off than she ever dreamed, leads Erica to question her old attitudes towards what it takes to be happy.

Project Details

Treasure is a micro-budget coming of age comedy-drama that might be rated PG or PG-13. Shooting will take place in and around the Orlando, FL area. To keep the budget as low as possible we will leverage relationships with local businesses and universities to stretch every dollar of our budget. For instance, as an MFA candidate, writer/director Chris Williamson has access to the University of Central Florida Film Departments catalogue of professional-quality filmmaking equipment. We will search out local small businesses that can give us deals on catering for the talent and crew. We will find actors that are willing to participate in the film for experience and credit. Our crew will be culled from the ranks of the UCF and Valencia's undergraduate film programs. Treasure will be shot digitally, avoiding the costs associated with shooting on film, which requires chemical
processing and digitalization for editing. The completed film is expected to be ready approximately one year after the completion of principal photography.
Industry Overview

Production and Distribution

There are four steps involved in the creation of any motion picture: development, preproduction, principal photography, and postproduction. During development an idea is hatched and developed into a screenplay. Once a screenplay is written funding needs to be found for the project. Then the film goes into preproduction where all the planning takes place. During this stage the crew is hired, actors audition and are selected, the screenplay is broken down, contracts are signed, and the budget is set into place. After the planning has taken place the film enters principal photography. This when the cast and crew get together and the shooting of the film occurs.

Following the successful completion of principal photography is postproduction. During this phase the movie is edited, music is placed in the film, special effects are added, and the sound design takes place. When all of the technical elements are complete a final version of the film is produced. Once the film is complete it enters the process of distribution. The producers of the film shop the film to companies called distributors that can license the film in order to sell it in different markets.

Studio vs. Independent Films

Movies are financed through different means. Some films are funded by the major film studios Sony Pictures Entertainment/MGM, The Walt Disney Company, Warner Bros., Twentieth Century Fox, Universal Studios, and Paramount Pictures. These studios are generally a part of large conglomerates with the capability of producing large budget features for wide release. Films funded by these companies are called 'studio' films. For the purpose of this business plan, all other films are considered 'independent' because they are funded independently of the studios.
There are some difficulties in shooting an independent versus a studio film. First of all, independent producers must attract financing and seek out distributors. There is no guarantee that an independent film producer can find a distributor for their film. The success of the independent film rests on the producers’ abilities and tenacity when it comes to seeking out distribution. Unlike independent producers, the studios are easily able to bridge the gap if the film goes over budget, and they have more resources with which to produce and market the film, not to mention having distribution in place before the film is made.

Despite these difficulties, there are still significant reasons to produce an independent film. For instance, the producer and director of independent films have a great amount of creative control. There are many advisors and executives involved in the creative process in studio films. This can have the effect of too many separate ideas implemented in one film. Financially, there is a relatively large market for independently produced feature films. The ten highest-grossing film companies have their own distribution arms and they claimed 93.5% of the market share in 2012. Out of an overall domestic gross of $10.821 billion dollars this means that all other companies (mostly independent) were able to command more than $700 million in sales in 2012. A micro-budget film such as *Treasure* has little overhead compared to larger-budget movies, and needs only to secure an extremely modest portion of the market in order to be profitable.

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6 [www.boxofficemojo.com/studio](http://www.boxofficemojo.com/studio)
Current and Future Trends

The film industry is fast approaching $100 billion a year in global revenues in terms of spending across distribution media\(^7\). Filmed entertainment will keep rising at a 3.1 percent compound annual rate over five years, reaching $99.7 billion in 2016 from its current figure of $85 billion. Overall domestic box office grosses of films grew over 30% from $7.577 billion in 2000 to $10.821 billion in 2012, although admissions are down. This is in part due to rising ticket prices, which have flattened out. Average ticket prices rose only 4 cents between 2010-2011\(^8\). In 2012, the AFM film market in Santa Monica saw a 6 percent increase in buyers to 1,616 compared to 1,523 in 2011, and a 5 percent increase in buying companies to 753, from more than 60 countries\(^9\). This reflects the fact that as the economy recovers there are more opportunities for filmmakers to make distribution deals. A comedy or a coming of age drama like *Treasure* has a hard time selling to foreign distributors because the cultural aspects of the film don't translate well into other cultures.

Selling your film at a market to distributors is an older method of achieving success. Recently, it has become possible to get a film in front of an audience using aggregators that bundle films and sell them to Video On Demand companies. By 2017, 63% of North American households will own at least one Smart TV, that is, their TV’s will come with the innate capability to browse and play content from various VOD sources such as Netflix, Amazon Prime, and Hulu\(^10\). This trend helps make the success of *Treasure* more likely. That also gives us the chance to utilize social media

\(^7\) Colin Brown, Slated, Inc.  
\(^8\) MPAA Theatrical Market Statistics 2011  
\(^10\) Informa Smart TV Forecasts November 2012
to advertise to selective groups of people as to where they can watch the film, with the chances being that they already subscribe to a service where they can watch it. An example of this is running an ad campaign on Facebook or Google that alerts people interested in geocaching where they can watch the film.
Market Analysis & Marketing Strategy

General Market Information

The Movie Production industry is a mature industry, having been in operation for over 100 years. It reported $30.5 billion in global revenues in 2012. Annual revenue growth from 2007-2012 stood at -1.4% but is estimated to grow annually between 2012-17 at 1.2%.

Movie production companies typically produce films that fall into these genres:

Dramas - 9.2%
Thriller/Suspense - 14.5%
Comedy - 21.9%
Action and Adventure - 46.7%
Other - 7.7%

Action and Adventure and Thriller/Suspense films dominate the market because there exists a great demand for films overseas and these films generally translate to cultures outside of the United States. Comedy films and dramas often rely on the context of the native country for the audience to 'get the joke' or understand the dramatic importance of the situation.

Demand for movies remains steady, despite Americans having less disposable income. People are in the habit of going to the theater to watch movies and watching them at home. Movies are comparably cheap compared to other leisure and entertainment activities such as live action
sporting events and concerts. This downward trend is expected to reverse as the economy recovers and Americans have more disposable income\textsuperscript{11}.

The financing of a film is divided into two categories: movies financed by one of the six major studios vs. those funded independently of these large conglomerates. The former are called 'studio films' latter 'independent films'.

\textbf{Word-of-Mouth}

A marketing strategy for any micro-budget film will rely on word-of-mouth for success. This means that someone finds out about the film and shares it with their family and friends. Over the last decade this has largely been done through social networks on the Internet. We have identified key audiences that will take a enough interest in \textit{Treasure} to cause word-of-mouth marketing to take place and have outlined a suitable strategy to initiate this strategy.

\textbf{General Marketing Strategy}

\textit{Treasure} is a micro-budget independent film. The marketing strategies for low-budget independent films typically differ from films with large budgets. Some micro-budget feature films do go on to find a wide audience and earn astronomical returns. That scenario, though possible, is not typical. Still, a micro-budget film can more easily turn a profit because the budget is so low that even very modest success can put the producers in the black.

Still, in order to find very modest success, a film must find an audience. Many such films find a niche audience. Luckily, tools have been developed that aid the independent film producer in marketing to their core audience. \textit{Treasure} will be marketed and promoted both online and in the real

\textsuperscript{11} Kaczanaowska, Agata IBIS World Report "Movie & Video Production in the US" October 2012
world utilizing various low-cost platforms and strategies. The goal is to drive the audience toward venues both online and in the real world where they can watch the movie.

**Target Audience & Specific Marketing Strategy**

*Treasure* features characters engaging in an activity called 'geocaching'. Geocaching involves the use of a GPS-enabled device to download coordinates in order to find hidden containers, called 'geocaches', anywhere in the world. A typical geocache will contain a pen or pencil, a logbook, and trinkets to swap. According to geocaching.com, there are over 2 million active geocaches and over 5 million geocachers worldwide.\(^{12}\)

The geocaching base is tech-savvy. Facebook reports over 600,000 users list geocaching as an interest. There are also many online forums and websites dedicated to the hobby. One forum in particular has a running list of movies that portray geocaching. It is a small list, so getting on it means that geocachers wanting to see their favorite activity portrayed on screen will want to see *Treasure*. An honest and favorable portrayal of geocaching will endear players of the game to the film, causing word-of-mouth spread of information and enthusiasm about the film. Facebook and Google ads are cheap and easy platforms to attract an audience to the film.

This requires submission to film festivals in order to create buzz, gain prestige, and promote the film. Our submission strategy involves creating a list of the festivals that accepted films similar to *Treasure* and cross-referencing those festivals to compile a list of festivals that are likely attract the same appreciation for *Treasure*. Submission of those festivals will be ordered by three criteria: if they have film markets attached to them, if they are prestigious, and if they are regional or less known.

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\(^{12}\) Geocaching.com
Motion Picture Distribution

Distribution Overview

Distribution of an independent film involves licensing its rights to a distribution company or companies for a specified length of time. During this time each distributor further licenses the film to various markets. Markets are divided into geographical regions. These regions can be described as broadly as domestic (U.S. and Canadian) and foreign or as specifically as Belgian and Argentinian. Markets are also divided into formats, such as theatrical, DVD/home video, and TV. “Format” refers to the way in which a movie can be viewed. The theatrical market includes all public movie theaters; the DVD/home video market includes DVD’s and Blu-Ray for sale and rental; and the television market includes network, syndication, cable/satellite, pay-per-view, and video-on-demand.

Other formats for which rights can be licensed include soundtrack, novelization, merchandising, and showings of the film not entirely open to the public, such as for the airlines, armed forces, and campuses. For films with solid commercial prospects, a distributor will typically acquire the rights for all formats and do so within a specific country or countries. For example, a company that acquires or has been licensed the “German rights” to a film has the right to release the film in Germany in all the aforementioned formats. Domestically this is also the case, with U.S. and Canadian rights acquired together as a block.

Distributor Expenses and Fees

Each distributor is responsible for collecting the revenue generated by its markets. After doing so, the distributor subtracts its distribution fee, followed by expenses, and remits the remaining portion to the producer. The fee is a percentage of the total revenue and depends upon the nature of the producer-distributor contract. These contracts vary widely from project to project,
but should they arise, will be negotiated by Pebble Path Pictures, LLC and its lawyers to maximize investor profits.

**Distributor Control**

Before agreeing on a contract, the distributor may request any number of changes to a film itself, ranging from length to music to style of editing. These requests will only be met if we feel they serve to maximize investor profits. Once the contract is signed, the distributor has control over a film’s marketing. We will take the utmost care in assuring our views on how the film should be marketed and released are represented in any distribution contract. The overriding concern in any agreement will be maximizing investor profit, and we will make the full use of our lawyers and their experience in this field in efforts to do so.

**Strategy for Obtaining Distribution**

*Treasure* will seek traditional distribution for a period of a year and a half. A list of distributors that distribute films similar to *Treasure* will be compiled and ordered according to research grading the likely success of dealing with the company. A query letter will be sent to distributors noting the success of the film on the festival circuit.

After a period of a year and half, Pebble Path Pictures, LLC will seek distribution via Video On Demand outlets and aggregators. Popular retail platforms such as Netflix, Hulu, and iTunes do not deal directly with content creators. To keep their administrative contracts manageable and product of high quality they rely on deals with distribution companies that have a large number of films in their catalogue. Film aggregators are distributors that charge the filmmaker small upfront fees in order to get their films placed on the popular retail platforms. Once the film is delivered digitally on one of these popular platforms then the filmmaker is in a position to market their own film and the film has a better chance of finding an audience. A benefit of using the aggregators is
that the filmmakers retain all rights to the film. This means that we can simultaneously place the film on any Video On Demand streaming platform we feel will earn a significant income.
Financing

Risk Statement

Movies are of the most risky of assets. They are subject to production, distribution, company-specific, and general economic risks that can vastly hamper the forecasting of their results. Risks associated with *Treasure* (the “movie”) include, but are not limited to, failure to complete production, failure to achieve distribution, ineffective distribution of the movie by a distributor, a distributor of the movie going bankrupt, extreme competition from other movies, failure of the public to accept the movie, inability of management and other persons to guide the movie through the marketplace, and general economic and market factors. When combined, these risks can drastically change the actual results versus the forecasted results posited in this business plan. This list of risk factors is by no means complete.

Method of Financing

Pebble Path Pictures, LLC is seeking $10,000 in equity capital, gifts, grants, crowd-funding, and charitable contributions to finance the entire production budget of the motion picture *Treasure*. The use of private funding and contributions ensures that the advantages of making an independent film can be fully realized. Creative control centered in the hands of the director ensures a film free from the divisive influence of too many voices. Low overhead and extreme care in formulating the budget yield a higher potential return for stakeholders.

Enzian Film Fund

Due to the fact that *Treasure* is a graduate thesis film produced by a UCF student, Pebble Path Pictures, LLC will also be accepting tax-deductible charitable contributions through the
Enzian/UCF Graduate Production Fund. The Enzian is a non-profit film theater located in Maitland, FL. This provides tangible tax benefits for anyone making a contribution.

**Crowd Funding**

Crowd funding has recently become a viable source for funding films. This method requires Pebble Path Pictures, LLC to run a crowd funding campaign through websites such as kickstarter.com and indiegogo.com for the duration of one month. Members of the public can then donate an amount of money to help fund the project. The idea is that a lot of backers can donate a small amount each in order to reach a larger funding goal. This type of contribution is not tax-deductible but contributors will receive rewards depending on their level of contribution. A successful crowd-funding campaign will reduce the need for private equity funding.

**Investor Repayment**

Money remitted to the LLC will first be returned to those with equity membership until their initial investment is recouped. Payments will be proportionately distributed to investors according to their individual investment size and without preference to all members simultaneously. Any remaining profits will be split evenly between Pebble Path Pictures, LLC and members. Pebble Path Pictures, LLC may use a portion of its profits (after the split) to pay for profit participations agreed upon between it and various talent or crew, such as actors, composers, or producers.

Distributors and foreign sales agents typically produce accounting statements on a quarterly, or sometimes monthly, basis during the beginning of a distribution term and change to less frequent reports one or two years later. Reports and any concomitant revenues are often remitted to a producer’s rep or producer within 30-45 days of their monthly, quarterly, semi-annual, or annual due date. Pebble Path Pictures, LLC will deliver accounting statements and appropriate payments to investors within 30 days of the receipt of funds from a distributor, sales agent, or producer’s rep.
Producer’s reps of successful films generally remit funds to producers within one to two weeks of their receipt from another party.
Financial Projections

The box office gross for a single film is absolutely unpredictable, regardless of financial model used or the film's budget, genre, cast, time frame, etc. It is box office gross that drives the financial success or failure of a film.

Domestic Distributor Advances

When a domestic distributor takes a keen interest in a film, it sometimes advances future revenues to the producer prior to the commencement of distribution. The advance can be in return for a buyout of all future revenues or only a portion. Public information on the exact details of such arrangements is nonexistent and most often limited to ballpark estimates of advance sizes. As a result, profitability estimates for comparable films and projections for Treasure assume no domestic distributor advances and assume distribution terms less favorable than most producers of a successful film would face at the outset of distribution.

Comparable Films

Table 1 estimates the profitability of certain successful films during the 5 year period immediately following the commencement of domestic theatrical release.

Their commonalities include:

Never achieved beyond 94 screens in domestic (U.S. and Canadian) theatrical release.

Budgets were $150,000 or less.

Released domestically some time between 2008-2011.
These films illustrate the profit potential of a films such as Treasure for two reasons. Each one is a thought-provoking, character-driven piece with an upbeat tone and no significantly name actors. As a result, their audiences would be the likely audiences for Treasure.

Income Projections

Table 2 forecasts three profitability scenarios for Treasure. The comparable films table averages illustrate the upper end of revenue potential for Treasure because the majority of the comparable films benefited from critical acclaim and, in some cases, awards. Such success is vital to Treasure achieving box office and business of the same caliber as its comparable films. Of course, the degree of audience and critical acceptance of Treasure is difficult to predict. As a result, its revenue projections are scaled back from the comparable films table averages.

Cash Flow Projections

Table 3 predicts the timing of sources and uses of cash from the "Medium Success" scenario on the income table and how that cash will flow back to investors. Cash flow projections for the "High" and "Low" scenarios are available on request and closely follow the timing of the printed scenario, only with different amounts. It cannot be overemphasized that the actual timing and structure of income will depend on marketplace conditions and contacts with distributor and any foreign sales agent and producer's rep of the film.

Investor Projections

Table 4 forecasts the projected return to investors over 5.75 years under the three profitability scenarios highlighted in the income projections. "High Success" indicates a non-annualized return on investment (ROI) of 5740% and an annualized internal rate of return (IRR) of 285.4%. The IRR derives directly from the corresponding cash flow scenario. “Medium Success” yields a 3093% ROI and an IRR of 213.6% while the “Low Success” yields a 446% ROI and an IRR
of 110.3%. Although successful films can generate revenues for many years and sometimes decades after their release, the vast majority of revenues (often nearly 100%) are returned within 3.25 years of the release date. As with table 3, table 4 is for reference only, and the figures therein are not a guarantee of actual performance.
<table>
<thead>
<tr>
<th>Table 1: Successful Films Comparable to Treasure</th>
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<tbody>
<tr>
<td>*<em>Domestic (U.S.)</em></td>
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<tr>
<td>Box Office Gross</td>
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<tr>
<td>Less Distributor Share</td>
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<tr>
<td>Gross Film Rentals</td>
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<td>Home Video Revenue</td>
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<tr>
<td>Pay TV Revenue</td>
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<tr>
<td>Gross Ancillary Revenue</td>
</tr>
<tr>
<td>Domestic Gross</td>
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<td>Less Distribution Fee (35%)</td>
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<td>Less Prints &amp; Advertising 1)</td>
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<td>Less Other Distributor Costs 1)</td>
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<td><strong>Net Domestic Receipts</strong></td>
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<td>Less Sales Agent Fees &amp; Expenses (35%)</td>
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<td>Less Negative Costs 4)</td>
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<td><strong>NET INVESTOR/PRODUCER PROFIT</strong></td>
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</table>

**NOTES:**
*This table estimates the profitability of past films and is in no manner a guarantee of future performance.

*Amounts in millions of dollars and cover revenues collected during the 3.25 years immediately after the domestic theatrical release date.

*All raw data except for 'Other Distributor Costs' and 'Foreign Gross' is provided by [Data Source].

*To allow for uniform comparisons, distributor arrangements are assumed the same for each film; actual fee and revenue-sharing arrangements are privately held data.

*Totals from films first released internationally are modified as if first released domestically.

*Foreign Gross is calculated from [Data Source]; Canada excluded.

*Totals may not add due to rounding.

**FOOTNOTES:**

1. **DOMESTIC** - For "Box Office Gross" and "Prints & Advertising," domestic refers to U.S. & Canada, for all other data points it refers only to U.S.

2. **Exhibitor Share** - Theater owners' share of the box office revenue.

3. **Domestic Gross - Sum of 'Gross Film Rentals' and 'Gross Ancillary Revenue.'

4. **Prints & Advertising (P&A)** - Cost of the marketing campaign and copies made of the original negative ('prints') for the theatrical release.

5. **Other Distributor Costs - Expenses outside of P&A for which the distributor is reimbursed such as residuals and DVD manufacturing, marketing, and distribution costs.

6. **Foreign Gross - Canada excluded; money received from advances by foreign distributors for the right to distribute in all formats; per territory data available.

7. **Sales Agent - Markets to and collects advances from foreign distributors. Residuals are included as part of expenses.

8. **Producer's Rep - Seeks to and negotiates domestic distribution and sales agent agreements.

9. **Negative Cost - Costs incurred to shoot the film and create the negative off of which all copies of the film are made; also known as the 'budget' of the film."
### Table 2: Projected Income for Treasure

<table>
<thead>
<tr>
<th></th>
<th>LOW Success</th>
<th>Medium Success</th>
<th>High Success</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DOMESTIC (U.S.)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box Office Gross</td>
<td>$1,900.0</td>
<td>$1,411,590.5</td>
<td>$891,281.0</td>
</tr>
<tr>
<td>Less Exhibitor Share (46%)</td>
<td>$950.0</td>
<td>$220,794.4</td>
<td>$440,638.9</td>
</tr>
<tr>
<td>Gross Film Rentals</td>
<td>$950.0</td>
<td>$220,796.1</td>
<td>$440,642.1</td>
</tr>
<tr>
<td>Home Video Revenue</td>
<td>$3,800.0</td>
<td>$685,112.8</td>
<td>$1,712,425.5</td>
</tr>
<tr>
<td>Pay TV Revenue</td>
<td>$950.0</td>
<td>$234,343.9</td>
<td>$467,679.5</td>
</tr>
<tr>
<td>Gross Ancillary Revenue</td>
<td>$4,750.0</td>
<td>$1,092,456.6</td>
<td>$2,180,105.0</td>
</tr>
<tr>
<td><strong>Domestic Gross</strong></td>
<td>$5,700.0</td>
<td>$1,313,252.7</td>
<td>$2,620,747.1</td>
</tr>
<tr>
<td>Less Distribution Fee (35%)</td>
<td>$1,995.0</td>
<td>$459,638.4</td>
<td>$917,261.5</td>
</tr>
<tr>
<td>Less Prints &amp; Advertising</td>
<td>$311.3</td>
<td>$72,355.8</td>
<td>$144,400.2</td>
</tr>
<tr>
<td>Less Other Distributor Costs</td>
<td>$1,140.0</td>
<td>$262,650.5</td>
<td>$524,149.4</td>
</tr>
<tr>
<td><strong>Net Domestic Receipts</strong></td>
<td>$2,253.7</td>
<td>$518,608.0</td>
<td>$1,034,936.0</td>
</tr>
<tr>
<td><strong>FOREIGN</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foreign Gross</td>
<td>$176,250.0</td>
<td>$380,625.0</td>
<td>$585,000.0</td>
</tr>
<tr>
<td>Less Sales Agent Fee &amp; Expenses (35%)</td>
<td>$61,687.5</td>
<td>$133,218.8</td>
<td>$204,750.0</td>
</tr>
<tr>
<td><strong>Net Foreign Receipts</strong></td>
<td>$114,562.5</td>
<td>$247,406.3</td>
<td>$380,250.0</td>
</tr>
</tbody>
</table>

**TOTAL**

| TOTAL PRODUCER'S REP GROSS | $116,816.2 | $766,014.2 | $1,415,186.0 |
| Less Producer's Rep Fee (15%) | $17,522.4 | $114,902.1 | $212,272.9 |
| **TOTAL PRODUCER'S GROSS** | $99,293.8 | $651,112.1 | $1,202,913.1 |
| Less Negative Cost | $10,000.0 | $10,000.0 | $10,000.0 |
| **NET INVESTOR/PRODUCER PROFIT** | $89,293.8 | $641,112.1 | $1,192,903.1 |

**NOTES:**

*This table reflects estimates of future performance that are in no manner a guarantee of future performance.*

*Amounts in millions of dollars and convey revenues collected during the 3.25 years immediately after the domestic theatrical release date.*

*Distribution arrangements follow those of the comparable films table; actual fee and revenue-sharing arrangements will vary depending on parties involved, desirability of the film, and market conditions.*

*Foreign Gross figures based upon [Data Source]; Canada excluded.*

*Totals may not add due to rounding.*

**FOOTNOTES:**

1: DOMESTIC - For 'Box Office Gross' and 'Prints & Advertising,' domestic refers to U.S. & Canada, for all other data points it refers only to U.S.
<table>
<thead>
<tr>
<th>Year</th>
<th>1st Quarter</th>
<th>2nd Quarter</th>
<th>3rd Quarter</th>
<th>4th Quarter</th>
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</thead>
<tbody>
<tr>
<td>2022</td>
<td>$7,000,000</td>
<td>$7,000,000</td>
<td>$7,000,000</td>
<td>$7,000,000</td>
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<tr>
<td>2023</td>
<td>$7,000,000</td>
<td>$7,000,000</td>
<td>$7,000,000</td>
<td>$7,000,000</td>
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</table>

**Treasure**

<table>
<thead>
<tr>
<th>Item</th>
<th>1st Quarter</th>
<th>2nd Quarter</th>
<th>3rd Quarter</th>
<th>4th Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Negative Cost</td>
<td>$7,000,000</td>
<td>$7,000,000</td>
<td>$7,000,000</td>
<td>$7,000,000</td>
</tr>
<tr>
<td>Gross Film Rental</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home Video Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pay TV Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Distribution Fee</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prints &amp; Advertising</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other Distributor Costs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jen Subtotal</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foreign Sales</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sales Agent Fee &amp; Costs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agent Total</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Producers’ Rep Fee</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>REMINING TOTAL</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RETURNED TO INVESTORS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CUMULATIVE RETURNS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTES:**

1. This table reflects estimates of the timing and structure of income distributions to investors and is not a guarantee of the amounts or timing of such payments. Actual timing and structure depend on market conditions and contracts with investors (e.g., distributors, sales agents, producers, etc.).
3. Financial statements are draft accounts for the year after the completion of postproduction. Actual release date will be determined by the distributor.
4. A small amount of ancillary revenue is likely to occur between film’s $325.90 million revenue and the agreement between producer and investors and in effect.
5. Prototype may not add to rounding.

**FOOTNOTES:**

1. Negative Cost - Reflects timing of the negative cost and to take 6.5 weeks preproduction, 6.5 weeks principal photography, and 5 months postproduction.
2. [Quarters] Subtotal are commitments and charged against [Quarters].
3. Total: Sum of Negative Cost, “Jen Subtotal,” “Agent Total,” and “Producers’ Rep Fee.”
4. Reclamation: Cash from “Total” row returned to investors. Assumes 12.5% of initial investment returned, then remaining cash split 10:15:5 with Treasure Films, LLC.
<table>
<thead>
<tr>
<th>Table 3 (cont’d): Projected Cash Flow for Treasurs, LLC (Medium Success)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Year</strong></td>
</tr>
<tr>
<td><strong>Treasure</strong></td>
</tr>
<tr>
<td><strong>Gross Film Revenue</strong></td>
</tr>
<tr>
<td><strong>Pay TV Revenue</strong></td>
</tr>
<tr>
<td><strong>Distribution Fee</strong></td>
</tr>
<tr>
<td><strong>Prints &amp; Advertising</strong></td>
</tr>
<tr>
<td><strong>Other Distributor Costs</strong></td>
</tr>
<tr>
<td><strong>Foreign Gross</strong></td>
</tr>
<tr>
<td><strong>Sales Agent Fee &amp; Costs</strong></td>
</tr>
<tr>
<td><strong>PMSI Subtotal</strong></td>
</tr>
<tr>
<td><strong>PMSI’s Rep Fee</strong></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
</tr>
<tr>
<td><strong>BALANCE TOTAL</strong></td>
</tr>
<tr>
<td><strong>RETURN TO INVESTORS</strong></td>
</tr>
<tr>
<td>Table 4: Projected Investor Returns from Treasure Films, LLC</td>
</tr>
<tr>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Total Cash Returned to Investors/Producer</strong>&lt;sup&gt;1&lt;/sup&gt;</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Total Cash Returned to Investors/Producer&lt;sup&gt;1&lt;/sup&gt;</td>
</tr>
<tr>
<td>Less Negative Cost</td>
</tr>
<tr>
<td>Less Investor Priority Return&lt;sup&gt;2&lt;/sup&gt;</td>
</tr>
<tr>
<td>Adjusted Investor/Producer Profit</td>
</tr>
<tr>
<td>Investor 50% Share of Adjusted</td>
</tr>
<tr>
<td>Plus Investor Priority Return</td>
</tr>
<tr>
<td>Plus Negative Cost</td>
</tr>
<tr>
<td>TOTAL CASH RETURNED TO INVESTORS</td>
</tr>
<tr>
<td>Amount invested by Investors</td>
</tr>
<tr>
<td><strong>NET INVESTOR RETURN</strong>&lt;sup&gt;3&lt;/sup&gt;</td>
</tr>
<tr>
<td><strong>NET RETURN PER $50,000 UNIT</strong></td>
</tr>
<tr>
<td><strong>NON-ANNUALIZED ROI</strong>&lt;sup&gt;5&lt;/sup&gt;</td>
</tr>
<tr>
<td><strong>ANNUALIZED IRR</strong>&lt;sup&gt;6&lt;/sup&gt;</td>
</tr>
</tbody>
</table>

**NOTES:**

*This table reflects estimates of future returns to investors and is in no way a guarantee of future returns to investors.

*Totals may not add due to rounding.

**FOOTNOTES:**

1: Total Cash Ret. to Inv./Producer - All revenues generated by Treasure, LLC prior to disbursement to investors (i.e., sum of all positive ‘TOTAL’ amounts from cash flow).

2: Investor Priority Return - 20% of the Negative Cost that is returned to investors after repayment of the Negative Cost but before profits are split with Treasure, LLC.

3: Net Investor Return - The total cash returned to investors minus the amount invested by investors (i.e., minus the Negative Cost).

4: Net Return per $50,000 unit - The return earned on a single LLC unit beyond the initial investment amount, as expressed in $1 increments instead of $1,000,000 increments.

5: Non-annualized ROI - The return on investment as calculated by dividing the Net Investor Return by the Negative Cost (i.e., by the ‘Amount Invested by Investors’).

6: Annualized IRR (Internal Rate of Return) - The yearly rate of return on the initial investment given the timing of income in the projected cash flow. Actual timing and structure of income depend on market conditions and contracts with involved parties (e.g., distributors, sales agent, producer’s rep, etc.) and will affect the annualized IRR.
APPENDIX E: LLC FORMATION AND CHAIN OF TITLE
COVER LETTER

TO: Registration Section
Division of Corporations

SUBJECT: Pebble Path Pictures, LLC
Name of Limited Liability Company

The enclosed Articles of Organization and fee(s) are submitted for filing.

Please return all correspondence concerning this matter to the following:

Christopher Williamson
Name of Person

FOR FURTHER INFORMATION CONCERNING THIS MATTER, PLEASE CALL:

Chris Williamson
Name of Person

Enclosed is a check for the following amount:

☐ $125.00 Filing Fee ☐ $130.00 Filing Fee & Certificate of Status
☐ $155.00 Filing Fee & Certificate of Status (additional copy is enclosed)
☑ $160.00 Filing Fee, Certificate of Status & Certified Copy (additional copy is enclosed)

Mailing Address
Registration Section
Division of Corporations
P.O. Box 6327
Tallahassee, FL 32314

Street/Courier Address
Registration Section
Division of Corporations
Clifton Building
2661 Executive Center Circle
Tallahassee, FL 32301

Firm/Company
Address
Winter Park, FL 32792
City/State and Zip Code
pebblepathpictures@gmail.com
E-mail address: (to be used for future annual report notification)

For further information concerning this matter, please call:

Chris Williamson
Name of Person

Area Code
Daytime Telephone Number

233
ARTICLES OF ORGANIZATION FOR FLORIDA LIMITED LIABILITY COMPANY

ARTICLE I - Name:
The name of the Limited Liability Company is:

Pebble Path Pictures, LLC

(Must end with the words "Limited Liability Company," "L.L.C.," or "LLC.")

ARTICLE II - Address:
The mailing address and street address of the principal office of the Limited Liability Company is:

**Principal Office Address:**
WINTER PARK, FL 32792

**Mailing Address:**
WINTER PARK, FL 32792

ARTICLE III - Registered Agent, Registered Office, & Registered Agent's Signature:
(The Limited Liability Company cannot serve as its own Registered Agent. You must designate an individual from another business entity with an active Florida registration.)
The name and the Florida street address of the registered agent are:

Christopher Williamson

Name

Florida street address (P.O. Box NOT acceptable)
WINTER PARK FL 32792

City Zip

Having been named as registered agent and to accept service of process for the above stated limited liability company at the place designated in this certificate, I hereby accept the appointment as registered agent and agree to act in this capacity. I further agree to comply with the provisions of all statutes relating to the proper and complete performance of my duties, and I am familiar with and accept the obligations of my position as registered agent as provided for in Chapter 615, F.S.

**[Signature]**
Registered Agent's Signature (REQUIRED)

(CONTINUED)
ARTICLE IV-
The name and address of each person authorized to manage and control the Limited Liability Company:

Title: 
"AMBR" – Authorized Member
"MGR" – Manager

Name and Address:

Christopher Williamson
WINTER PARK, FL 32792

(Use attachment if necessary)

ARTICLE V: Effective date, if other than the date of filing: (OPTIONAL)
(If an effective date is listed, the date must be specific and cannot be more than five business days prior to or 90 days after the date of filing.)

ARTICLE VI: Other provisions, if any.

----------

REQUIRED SIGNATURE:

[Signature]

Signature of a member or an authorized representative of a member.
(In accordance with section 605.0203 (1) (b), Florida Statutes, the execution of this document constitutes an affirmation under the penalties of perjury that the facts stated herein are true. I am aware that any false information submitted in a document to the Department of State constitutes a third degree felony as provided for in s.817.155, F.S.)

Christopher Williamson
Typed or printed name of signer

Filing Fees:
$125.00 Filing Fee for Articles of Organization and Designation of Registered Agent
$ 30.00 Certified Copy (Optional)
$ 5.00 Certificate of Status (Optional)

Page 2 of 2
Date of this notice: 02-07-2014
Employer Identification Number: 46-155552
Form: SS-4
Number of this notice: CP 575 G
For assistance you may call us at: 1-800-829-4933

IF YOU WRITE, ATTACH THE STUB AT THE END OF THIS NOTICE.

WE ASSIGNED YOU AN EMPLOYER IDENTIFICATION NUMBER

Thank you for applying for an Employer Identification Number (EIN). We assigned you EIN 46-155552. This EIN will identify you, your business accounts, tax returns, and documents, even if you have no employees. Please keep this notice in your permanent records.

When filing tax documents, payments, and related correspondence, it is very important that you use your EIN and complete name and address exactly as shown above. Any variation may cause a delay in processing, result in incorrect information in your account, or even cause you to be assigned more than one EIN. If the information is not correct as shown above, please make the correction using the attached tear off stub and return it to us.

A limited liability company (LLC) may file Form 8832, Entity Classification Election, and elect to be classified as an association taxable as a corporation. If the LLC is eligible to be treated as a corporation that meets certain tests and it will be electing S corporation status, it must timely file Form 2553, Election by a Small Business Corporation. The LLC will be treated as a corporation as of the effective date of the S corporation election and does not need to file Form 8832.

To obtain tax forms and publications, including those referenced in this notice, visit our Web site at www.irs.gov. If you do not have access to the Internet, call 1-800-829-3676 (TTY/TDD 1-800-829-4059) or visit your local IRS office.

IMPORTANT REMINDERS:

* Keep a copy of this notice in your permanent records. This notice is issued only one time and the IRS will not be able to generate a duplicate copy for you. You may give a copy of this document to anyone asking for proof of your EIN.

* Use this EIN and your name exactly as they appear at the top of this notice on all your federal tax forms.

* Refer to this EIN on your tax-related correspondence and documents.

If you have questions about your EIN, you can call us at the phone number or write to us at the address shown at the top of this notice. If you write, please tear off the stub at the bottom of this notice and send it along with your letter. If you do not need to write us, do not complete and return the stub.

Your name control associated with this EIN is FEBB. You will need to provide this information, along with your EIN, if you file your returns electronically.

Thank you for your cooperation.
Fictitious Name Registration Payment

Thank you for filing your Fictitious Name Registration online.
Your confirmation number is 600256524746.
Your charge amount is $50.00.

File another document.
Christopher Williamson, welcome to GoDaddy. Now SAVE 25%.

Welcome to GoDaddy!

<table>
<thead>
<tr>
<th>Description</th>
<th>Quantity</th>
<th>Term</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
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<td>5 year(s)</td>
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</tr>
<tr>
<td>PEBBLEPATHPICTURES.COM</td>
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</tr>
<tr>
<td>Hosting - Web - Deluxe - Linux - US Region - 3 years (recurring)</td>
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<td>3 year(s)</td>
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<td>$0.00</td>
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<tr>
<td>Order Total</td>
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<td></td>
<td>$191.72</td>
</tr>
</tbody>
</table>

Access all your products: [GO TO MY ACCOUNT]
Go Daddy

Receipt#: 

DATE: 4/4/2013 7:33:36 AM

Customer #:

Billing Information

Christopher Williamson

Winter Park, FL 32792
US
Daytime Phone:
Email:

Name: Chris Williamson
Paid: Visa ($25.34)
Account Number: ############

<table>
<thead>
<tr>
<th>Label</th>
<th>Name</th>
<th>Attributes</th>
<th>Unit Price</th>
<th>Today's Price</th>
<th>ICANN fee</th>
<th>Qty</th>
<th>Discount</th>
<th>Total Price</th>
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<tbody>
<tr>
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<td>1</td>
<td>(recurring)</td>
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Length: 2 Year(s)
Domain: TREASURETHEMOVIE.COM
Show Domains

Subtotal: $25.34
Shipping & Handling:
Tax: $0.00

Total (United States Dollars): $25.34
DEPOSIT ACCOUNT AGREEMENT AND DISCLOSURE

Depositor: PEBBLE PATH PICTURES LLC
3440 W GOLDENROD ROAD APT 312
WINTER PARK, FL 32792

Financial Institution: Citizens Bank of Florida
Winter Park Office
7250 Aloma Ave
Winter Park, FL 32792

INTRODUCTION. In this Deposit Account Agreement and Disclosure, each and all of the depositors are referred to as "you" and "your." The Financial Institution is referred to as "we," "us," and "our." This Deposit Account Agreement contains the terms and conditions that govern certain of your deposit accounts with us. As used in this document, the term "Agreement" means this document, the signature card, a rate and fee schedule (which may be in the form of a Rate and Fee Schedule, Time Certificate of Deposit, or Confirmation of Time Deposit, hereinafter called the "Schedule"). Truth in Savings disclosures, a Funds Availability Policy Disclosure, and an Electronic Funds Transfer Agreement and Disclosure, if applicable. Each of you signing the signature card for a deposit account acknowledges receipt of this Agreement, and agrees to the terms set forth in the Agreement, as amended from time to time. You agree that we may waive, in our sole discretion, any fee, charge, term, or condition set forth in this Agreement at the time the Account is opened or subsequent thereto, on a one-time basis or for any period or duration, without changing the terms of the Agreement or your obligation to be bound by the Agreement, and we are not obligated to provide similar waivers in the future or waive our rights to enforce the terms of this Agreement.

DATE ACCOUNT OPENED. If you open an account with us after 4:00 PM on a business day that we are open, we will consider that the transaction was made at the opening of the next business day for account opening, effective date and issue date purposes.

DEPOSIT ACCOUNTS. From time to time, we may offer or you may open a variety of deposit accounts. Each such account (the "Account") is subject to the general terms and conditions and any specific terms and conditions relating to that type of account that may be set forth in this Agreement. You may open multiple Accounts. You will receive information for each Account, but this Agreement will cover all Accounts with us. Each of you will be jointly and severally liable to us for debit balances in the Account, including without limitation overdrafts and Account charges, and jointly and severally promise to pay, upon demand, any and all debit balances, all fees and charges, and our reasonable expenses of collection, including without limitation court costs and attorneys' fees and expenses of collection, including but not limited to those incurred at any one time and on any occasion for all Accounts with us. Each of you will be jointly and severally liable to us for debit balances in the Account, including without limitation overdrafts and Account charges, and jointly and severally promise to pay, upon demand, any and all debit balances, all fees and charges, and our reasonable expenses of collection, including court costs and attorneys' fees.

INTEREST. If your Account earns interest, the following information applies: (A) Payment of Interest. We will pay interest at the annual rate specified on the Schedule, which does not reflect compounding ("Interest Rate"). The Schedule also sets forth the frequency of interest payments, the frequency of any compounding and credit, the interest accrual basis, the balance on which interest will be paid, and any minimum balance requirements. (B) Maximum Interest Rate. The Schedule may specify a maximum interest rate that you are required to maintain in your Account. If the minimum balance is not maintained during a specified period, we, at our option, may not pay interest on your Account and/or may charge a fee for that period. You should review any minimum balance requirements on the Schedule. (C) Initial Interest Rate. The initial interest rate is the current annual rate of interest that we will pay on the specified balance in your Account. We may pay interest at different rates, depending on the amount deposited and the type of deposit (individual, business, non-profit organization, etc.). (D) Interest Compounding and Credit. The Schedule will indicate the interest compounding and crediting frequency for your Account (if any). Compounding generally means that interest is being accrued on earned interest. Interest may be compounded more frequently than interest is credited to your Account. (E) Interest Accrual. We may accrue interest on your Account more frequently than we pay or credit interest. The Interest that has been calculated, but not paid to the Account, is called accrued unpaid interest. (F) Change in Rates. We may have the right to change the rates and fees in accordance with the terms of the Schedule. We also reserve the right to change any other term of this Agreement at our sole discretion.

FEES AND CHARGES. Subject to applicable law, you agree to pay us the fees and charges shown in the Schedules as are applicable to your Account or for other services performed by us. You agree the fees and charges may be changed by us from time to time and you authorize us to charge your Account for their payment whether or not each charge results in an overdraft of your account. Existing and future charges may be providing the particular service involved. The charges may be based on consideration of profit, competitive position, deterrence of misuse of account privileges by customers, and the safety and soundness of the financial institution. We will notify you of the changes, to the extent required by law.

BALANCE METHODS. As used in this Agreement, the "average daily balance" method means "the application of a periodic rate to the average daily balance in the account for the period, determined by adding the full amount of principal in the account for each day of the period and dividing that figure by the number of days in the period." The "daily balance" method means "the application of a periodic rate to the full amount of principal in the account each day."
or approved by us in advance. Withdrawals and transfers from your Account may be restricted as provided in the Agreement, or in the Schedule, or by applicable law. (B) Withdrawal Restrictions and Overdrafts. We do not have to allow you to make a withdrawal from your Account if you don’t have sufficient available funds in the Account to cover the full amount of the withdrawal. If there are available funds to cover some, but not all, of the withdrawals or other debits to your Account on a single business day, we will post the checks for which there are sufficient available funds in any order we may choose at our sole discretion. We may pay other withdrawals or debit items (such as charges) prior to paying any checks, and we may post those other withdrawals or debit items in any order we may choose at our sole discretion. If there are insufficient funds available in your Account to cover a withdrawal or debit presented against your Account, this is called an “overdraft.” We will handle each overdraft in accordance with our Standard Overdraft Policy (described below) or in accordance with any other agreement you may have with us (such as an overdraft agreement). Even if we choose to pay one or more overdrafts, we are not obligated to cover any future overdrafts. When we determine whether payment of an item will create an overdraft, we may determine the balance of your account at any time between the time we receive the item and the deadline for us to take action on the item. We are not required to determine your account balance more than once (1) time during this period. (C) Standard Overdraft Policy. Unless we have agreed to a separate overdraft protection agreement with you, the following rules apply. We are not obligated to pay any overdraft. Subject to the special rules discussed below for transactions at an ATM and one-time debit card transactions, we may assess a service charge on any withdrawal created by check, in-person withdrawal, ATM withdrawal, or other electronic means that results in an overdraft, whether we pay the overdraft or not. If we pay the overdraft, we agree, immediately, upon notification from us, to deposit funds into your Account, in the amount of the service charge, to settle any overdraft. (D) Overdraft Charges. We may impose any service charge we impose. We may not impose a service charge in connection with an overdraft that results from a transaction at an ATM or a one-time debit card transaction unless you have given us your consent to pay service charges in connection with overdrafts that result from these transactions and we have served you a notice informing you of your right to opt out. You may invoke the right to opt out at any time by giving us written notice. (E) Notice Requirements. Federal regulations require us to retain the right to require you to give at least seven (7) days notice in writing prior to any intended withdrawal from a savings, negotiable order of withdrawal (“NOW”), or money market account. Although we usually pay withdrawals or checks without notice on these accounts, doing so does not mean that we give you this right. (F) Postdated Items. You agree that when you write a check, you will not date the check in the future. If you do and the check is presented for payment before the date of the check, we may pay it or return it unpaid. You agree that if we pay the check, the check will be posted to your Account on the date we pay the check, even though the posting date is prior to the date of the check. You further agree that we are not responsible for any loss to you if you do so. If you are required by state law not to honor a postdated check after advance notice from you, you agree to give us advance notice early enough for us to act on it, to do so in writing, and to specify the date, exact amount, and number of the check, along with the name of the person requesting us to postdate the check, and agree that we may return a postdated check to the presenter. (G) Power of Attorney. The person executing a power of attorney will be referred to as the principal and the person acting for the principal as the agent. We may refuse to comply with a power of attorney for reasonable cause, or until we receive a written power of attorney stating that the Power of Attorney presents a true copy of a valid power of attorney and best of the agent’s knowledge, the principal is alive and that the relevant powers of the agent have not been altered or terminated. (H) Signatures. You recognize that we have adopted automated collection and payment procedures so that we can process the greatest volume of items at the lowest possible cost to our customers. In light of this, you agree that we do not fail to exercise ordinary care in paying an item solely because our procedures do not provide for the sight examination of items to a face amount below an amount specified by us from time to time. You authorize us to store and use Signature Card information in any reasonable form we deem necessary, including any digitized signature capture process. If you use a facsimile signature or other form of mechanically reproduced signature (such as, but not limited to, desktop publishing, digitized, or computer software-generated signature), you agree you shall have the sole responsibility for maintaining security of the facsimile or mechanically reproduced signature and the device by which the facsimile or mechanically reproduced signature is affixed and you shall bear the entire risk of unauthorized use thereof or whether or not you are negligent. You agree that no facsimile or mechanically reproduced signature we have been authorized to honor may be considered a forgery or an unauthorized signature, but that such facsimile or mechanically reproduced signature shall be effective as your signature or endorsement whether or not you have been negligent. You further agree to indemnify and hold us harmless from and against any and all loss, costs, damages, liability, or exposure incurring from any acts that result from the use or misuse of your facsimile or mechanically reproduced signature. You agree that you are responsible for the non-receipt of any notices, statements, checks, or other items you authorize us to deliver. You authorize us to charge any funds in your Account to cover such non-receipt. In the event you fail to receive notice of any checks or other items you authorize us to deliver, you agree to deliver a statement to us if we request it. (I) Preauthorized Drafts. If we are unable to enforce presentment and transfer warranties on remotely created checks under Regulation CC, then if you voluntarily give information about your Account (such as our routing number and your account number) to a party who is seeking to sell you goods or services, and you do not physically deliver a check to the party, any debt to your account initiated by the party to whom you gave the information is deemed authorized by you. (J) Electronic Check Conversion. You may authorize a merchant or other payee to make a one-time electronic payment from your account using information from your check to pay for purchases or pay bills. The merchant or other payee uses the check information, along with the transaction amount, to initiate an ACH debit transaction. The transaction is electronically transmitted through the ACH system and the funds will be debited directly from your account and deposited automatically into the merchant or payee’s account. When information from your check is used to make an electronic fund transfer, funds may be withdrawn from your account as soon as the same day you make your payment. A description of the transaction will appear on your statement from us. Checks used in these types of transactions will not be returned with your statement. This type of electronic funds transfer from a consumer account is governed by the Electronic Funds Transfer Act and subject to the Electronic Funds Transfer Agreement and Disclosures.(K) Re-presented Checks. If a merchant electronically collects a fee associated with the re-presentation of a check, the fee transaction is covered by the Electronic Funds Transfer Act and subject to the Electronic Funds Transfer Agreement and Disclosures if the fee is debited as an electronic funds transfer from a consumer account. A description of the transaction will appear on your statement. (L) Check Disappearance. You may disregard information on any check or item other than the signature of the drawer, the identification of the drawee financial institution and payee, the amount, the endorsements, and any other information that appears on the MICR line. In addition, we are not responsible to take action on, or for failure to notice, of any errors resulting from any other information or item other than that listed above. The Steiner "Two Signatures Required," "Void Over $100" or similar statements. In accordance with reasonable banking standards, most checks and other items are processed through automated processing and, except in limited circumstances and in our discretion, most items are not individually examined by bank personnel. You agree that we will not be responsible for any error or delay in processing or result from such automated processing systems. We may agree to adhere to extraneous legends if you notify us of such legends and we have agreed in writing to honor such legends.

STALE CHECKS. We reserve the right to pay or dishonor a check more than six (6) months old without prior notice to you.

CHECKING ACCOUNTS. If your account is a checking account, the following terms may apply. If we offer NOW accounts, the account must consist solely of funds in which the entire beneficial interest is held by one or more individuals in an individual capacity and not a government or governmental unit, not professional corporations or business partnerships. A NOW account may also be held by a for profit organization serving a not for profit organization or entity for an entity that is itself permitted to hold a NOW account. Organizations who may hold a NOW account only if it is operated primarily for religious, philanthropic, charitable, educational, or other similar purpose.

SAVINGS ACCOUNTS. If your account is an interest bearing account and is not a NOW account or time deposit, the following terms may apply.

(A) Transfers and Withdrawals. If your Account is a savings or money market deposit account, federal law requires that an Account Holder
may make no more than six (6) transfers and/or withdrawals during any one (1) calendar month or statement cycle (the period from one statement to the next) or similar period of at least four weeks, to any one of your accounts with us or to a third party by means of a preauthorized or automatic transfer, or telephonic (including data transmission) agreement, order or instruction or by check, draft, debit card, or similar order made by you and payable to third parties. A "preauthorized transfer" includes any arrangement by us to pay a third party from your account upon written or oral instruction (including an order received through an automated clearing house (ACH) or any arrangement by us to pay a third party from your account at a predescribed time or on a fixed schedule. (B) Excess Transactions. In accordance with federal law, if you have more than the allowable preauthorized transfers or preauthorized checks or drafts (for money market accounts) in any one period, your Account may be subject to closure by us and the funds placed in another account that you are eligible to maintain, or we may take away the transfer and draft capabilities of the account. In addition to the above preauthorized transfers, you may make unlimited withdrawals (payments directly to you or transfers of funds from your Account to any of your other deposit accounts or loan accounts with us), either in person at our locations, by mail, messenger, telephone (via check mailed to you, or use of an ATM card if applicable).

TIME DEPOSITS. If your Account is a time deposit, you have agreed to keep the funds on deposit until the maturity of your Account. If your Account has not matured, any withdrawal of all or part of the funds from your Account may result in an early withdrawal penalty. We will consider requests for early withdrawal and, if granted, the penalty provided in the Schedule will apply. (A) Penalty. The early withdrawal penalty is calculated as a forfeiture of part of the accrued interest that has or would be earned on the Account. If your Account has not yet earned enough interest so that the penalty can be deducted from earned interest, or if the interest already has been paid, the difference will be deducted from the principal amount of your Account. For fixed rate Accounts, we will use the rate in effect for your deposit. (B) Exceptions. We may let you withdraw money from your Account before the maturity date without an early withdrawal penalty: (1) when one or more of you dies or is determined legally incompetent by a court or other administrative body of competent jurisdiction; or (2) when the Account is an Individual Retirement Account (IRA) established in accordance with 26 USC 408 and the money is paid within seven (7) days after the Account is opened; or (3) when the Account is a Keogh Plan (Keogh). If you forfeit at least the interest earned on the withdrawn funds; or (4) if the time deposit is an IRA or Keogh Plan established pursuant to 26 USC 408 or 26 USC 401, when you reach age 59 1/2 or become disabled; or (5) within an applicable grace period (if any).

STOP PAYMENT ORDERS. Subject to certain limitations, you may order us to stop payment on any check, automated clearing house/pre-authorized electronic funds transfer ("ACH/EFT"), or other item payable from your Account, whether drawn or authorized by you or any other account holder, as follows:

Stop Payment Against a Check or Other Item. A stop payment request against a check or other item payable from your Account will be effective if we receive the order at such time and in such manner as to afford us a reasonable opportunity to act upon the order. Stop payment orders must be received in writing to be effective. A stop payment order against a check or other item payable from your Account is effective for six (6) months. A stop payment order against a check or other item payable from your Account may be renewed for additional six (6) month periods if renewed during a period within which the stop payment order is effective.

Stop Payment Against an ACH/EFT. A stop payment order against an ACH/EFT may be honored if received at least three (3) banking days before the scheduled date of the transfer. Stop payment orders must be received in writing to be effective. If we honor a stop payment request against an ACH/EFT received on or within three (3) banking days of the scheduled transfer, we do so without any liability or responsibility to any party having any interest in the entry. A stop payment order against an ACH/EFT is effective until the earlier of: (i) you withdraw the stop payment order, or (ii) the debit entry is returned, or, where a stop payment order is applied to more than one debit entry under a specific authorization involving a specific party, all such debit entries are returned. Additionally, if you request us to stop all future payments pursuant to a specific ACH/EFT authorization involving a particular party, we may require you to confirm in writing that you have revoked such authorization.

All stop payment order requests will require you to provide the date, the amount, and the number of the item or authorization, together with the name of the payee. If you give us incorrect information, we will not be liable for failing to stop payment on the item or authorization. Our acceptance of a stop payment order will not constitute a representation that the item or authorization has not already been paid or that we have a reasonable opportunity to act upon the order. You may not stop payment on an official, certified, cashier's, or teller's check issued by us, or request us to stop payment if we have otherwise become accountable for the item or authorization. In addition, you may not stop payment on checks governed by a separate agreement, such as a check guaranty agreement. Further you may not stop payment on an item or authorization after acceptance of the same by us.

Based upon the type of account ownership that you have designated, the following terms and conditions apply.

INDIVIDUAL ACCOUNTS. An Individual Account is an account in the name of one depositor only. Only that person may write checks against the Account or withdraw money, regardless of who actually owns the funds.

MULTIPLE-PARTY ACCOUNTS. This section pertains to multiple party accounts:

(A) Joint Account Ownership. An account with two or more Account Holders is a joint account. Unless you designate otherwise on the Signature Card, joint Account Holders will be considered joint tenants with right of survivorship.

(1) Joint Tenants With Right of Survivorship. If your Account is a joint account with right of survivorship, upon the death of one of the joint Account Holders, that person's ownership interest in the Account will immediately pass to the other joint Account Holder(s).

(2) Joint With No Right of Survivorship. If your Account is a joint account with no right of survivorship (Joint as Tenants in Common), upon the death of one of the joint Account Holders, that person's proportionate ownership interest will pass to the estate of the deceased Account Holder.

Each joint Account Holder, without the consent of any other Account Holder, may, and hereby is authorized by every other joint Account Holder, to make any transaction permitted under the Agreement, including without limitation: to withdraw all or any part of the account funds; to pledge the account funds as collateral to us for any obligation, whether that of one or more Account Holders or of a third party; to endorse and deposit checks and other items payable to any joint Account Holder; to give stop payment orders on any check or item, whether drawn by that Account Holder or not; to consent to or revoke consent to payment of service charges on overdrafts that result from ATM transactions or one-time debit card transactions under the Standard Overdraft Policy; and, to close the account, with the disbursement of account proceeds as instructed by the joint Account Holder. Each joint Account Holder is authorized to act for the other Account Holder(s) and we may accept orders and instructions regarding the account from any joint Account Holder. If we believe there to be a dispute between joint Account Holders or we receive inconsistent instructions from the Account Holders, we may suspend or close the account, require a court order to act, and/or require that all joint Account Holders agree in writing to any transaction concerning the account.

Your obligations under the Agreement are joint and several. This means that each joint Account Holder is fully and personally obligated under the terms of the Agreement, including liability for overdrafts and debit balances as set forth above, irrespective of which joint Account Holder benefited from the withdrawal. If you establish a joint account without the signature of the other joint Account Holder(s), you agree to hold us harmless for our reliance upon your designation of the other joint Account Holder(s) listed on our documents. Further, the Account is subject to the right of setoff as set forth below.
DEPOSIT ACCOUNT AGREEMENT AND DISCLOSURE
(Continued)

(B) Totten Trust Account. A Totten Trust Account is an informal trust account, reflected on our records, but without a written trust agreement, where the Account is owned by the trustee. The beneficiaries have no right to any funds in the Account during the trustee’s lifetime. As the owner of the Account, the trustee may withdraw money from the Account and may, by written direction to us, change the beneficiary under the Account. When the trustee dies, the Account is owned by the named beneficiary or beneficiaries. If the Totten Trust Account is held by more than one trustee, the trustees will be subject to the rules pertaining to joint account ownership as set forth above. If there is no surviving beneficiary upon the death of the last trustee, state law will determine ownership of the funds in the Account.

(C) P.O.D. Account. A Payable on Death (P.O.D.) Account is an account payable to the Account Holder during his or her lifetime. As the owner of the Account, you may withdraw money from the Account and may, by written direction to us, change the P.O.D. payee(s) of Account. When the Account Holder dies, the Account is owned by the P.O.D. payee(s). If the P.O.D. Account is held by more than one person, each Account Holder will be subject to the rules pertaining to joint account ownership as set forth above. If there is more than one surviving P.O.D. payee, the funds will be divided equally among the P.O.D. payee(s), unless each P.O.D. payee was stated to be in equal shares or otherwise. If there is no surviving P.O.D. payee upon the death of the last owner, state law will determine ownership of the funds in the Account.

ADDITIONAL ACCOUNT TYPES. This section applies to other deposit account types:

(A) Formal Trust Account. A Formal Trust Account is an account held by one or more trustees for the benefit of one or more beneficiaries according to a written trust agreement. Upon our request, the trustee(s) will supply to us a copy of any trust agreement covering the account. We act only as custodian for the trust funds and are under no obligation to act as a trustee or to inquire as to the powers or duties of the trustees. The trustee(s) and/or any person opening the Account, in their individual capacity and jointly and severally, agree to indemnify and hold the bank harmless from and against any and all losses, costs, damage, liability, or exposure, including reasonable attorney’s fees, we may suffer or incur arising out of any action or claim by any beneficiary or other trustee with respect to the authority or actions taken by the trustee(s) in handling or dealing with the Account.

(B) Uniform Transfer to Minors. If you have established the account as a custodian for a minor beneficiary under our state version of the Uniform Transfers to Minors Act or the Uniform Gifts to Minors Act, your rights and duties are governed by the Act. You will not be allowed to pledge the account as collateral for any loan to you. Deposits in the account will be held for us by the exclusive right and benefit of the minor. The custodian and/or any person opening the Account, in their individual capacity, agree to indemnify and hold us harmless from and against any and all loss, costs, damage, liability, or exposure, including reasonable attorney’s fees, we may suffer or incur arising out of any action or claim by any beneficiary or other custodian with respect to the authority or actions taken by the custodian in handling or dealing with the Account.

(C) Agency Account. An Agency Account is an account to which funds may be deposited and withdrawals made by an Agent designated by the owner of the funds. An Agent has full authority with regard to the Account but does not have an ownership interest in the account. An Agency Account is revocable at any time by notifying us in writing. An Agency designation may be combined with one of the other forms of account ownership.

(D) Business Accounts. If the Account is not owned by a natural person (for example, it is owned by a corporation, partnership, limited liability company, sole proprietorship, or unincorporated association, etc.), then the Account Holder must provide us with evidence of our satisfaction of the authority of the individuals who sign the signature card to act on behalf of the Account Holder. On any transactions involving the Account, we may act on the instructions of the person(s) authorized in the resolutions, banking agreement, or certificate of authority to act on behalf of the Account Holder. You agree to notify us in writing of any changes in the person(s) authorized or the form of ownership. If we receive conflicting instructions or a dispute arises as to authorization with regard to the handling of the Account, you agree we may place a hold on the Account until such conflict or dispute is resolved to our satisfaction and we will not be liable for dishonored items as a result of such hold.

(E) Fiduciary Accounts. With respect to all fiduciary accounts, including but not limited to estate accounts, guardianship accounts, representative payee accounts, and conservatorship accounts, and any Formal Trust Account, Uniform Transfers to Minors Act Account, or Agency Account, we reserve the right to require such documents and authorizations as we deem necessary or appropriate to satisfy that the person(s) requesting or directing the withdrawal of funds held in the Account have the authority to withdraw such funds. This applies at the time of account opening and at all times thereafter.

(F) Attorney Client Trust Subject to applicable law, an Attorney Client Trust is an account set up by an attorney or law firm to hold client or third party funds in trust, separate from the attorney’s or law firm’s funds. Upon our request, the attorney’s or law firm’s authorized individual(s) for an Attorney Client Trust will provide documentation required by applicable state law and applicable bar association (or similar entity) rules. We act only as custodian of the trust funds and are under no obligation to act as a trustee or to inquire as to the powers or duties of the attorney or law firm as trustee(s). The attorney, law firm, or any authorized individual on the account agrees to indemnify and hold us harmless from and against any and all loss, costs, damage, liability, or exposure, including reasonable attorney’s fees, we may suffer or incur arising out of any action or claim by any beneficiary or third party with respect to the authority, actions, or inaction taken by the trustee(s) or authorized individuals in handling or dealing with the account. Additional account terms are governed by a separate agreement.

(G) Real Estate Broker Client Trust Accounts Subject to applicable law, a real estate broker may open account(s) to hold client or third party funds in trust, separate from the broker’s funds. We act only as custodian of the funds. We are under no obligation to act as a trustee or to inquire as to the powers or duties of the broker or other authorized signer(s) as trustee(s). The broker and any authorized individual on the account in their individual capacity and jointly and severally, agree to indemnify and hold us harmless from and against any and all loss, costs, damage, liability, or exposure, including reasonable attorney’s fees, we may suffer or incur arising out of any action or claim by any client or third party with respect to the authority, actions, or inaction taken by the broker or authorized signer(s) in handling or dealing with the Account. Upon our request, the authorized signer(s) for this type of account will provide us with all documents required by applicable law and/or real estate professional rules.

(H) Government/Municipal/Public Funds Accounts. This type of account is owned by a government or public entity. For this type of account, you agree to provide us with authorization documentation (in a form acceptable to us) stating that we are designated as a depository for the funds of the government or public entity and such documentation shall state the individual(s) authorized to act on behalf of the government or public entity in the exercise of their authority. We may rely upon such documentation until we receive written notice of a change and new authorization documents. We are not responsible for any transaction conducted by a previously authorized individual until we actually receive written notice that the authorized individual’s authority has been revoked. Unless specifically stated otherwise in the authorization document(s), we extend the authority for all accounts owned by the government or public entity. If required by law, you agree to enter into a Collateral Security Agreement regarding this type of account.

ASSIGNABILITY. The account established under this Agreement is not assignable or transferable except with our consent. We must approve any pledge of the Account and any such pledge remains subject to any right we have under the Agreement and applicable state and federal law. If ownership is proposed to be transferred, we may require the Account be closed and a new account opened in the name of the transferee or pledgee.
DEPOSIT ACCOUNT AGREEMENT AND DISCLOSURE  
(Continued)  

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FINANCIAL INSTITUTION LIABILITY. You agree that if we do not properly complete a transaction according to the Agreement, we will not be liable for loss or damage in the amount of the transaction, and we will not be liable for consequential damages. In receiving items from you for withdrawal or deposit, we act only as your agent. You are responsible for the condition of a check or item when you issue it. If a check or item is returned or payment is delayed as a result of any writing or marking that you or a prior endorser placed on the front or back of the check or item, you will be responsible for any cost and liabilities associated with such return or delay. We reserve the right to refuse any item for deposit or to reverse credit for any deposited items or to charge your Account for items should they become lost in the collection process.

RIGHT OF SETOFF. Subject to applicable law, we may exercise your right of setoff or security interest against any and all of your Accounts (except IRA, HSA, Keogh plan and Trust Accounts) without notice, for any liability or debt of any of you, whether joint or individual, whether direct or contingent, whether now or hereafter existing, and whether arising from overdrafts, endorserships, guarantees, loans, attachments, garnishments, levies, attorneys' fees, or other obligations. If the Account is a joint or multiple-party account, each joint or multiple-party account holder authorizes us to exercise our right of setoff against any and all Accounts of each Account Holder.

DORMANT ACCOUNTS. If you have not made a withdrawal from, or a deposit to, your Account for an extended period of time and we have been unable to contact you, your Account may be classified by us as dormant. Subject to applicable law, we may charge a dormant account fee on the Account, and the Account will be presumed to be abandoned. In accordance with state law, funds in abandoned accounts will be remitted to the custody of the applicable state agency, and we will have no further liability to you for such funds. We reserve the right not to send statements on accounts we consider dormant, subject to applicable law.

ACCOUNT STATEMENTS. You are responsible for promptly examining your statement each statement period and reporting any irregularities to us. Each account statement will be considered to correctly reflect your transactions, such as deposits, withdrawals, credits, refunds, imposition of fees, interest or dividends, and other additions and subtractions to your Account, unless you notify us in writing within certain time limits after the statement that incorrect reflection of your transactions is material to you. We will not be liable for any incorrect reflection of your transactions that is material to you. We will not be liable for any incorrect reflection of your transactions that is material to you. You will not be liable for any subsequent items paid, in good faith, containing an unauthorized signature or alteration by the same wrongdoer unless you notify us within 60 days of the statement and prior to any release of the item(s) made payable. You must report any other Account problem including encoding errors, and errors involving additions or subtractions (debits and credits) not otherwise covered herein, including electronic transactions not covered by the Electronic Fund Transfer Act, within 30 calendar days. If the suspected account problem involves a substitute check that you receive, you may notify us (and some circumstances) be entitled to make a claim for an expedited refund. Such a claim may be subject to different notification timeframes. See the Substitute Check Policy Disclosure (if applicable) for further details. If you have requested us to hold your Account statements, we will not be liable to mail your statements if you have not claimed them within 30 calendar days. If we truncate your checks, you understand that your original checks will not be returned to you with your statement. You agree that our retention of checks does not alter or waive your responsibility to examine your statements or change the time limits for notifying us of any errors.

WHOLESALE WIRE AND ACH TRANSACTIONS. With respect to wire transfers or other transfers of funds not governed by the Electronic Funds Transfer Act, you agree to enter into and comply with our wire transfer (if applicable) agreement and to comply with our security procedures and this section. We advise you that any receiving financial institution (including us) is entitled to rely on any account or bank number you have provided even though that account or bank number may identify a party different from the person or entity you have described by name in any transfer order.

(A) Provisional Payment. Credit given by us to you with respect to an ACH credit or wholesale (wire) funds transfer is provisional until we receive final settlement for such entry through a Federal Reserve Bank. If we do not receive final settlement, you are hereby notified and agrees that we are entitled to a refund of the amount credited to your Account in connection with such entry, and the party (the originating party of the entry) making payment to you by such entry shall not be deemed to have paid you the amount of such entry.

(B) Notice of Receipt. We will notify you of the receipt of payments in the periodic account statements we provide to you. You acknowledge that we will not give next day delivery or receive wire transfer (if applicable) to our Account holder or person authorized to sign an account dies or is declared incompetent by a court. You have responsibility to notify us of any change in your address or name. We are required to honor items drawn only on the listed Account name. Further, we are required to attempt to communicate with you only at the most recent address provided to us.

ACCOUNT TERMINATION. You and we agree that either of us may close your Account and terminate this Agreement at any time with or without cause. We will provide written notice to you in advance if we decide to terminate your Account relationship for any reason other than abuse of the account relationship or to prevent a loss. You agree that advance written notice from us will be reasonable if it is mailed to your statement mailing address immediately upon account closure. You agree that in instances of account abuse or to prevent a loss, notice is reasonably given by us if mailed immediately upon account closure. You may close any of your accounts by notifying us in writing. When an interest bearing account is closed, there may be accrued interest that has not been credited to the account. In that case, we will pay you the interest unless we have told you otherwise. Further, for security reasons, we may require you to close your Account and open a new account if: there is a change in authorized signers; there has been a forgery or fraud report or committed involving your Account; any Account holder or person authorized to sign on your account dies or is declared incompetent by a court. You have responsibility to notify us of any change in your address or name. We are required to honor items drawn only on the listed Account name. Further, we are required to attempt to communicate with you only at the most recent address provided to us.
DEPOSIT ACCOUNT AGREEMENT AND DISCLOSURE
(Continued)

GOVERNING LAW. This Agreement shall be governed by and construed in accordance with all applicable federal laws and all applicable substantive laws of the State of Florida in which we are located and where you opened your account. In addition, we are subject to certain federal and state regulations and local clearing house rules governing the subject matter of the Agreement. You understand that we must comply with these laws, regulations, and rules. You agree that if there is any inconsistency between the terms of the Agreement and any applicable law, regulation, or rule, the terms of the Agreement will prevail to the extent any such law, regulation, or rule may be modified by agreement.

SYSTEMS AND SOFTWARE. We shall not be responsible to you for any loss or damages suffered by you as a result of the failure of systems and software used by you to interface with our systems or systems and software utilized by you to initiate or process banking transactions whether such transactions are initiated or processed directly with our systems or through a third party service provider. You acknowledge that you are solely responsible for the adequacy of systems and software utilized by you to process banking transactions and the ability of such systems and software to do so accurately.

IMPORTANT INFORMATION ABOUT PROCEDURES FOR OPENING A NEW ACCOUNT. To help the government fight the funding of terrorism and money laundering activities, Federal law requires all financial institutions to obtain, verify, and record information that identifies each person who opens an account. What this means for you: When you open an account, we will ask for your name, address, date of birth, and other information that will allow us to identify you. We may also ask to see your driver’s license or other identifying documents.

CREDIT VERIFICATION. You authorize us to request and obtain one or more credit reports about you from one or more credit reporting agencies for the purpose of considering your application for the Account, reviewing or collecting any Account opened for you, or for any other legitimate business purpose. You authorize us to disclose information about your account to a credit reporting agency if your Account was closed because you have abused it.

MISCELLANEOUS PROVISIONS. If you or your Account becomes involved in any legal proceedings, your use of the Account may be restricted. You agree not to use the Account in any illegal activity. We shall be entitled to act upon any legal process served upon us which we reasonably believe to be binding, with no liability to you for doing so. You understand that supervisory personnel may randomly monitor customer service telephone conversations to ensure that you receive accurate, courteous, and fair treatment. If you ask us to follow instructions that we believe might expose us to any claim, liability, or damages, we may refuse to follow your instructions or may require a bond or other protection, including your agreement to indemnify us. You agree to be liable to us, to the extent permitted by law, for any loss, costs, or expenses that we may incur as a result of any dispute or legal proceeding involving your Account. You authorize us to deduct any such loss, costs, or expenses from your Account without prior notice to you or to bill you separately. This obligation includes disputes between you and us involving your Account.

We shall not be liable to you for any claims made against and expenses incurred by us. If a court finds any provision of the Agreement to be invalid or unenforceable, such finding shall not make the rest of the Agreement invalid or unenforceable. If feasible, any such offending provision shall be deemed to be modified to be within the limits of enforceability or validity; however, if the offending provision cannot be so modified, it shall be stricken and all other provisions of the Agreement in all other respects shall remain valid and enforceable.

Member FDIC

The Writers Guild of America, East Inc. issues this certificate to:

Chris E. Williamson

For the material titled:

"Treasure"

REGISTRATION NUMBER: 1261516
DATE REGISTERED: 1/30/2014
EXPIRATION DATE: 1/30/2024

Please note: Registration is intended only for evidentiary purposes, to prove that a manuscript existed in a certain form on a particular date, which may be relevant in the event of legal action.

Registration is not the same as copyright and is not intended to be, nor is it intended to establish copyright. The Guild does not advise registrants on copyright matters.

Duration: You hereby authorize the Guild to destroy the manuscript, without notice to you on the expiration of ten years from the date hereof. You may, however, renew the registration for an additional ten years, if before the expiration date of the first ten year period, you pay the then applicable renewal fee and get a written receipt therefor. The fee should accompany request for renewal.

Withdrawal: At least 48 hours notice of intended withdrawal must be given to the Guild. A fee will be charged for withdrawal of the manuscript.

Authority to Request Withdrawal: The manuscript will be returned to you only on your signature, supported by identification. Be sure the name under which you register is your legal name. The Guild is not bound to surrender a manuscript registered under a pseudonym without proof of identity.

If the registration is in the names of more than one person, the written consent of all is required to authorize withdrawal. In case a registrant is deceased, proof of death and the consent of his/her representative or heirs must be presented.

Safekeeping: Registration is a service. Its purpose is to assist writers in establishing the completion date and the identity of literary property. The Guild will exercise reasonable care to protect the manuscript and the record of the registration, but it undertakes no responsibility for loss or destruction of the manuscript or of the registration records arising from causes beyond its control. IN THE EVENT OF LIABILITY OF THE GUILD FOR FAILURE TO EXERCISE REASONABLE CARE, IT IS AGREED THAT THE LIQUIDATED DAMAGES FOR LOSS OF THE MANUSCRIPT SHALL BE $25.00.

Registration is not a place to store your only copy of a document. If it is lost, despite our best efforts, Guild responsibility is limited to $25.00 as detailed elsewhere herein. Keep another copy in a safe place within your control.
PEBBLE PATH PICTURES LLC

WINTER PARK, FL 32792

3/3/14

Date

Pay to the Order of Chris Williamson $2000
Two Hundred and 00/100 Dollars

Citizens
BANK OF FLORIDA Citizens Go Call: 1-877-366-1684

For Treasure Screenplay

247
Confidential Disclosure Agreement

CERTIFICATE OF AUTHORSHIP

This AGREEMENT (hereinafter referred to as the "Agreement") is made effective this 3rd day of March, 2014 by and between Chris Williamson, located at [Redacted], Winter Park, FL 32792 (hereinafter referred to as the "Writer") and PEBBLE PATH PICTURES, LLC (hereinafter referred to as the "Owner").

WITNESSETH:

In consideration of the respective covenants contained herein, the parties hereto, intending to legally bound hereby, agree as follows:

1. That the screenplay entitled, "TREASURE", (hereinafter referred to as the "Screenplay") and all literary material of all of the results and proceeds of Writer's services in connection therewith, was written solely by the Writer as a work-for-hire, specifically commissioned by the Owner for use in connection with the production of a motion picture to be based thereon ("Picture"), with the Owner being deemed the author of the Screenplay.

2. That the Screenplay is wholly original and has not been adapted from any other literary, dramatic or any other material of any kind or nature, excepting only incidental material which is in the public domain throughout the world; that the Screenplay does not contain any material which copies or uses the plot, scenes, sequences, story or characters of any other literary, dramatic or other work; that the Screenplay does not infringe upon any statutory or common law rights in any other literary, dramatic or other materials; that no material in the Screenplay is libelous or violative of the rights of privacy of any other person and the full use of the rights in the Screenplay herein granted to the Owner will not violate any rights of any person, firm or corporation, and that the Screenplay is not in the public domain in any country in the world where copyright protection is available.

3. That the Owner owns, throughout the world, in perpetuity, all right, title and interest in and to the Screenplay and any and all parts thereof, including, but not limited to all motion picture rights, television rights, video rights, publication rights and merchandising and commercial tie-up rights. Such rights include all rights in and to the title by which the Screenplay is now, was or may hereafter be known, the theme thereof and the characters, story, ideas and all other elements therein contained or contained in any version thereof now or hereinafter created, sequel rights in the Screenplay and the rights to secure copyrights in the Screenplay and any motion picture or other use which is based in whole or in part upon the Screenplay in the name and of and for the benefit of the Owner or otherwise.

4. That the Owner has the right, but not the obligation, to use the name of the Owner and/or the name, likeness and biography of the Writer as the author(s) of the Screenplay on the screen and in advertising and publicity in connection with the exploitation of any motion picture produced which is based in whole, or in part, on the Screenplay or in connection with the exploitation of any of the rights granted hereunder.
Confidential Disclosure Agreement

5. That the Owner may make any changes in, deletions from, or additions to the Screenplay or any photoplay, production or other material based on the Screenplay, which the Owner in its sole discretion may consider necessary or desirable. The Writer expressly waives, for herself, her heirs, assigns, executors and administrators all rights of "Droit Moral" or any similar right under any law or legal principles.

6. That with respect to any compensation or other consideration due the Writer in connection with the Screenplay or her services relating thereto, the Writer agrees to look solely to the Owner and will not assert any claim or demand with respect thereto against any assignee, grantee or successor in interest of the Owner.

7. That the Owner may assign, transfer, license, delegate or grant all or any part of the rights, privileges and property relating to the Screenplay to any person, firm or corporation. This Certificate of Authorship shall inure to the benefit of the parties hereto and to their respective heirs, successors and assigns.

8. That in the event of any act or omission of the Owner or any successor of the Owner constituting a violation or breach of the agreement between the Owner and the Writer, the Writer shall be limited to remedies at law, if any, to obtain damages, and the Writer shall have no right to rescind all or any portion of such agreement or to enjoin or restrain the distribution or exploitation of the Picture or any material based in whole, or in part, upon the Screenplay.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement on the day and year first above written.

AGREED TO AND ACCEPTED:

BY:  
"WRITER"  
CHRISTOPHER EDWARD WILLIAMSON  

[Signature]

(an authorized signatory)

BY:  
CHRIS WILLIAMSON  
PEBBLE PATH PICTURES, LLC  

[Signature]

NAME OF OFFICER, TITLE OF OFFICER

Page 2 of 2
Sample Location Agreement

“Treasure” Location Agreement

This agreement is made on ________________ the “Effective Date” BETWEEN:

(1) Pebble Path Pictures, LLC which will also be referenced as the “Production Company”

(2) ___________________________ who will from now on be known as “The Owner/Company”

Permission to use the Location

1.1 Subject to the terms of this Agreement, the Owner/Company grants the Production Company (including its crew members and cast) permission to enter and use the premises known as ___________________________ (the “Premises”) together with any and all fixtures, fittings and signs in or on the Premises for the purpose and at the times set out in the remainder of clause 1.

1.2 The permission granted to the Production Company by clause 1.1 is for the purpose of filming “Treasure”, a feature film.

1.3 The permission granted to the Production Company by clause 1.1 will last within the period of July 2014 – August 2014 on a date(s) to be specified here________________________ or agreed upon in the future.

Fees

2.1 In consideration for the permission granted to the Production Company by the Owner/Company the Production Company will list the Owner/Company in the special thank you credits in the film.

Insurance

3.1 The Production Company will provide proof of insurance to the Owner/Company before shooting on their property begins. If proof of insurance is not presented to the Owner/Company this contract is null and void.

Rights in Intellectual Property and References to the Premises

4.1 The Production Company will own absolutely all intellectual property rights arising from its use of the Premises in accordance with this Agreement including all film footage, photography, sound recordings or media of any kind. The Company/Owner will have no right of action against the
Production Company arising out of its use in the film footage, photography, sound recordings or media of any kind.

Conduct of persons using Premises

5.1 The Production Company undertakes that none of its employees, agents, collaborators or suppliers will smoke or kindle any fire in the Premises; or grant access to the Premises to any person not connected with the purpose for which permission to use the Premises is granted under this Agreement.

5.2 The Production Company accepts that the Owner/Company has the right to control issues relating to health and safety in respect to the use of the Premises and undertakes to ensure that its employees, agents, collaborators or suppliers obey any instruction given by the Owner/Company.

Undertakings and Indemnities

6.1 The Production Company undertakes that it will use its best endeavors to prevent any damage to the Premises as a result of its use of the Premises and the Production Company agrees to indemnify the Owner/Company against any loss, cost or damage resulting from the Production Company’s breach of contract.

6.2 The Production Company undertakes to be responsible to any damages to the Premises through the making of this project.

6.3 The Production Company will indemnify the Owner/Company against any claims and demands made against the Owner/Company arising out of or based upon personal injury, death or property damage suffered as a result of the Production Company’s negligence.

Changes to the Contract

7.1 Adjustments and changes to the contract must be written and signed by both parties.

Both parties agree and have read through the “Treasure” Location Contract.

Production Company

Representative of Production Company

Print: ___________________________ Signature: ___________________________

Owner/Company

Print: ___________________________ Signature: ___________________________
Location Agreement Signatories

Downtown Divas Boutique
Christ Church Unity
Chevron
Guildhall House
Big C Liquor
Sample Actor Agreement

NON SAG ACTOR AGREEMENT

THIS AGREEMENT, effective as of _____________, is made by and between PEBBLE PATH PICTURES, LLC (“Producer”) and ______________________________ (“Artist”), with respect to Artist’s portrayal of the role “__________________________” in the production of the motion picture currently entitled “TREASURE” (the “Picture”).

1. ARTIST’S SERVICES: Artist shall render all services customarily rendered by actors in first-class feature-length theatrical motion pictures in the motion picture industry 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 or her then existing prior professional commitments.

2. COMPENSATION: Provided Artist is not in material breach of this Agreement, in consideration of Artist’s services hereunder, Producer shall pay to Artist and Artist hereby accepts as complete consideration the following compensation:
   a. Cash payment of $__________________

3. CREDIT: Provided Artist is not in material breach of this Agreement, Artist shall receive a credit, in substantially the following form:
   a. ____________________________ in the role of ____________________________.

b. Artist’s credit will be in the end titles of the Picture.

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 Picture. No product endorsement may be implied.

5. REPRESENTATIONS AND WARRANTIES: Artist represents and warrants that he or 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 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 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 television program as Producer, in its sole discretion, shall deem appropriate. The Producer retains the right to exploit the Artist’s likeness in all markets, worldwide, in perpetuity, on any and all media including theatrical, television, DVD, Blu-Ray, Internet, Streaming Video, VOD, including mediums which may come into existence in the future.

b. If Artist’s services are not recognized as a “work-made-for-hire,” 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.

2. 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. Any and all disputes regarding this agreement will be handled by an arbitrator in accordance with the laws of the State of Florida.

c. Choice of Law. This Agreement shall be governed by and construed in accordance with the laws of the State of Florida.

d. Assignment. Artist may not assign its rights or obligations hereunder without prior written consent of Producer. Producer may assign its rights and obligations hereunder upon the prior written consent of Artist, such consent shall not be unreasonably withheld.

e. This agreement may be signed in counterparts.

f. 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.

g. 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.

ARTIST:

Printed name

Signature

PEBBLE PATH PICTURES, LLC:

Producer Printed Name

Producer's Signature
Actor Agreement Signatories

Ansley Gordon
Matt Mercurio
John Hardy
Shanise Jordan
Rebecca Fondessy (Blair)
Thomas Noel Smith
Sean Morris
Meghan Colleen Moroney
Liz Day
Oneida Rodriguez
Marlynda Ruiz
Eric Steckel
Don Barton
Manuel Graves
Emalie Holmes
Harold Mendoza
Sample Crew Deal Memo

PRODUCTION COMPANY:
Pebble Path Pictures, LLC

Winter Park, FL 32792

MOTION PICTURE: “Treasure”

CREW DEAL MEMO

NAME: ____________________________________________

ADDRESS: ________________________________________

CITY: ______________________ STATE: _______ ZIP: __________

PHONE #: __________-__________-__________

EMAIL ADDRESS: ___________________________________

How you want your name listed in the credits:
________________________________________________________________________

IMDb Page URL:
________________________________________________________________________

(Items below to be completed by Production Company only)

POSITION: ________________________________

START DATE: ________________ EST. FINISH DATE: ________________

COMPENSATION: Copy of the Finished Film, Meals, Experience, Film Credit
________________________________________________________________________

TERMS AND CONDITIONS OF EMPLOYMENT

1. COMPENSATION: In exchange for my work on "Treasure" I will be provided with a finished copy of the film (within a few months of its completion), meals during the production period, experience working on a large scale feature and screen credit within the film.

2. MEALS: Pebble Path Pictures, LLC will provide meal breaks and/or food service at approximately six (6) hour intervals.
3. CAR INSURANCE: Employee is responsible for liability and collision insurance and deductibles on his/her personal vehicle used in conjunction with their employment.
4. ALCOHOL/DRUGS: Use of alcohol or drugs during hours of employment will result in the employee’s immediate termination.

5. PURCHASES: Employee will be held responsible for purchases, rentals and expenses not approved in advance of production. Anything bought with approval on an employee’s personal account must provide proof of purchase for reimbursement.

6. EXCLUSIVITY: Employee’s Services are on an exclusive basis to the production of “Treasure” (the “Picture”) referred to in this deal memos for such a period of time as required unless otherwise specified.

7. CREDIT: Unless otherwise specified in this deal memo, screen credit is at the Production Company’s discretion subject to the employee’s performing all services required through completion term.

8. INTELLECTUAL PROPERTY RIGHTS: Pebble Path Pictures, LLC shall be the owner of all results and proceeds of employee’s services, including copyright, trademark, and any other intellectual property rights in any work or property created by the employee, or anyone under the Employee’s direction. Employee acknowledges that Employee’s work is a “work made for hire” within the scope of the Employee’s employment, and therefore Employer shall be the author and copyright owners of any work created under this agreement. Including and not limited to ideas regarding the story, manual labor, script/dialogue changes, visual contributions and any other form of creative, tangible or intangible contribution. In event that any of the proceeds of Employee’s work are not considered a work for hire, then the Employee’s copyright to such work is hereby assigned to Employer.

9. CONFIDENTIALITY: I understand that some information shared with me regarding the production and creation of “Treasure” is to remain confidential, including but not limited to the script, budgetary information, and verbal requests to hold certain information confidential.

10. WAIVER: The terms and conditions of this deal memo are binding on Pebble Path Pictures, LLC and employee and shall not be waived or altered by any method. Any added conditions shall be written and signed by both parties.

11. PUBLICITY: Employee shall not directly or indirectly circulate, publish or otherwise disseminate any news story, article, book or other publicity concerning the Picture, or employee’s or others’ services without Pebble Path Pictures, LLC prior written consent, provided that employee may issue personal publicity mentioning the Picture so long as references are not derogatory. Employee has permission to show a video recording of Picture in connection with seeking future employment. Employer shall have the right to use the employee’s name, voice, picture and likeness in connection with the Picture, the
advertising and publicizing thereof, and any promotional films or clips representing the Picture without additional compensation therefore.

12. ARBITRATION: This agreement shall be interpreted in accordance with the laws of the State of Florida, applicable to agreements executed and to be wholly performed therein. In event of any breach or alleged breach of this Agreement or the Prior Agreements by Pebble Path Pictures, LLC, Employee expressly agrees that Employee’s sole remedy shall be recovery of money damages, and Employee shall not have the right to terminate or rescind this Agreement of the Prior Agreements or any of the rights granted to the Pebble Path Pictures, LLC hereunder or thereunder, or to enjoin or restrain the use of or the exhibition, distribution, advertising, promotion, or exploitation of the Picture and or any of Pebble Path Picture, LLC’s rights pursuant to this agreement or to prior agreements. Any controversy or claim arising out of or in relation to this agreement or in relation to this agreement or the validity, construction or performance of this agreement, or the breach thereof, shall be resolved in arbitration in accordance with the rules and procedures of Orange County Florida, as said rules may be amended from time to time with rights of discovery if requested by the arbitrator. Such rules and procedures are incorporated and made a part of this Agreement by reference, although Employee agrees that its right, if any, to injunctive relief under Orange County rules is hereby waived. The parties shall have the right to engage in pre-hearing discovery in connection with such arbitration proceedings. The parties agree hereto that they will abide by and perform any award rendered in any arbitration judgment based upon such award and that the prevailing party in such arbitration and/or confirmation proceeding shall be entitled to recover its reasonable attorneys’ fees and expenses. The arbitration will be held in Florida and any award shall be final, binding and non-appealable.

EMPLOYEE ACCEPTS ALL CONDITIONS OF EMPLOYMENT AS DESCRIBED ABOVE

AGREED AND TO ACCEPTED

________________________________________   ________________________________________   _______
(Employee Name - Print)                     (Employee Signature)   (Date)

________________________________________   ________________________________________   _______
(Production Company Representative - Print)  (Prod Comp Signature)   (Date)
Crew Deal Memo Signatories

Dustin Holton
Mike Collins
Amber Steele
Ryan Kip Wilkin
Benjamin Gill
Hayden Greiwe
Tanner Pemelton
Patrick Garcia
Kaitlin Medley
Ray Cartagena
Jason Clarke
Mikhail Howell
Chelsea Noel Kenny
Cornelius O’Donahue
Marcel Urena
Jeanette Garcia
Rebecca Sadek
Kelly Nettleton
Lorraine Sovern
Natalia Baqueiro
Sample Talent Release Form

TALENT RELEASE FORM

I authorize the undersigned Producer to make use of my appearance on:

PROGRAM TITLE: ____________________________

PRODUCER’S NAME: ____________________________

PRODUCER’S PHONE NUMBER: ____________________________

DATE OF TAPEING: ____________________________

I understand that I am to receive no compensation for this appearance. The Producer shall have complete ownership of the program. I give the Producer the right to use my name, likeness and biographical material to publicize the program and the services of the Producer.

The Producer may:

1. Photograph me and record my voice and likeness for the purpose of the production mentioned above, whether by film, videotape, magnetic tape, digitally or otherwise;
2. Make copies of the photographs and recordings so made;
3. Use my name and likeness for the purposes of education, promotion or advertising of the sale or trading in the photographs, recordings and any copies so made.

I further understand the master tape remains the property of the Producer and that there will be no restrictions on the number of times that my name and likeness may be used.

Name (please print) ____________________________ Date: ___________

Address ____________________________

City ____________________________ State _______ Zip Code _________

Talent Signature (Parent or Guardian if under 18 years of age)

__________________________________________ Date: ____________

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Talent Release Form Signatories

Shyrell Johnson
Rudy Saint Cyr
Darin Ferraro
Wayne DeBary
Jarmarcus Ogletree
Cindy Long
Jenna Dyer
Manuel Graves
Kelly Colbourne
Elisvan Barquilla
Shonna Small
Jonathan Comstock
Ade Babalola
Ashley Craig
Elias Feliciano
Chelsea Kenny
Marissa Brown
Audrey Hughes
Ashleigh Smith
Benjamin Mainville
Jonathan Haight
David Fischer
Jalen Bass
Nile Oto
Garret Gispanski
David De la Ollo
Daniel Donaldson
Tyler Pezak
Alexandra Sautter
U. Melani Bernard
Amy Pelham
Jorge D. Erazo
Holly Rubich
John Saccenti
Brandy Hooper
Christopher Pierce
Victoria Baxter
William Asbury
John Todorovich
Brittany Caboa
John Reardon
Jaconb Levesque
Steve Willsey
Jazz V.
Austin Boliver
Aleem
Permits

Florida Department of Agriculture and Consumer Services
Florida Forest Service

STATE FOREST USE PERMIT

PERMIT NO.

"TREASURE THE MOVIE"
Name of Individual/Group

has permission to use the
HQ + EQUESTRIAN AREAS
Facilities and Location

on 289,350
State Forest.

from 7/14/14 to 7/14/14

Number in group - 20

Responsible Party
Name: Chris Williamson

Address: 10738 Winter Park Dr.
Winter Park, FL 32792

Phone: [Redacted]

Special arrangements or accommodations
< 26 persons = $50.

Responsibility for damages: The person or group granted this permit will be responsible for any damages to the facilities and/or furnishings as a result of their use of these facilities. Use all State Forest lands and facilities at your own risk.

Event/activity sponsor shall indemnify, defend, and hold harmless the State of Florida, Florida Department of Agriculture and Consumer Services, and the Florida Forest Service for any costs, damages, claims, liabilities, and judgments arising from acts or omissions of the event/activity sponsor in connection with the use of the state forest lands for said event/activity.

Responsible Party (Signature) 6/24/14

Forest Officer (Signature) 6/23/14

FDACS-11226 Rev. 06/13
APPLICATION PHOTOGRAPHY PERMIT
For Photography, Videography and Cinematography

Please supply the information requested below. **Attach additional sheets, if necessary, to provide required information.** Allow AT LEAST seven (7) business days for processing. A non-refundable processing fee should accompany this application that will be deducted from the total assessed fee, which is based on the Florida State Parks Fee Schedule and Market conditions. You will be notified via telephone or email about the status of your application, and the necessary steps you will need to take to secure your final Photography Permit. Your Photography Permit will require a fee, and proof of liability insurance, as required by the Park Manager, naming the Florida Department of Environmental Protection and the Board of Trustees of the Internal Improvement Trust Fund of the State of Florida as additional insured.

Park Name: Wekiwa Springs State Park

Applicant:
- Individual
- Corporation
- LLC
- Fictitious Name
- Nonprofit

Company Name: Pebble Path Pictures
Contact Name: Chris Williamson
Contact Social Security Number: [Redacted]
FEIN: [Redacted]
Principal Street Address: 
City: Winter Park
County: Orange
State: FL
Zip Code: 32792
Telephone Number: NA
Cell Phone Number: 
Fax Number: NA
Email: [Redacted]
Webpage: www.treasurethemovie.com

Project:
Project Name: Treasure
- July 8th - July 21st
- July 27th - August 5th
Type of Project: □ Editorial Stills □ Advertising Stills □ Other Stills □ Stock/Photo/Video/Film
- Feature Film/TV Movie □ TV Series/Pilot □ Documentary/Travelogue
□ Commercial □ Music Video □ Infomercial □ Industrial □ Public Service Announcement □ Other, Explain: UCF Graduate Student Film

DRP-067 (Effective 11-05-2013)
Sound recording (Select One) ☑ Yes ☐ No
Night work (Select One): ☐ Yes ☑ No
Producer: Chelsie Holler
Location Manager: Chelsie Holler
Photographer: Mike Collins
Director: Chris Williamson
Telephone #: ____________________________
Telephone # - on site: ____________________
Cell Phone # - on site: Dustin Holton (1st Assistant Director)
Billing Contact: _________________________
Billing Contact Telephone #: ____________________________
Caterer, Company Name: House Blend Cafe
Caterer, On-site Manager: Chelsie Holler
Caterer, On-site Manager Telephone #: _______________________
Security, Company Name: _______________________
Security, On-site Manager: _______________________
Security, On-site Manager, Telephone #: _______________________

Summary of Activities and Scene(s):
Provide a narrative including information about talent, which is anyone in front of the camera and includes but is not limited to: actors, hosts, correspondents, presenters, park visitors, cooperators, volunteers, Florida Park Service staff, park Concessionaire, and the like.

Actors: Ansley Gordon and Matt Mercurio, Two College Aged Students go geocaching on the footbridge and play in the spring

(Attach additional pages if necessary, allow for user to upload from computer a Word or PDF document, and attach to this application)

Schedule by Location(s) including filming, parking and base camp
<table>
<thead>
<tr>
<th>Date</th>
<th>Park Location</th>
<th>Start Time</th>
<th>End Time</th>
<th>Type of Activity (e.g., film, prep or strike)</th>
<th>Number of Crew &amp; Cast</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 9th</td>
<td>Footbridge</td>
<td>8am</td>
<td>2pm</td>
<td>Filming</td>
<td>14</td>
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<tr>
<td>July 9th</td>
<td>Spring</td>
<td>3pm</td>
<td>6pm</td>
<td>Filming</td>
<td></td>
</tr>
</tbody>
</table>

(Attach additional pages if necessary, allow for user to upload from computer a Word or PDF document, and attach to this application)
Description of Equipment/Props:
Provide a narrative describing the type of equipment (excluding vehicles) and props that are proposed for use at the park, and include information about electrical needs, generator needs, lighting needs; and other utility needs, including but not limited to: garbage collection, garbage disposal, internet access, water, and the like.

No needs except access to the bathroom.

We will have an F3 Camera, some bounce boards (like presentation boards... you can bounce light off of them) and some basic sound equipment with a boom pole and microphone

(Attach additional pages if necessary, allow for user to upload from computer a Word or PDF document, and attach to this application)

List of vehicles:
Provide a narrative including information about the type of vehicles that will be parked or will need access to park property, including but not limited to: personal cars, large trucks, vans, motor homes, semi-tractor trailers, camera car, picture car, dressing rooms, or other, please explain. Large or oversized vehicles may not be able to be accommodated or additional steps may be needed to be taken to ensure that no damage to park resources occurs.

- One Cargo Van
- Two Personal Sized Cars

(Attach additional pages if necessary, allow for user to upload from computer a Word or PDF document, and attach to this application)

<table>
<thead>
<tr>
<th>Vehicle Make and Model</th>
<th>License Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cargo Van</td>
<td>Not Available at moment... Need to checkout with Company</td>
</tr>
<tr>
<td>Personal Car</td>
<td>Not Available</td>
</tr>
<tr>
<td>Personal Car</td>
<td>Not Available</td>
</tr>
</tbody>
</table>

Can provide this information closer to shoot if needed
Use of Roads and/or Trails?
☑ Yes  ☐ No

Provide a narrative of the proposed use, and include information about the type of vehicles that will be used.
No Vehicles Needed in shoot.
But will be using the footbridge by the Spring.

(Attach additional pages if necessary, allow for user to upload from computer a Word or PDF document, and attach to this application)

Additional Information/Activities:
Children: ☐ Yes  ☑ No
Animals: ☐ Yes  ☑ No
Animal Trainer Name: ______________________________________
Animal Trainer Name Telephone Number: ________________________
Aircraft: ☐ Yes  ☑ No
Special Effects: ☐ Yes  ☑ No
Special Effects Technician Name: ______________________________
Stunts: ☐ Yes  ☑ No
Stunts Coordinator Name: _______________________________
Any other unusual or hazardous activities? ☐ Yes  ☑ No

If you answered yes to any of the above, please provide a narrative about the activities, and include contact information, including telephone numbers for the Animal Trainer, the Special Effects Technician, the Stunts Coordinator, and the name and telephone number of any other crew that is directly related these activities.

(Attach additional pages if necessary, allow for user to upload from computer a Word or PDF document, and attach to this application)

Have you obtained a Photography Permit from the Division of Recreation and Parks in the past?
☐ Yes  ☑ No
Do you plan to advertise or issue a press release before the event?

☐ Yes   ☐ No

If you answered yes to any of the above, please provide a narrative about the marketing activities, and include a list of prior awarded Photography Permit dates and locations.

(Attach additional pages if necessary, allow for user to upload from computer a Word or PDF document, and attach to this application)

Prior to commencement of activities under this Photography Permit, the Permittee shall provide to the Department copies of all local, state, and federal licenses and permits required to conduct the activities that will be conducted under this Photography Permit.

I hereby confirm, and state that the above information given is complete and correct and that no false or misleading information or false statements have been given. All estimates are reliable to the best of my knowledge and I have the full authority to represent the applicant entity and the project described above. I understand that the submission of this application does not guarantee the award of a Photography Permit with the Division of Recreation and Parks, and the information provided in this application will be used to determine whether a permit will be issued. Completed application must be accompanied by an application fee in the form of a cashier’s check or money order in the amount of $10.00 made payable to the Florida Department of Environmental Protection. Application charges are non-refundable. By submitting this application, I agree to the above stated terms and conditions.

Date: 07/03/2014
Name: Chris Williamson
Signature: 
Title: Director
Company Name: Pebble Path Pictures

DRP- 067 (Effective 11-05-2013)
For Office Use Only

Park Manager approval of the exact location in the park for photography or filming?

☐ Yes  ☐ No

Park Manager comments about location:

---

Park Manager approval of activity?

☐ Yes  ☐ No

Park Manager, comments and/or modifications to the activity?

---

Park Manager Signature: ____________________________________________
Date: 07/03/2014 ____________________________________________
LEASE AGREEMENT
TRINITY PREPARATORY SCHOOL
5700 Trinity Prep Lane, Winter Park FL 32792
Phone: 407-671-6140, Fax: 407-671-6635

This agreement is made on July 22, 2014 between TRINITY PREPARATORY SCHOOL, Lessor, and University of Central Florida (UCF), Lessee, for use of road and Trinity House at Trinity Preparatory School on July 31, 2014 from 5:00 p.m. to 1:00 a.m. for the purpose of student film shoot.

Subject to terms and conditions provided in this document and applicable addenda.

I. FACILITY USE CHARGE
   - Auditorium & Green Rm: $150/hr (4 hr min) Dickinson Activity Ctr (court & lockers only) $75/hr (4 hr min)
   - Music Room: $75/hr Race Ath Ctr (court & lockers only) $150/hr (4 hrs min)
   - Music Practice Rm: $20/hr
   - Classroom/Strings Room: $20/hr Pool Facility All Lanes $75/hr (4 hr min)
   - Cafeteria/Trinity Grille: $75/hr ½ No. Lanes - $50/hr (4 hr min), Swimmer per day -$10/hr

II. MISCELLANEOUS FEES SPECIFIC TO RENTAL – 2 hours of cleaning $_____
    Auditorium Supervision and Assistance – one person ($30 per hour)
    For Shows: Green Room with 2 dressing rooms included
    extra rooms additional
    Added personnel needed, special equipment, etc. $_____

III. DAMAGE DEPOSIT UPON SIGNING AGREEMENT
     (Refunded if facility returned in acceptable condition) $00.00

IV. 20% DEPOSIT UPON SIGNING AGREEMENT
     Make check payable to: Trinity Preparatory School $_____

V. DUE ONE WEEK PRIOR TO USE –
    Make check payable to: Trinity Preparatory School $_____

VI. TOTAL AMOUNT DUE PRIOR TO USE OF FACILITY $none

VII. CERTIFICATE OF INSURANCE MUST BE ATTACHED TO THIS AGREEMENT

I have read, accept, and agree to pay all charges made by this contract. I (we) also agree to the “Terms and Conditions” listed on the reverse side of this contract.

By: ___________________________ By: ___________________________
   Business Manager President of Organization/Company as Lessee

For: Trinity Preparatory School (Lessor) For: ___________________________

Date ___________________________ Address ___________________________

Faculty Supervisor Phone ___________________________ Contact Name

TERMS AND CONDITIONS
The parties agree to the terms, conditions and charges set forth in this document and addenda if applicable.

1. **ADJUSTMENTS TO CHARGES** - At the discretion of the Headmaster, charges may be adjusted.
2. **RESTRICTIONS** - Space will not be available if use would interfere or compete with any school programs. Regardless of anything indicating otherwise, the term of any agreement shall not exceed one school year. Direct sales and solicitation are prohibited unless approved by the Business Manager for benefit of the school. This agreement is not assignable.
3. **POLITICAL ACTIVITY** - No political events shall be conducted at school facilities except forums to which the general public is invited and/or hears all candidate’s in a race(s) or to bear advocated for all positions on an issue appearing on a ballot.
4. **EQUIPMENT AND SUPPLIES** - Use of school equipment is subject to approval by the Business Manager. Use of school food service supplies and computer equipment is not permitted. Lessee agrees that only individuals knowledgeable in the safe and proper operation of equipment and supplies shall be allowed use of it.
5. **PHOTOGRAPHY AND FILMING** - Lessee conducting filming or photographing activities must be granted special permission to do so.
6. **INSURANCE** - All groups using school facilities must attach to this contract a certificate of insurance as evidence that at least the minimum amount of insurance as required below is in full force at time of use. Governmental Agencies may provide a statement of self-insurance in lieu of a certificate of insurance. A copy of the certificate or statement shall be forwarded to the Business Manager. Trinity Preparatory School shall be named as an additional insured on such certificate of insurance and the policy shall provide that it may not be canceled without at least 30 days written notice to the Business Manager.

Limits of coverage for this contract shall be indicated on the certificate of insurance as follows:

- **Comprehensive** Coverage shall include bodily injury and property damage of not less than $1,000,000 for each occurrence
- **General Liability** with a deductible of no less than $500.
- **Workmen’s Compensation** who will in turn have its employees working; the statutory limit for workmen’s compensation insurance shall apply.
- **Automobile Liability Insurance** for each occurrence shall apply.

7. **INDEMNIFICATION** - To the extent allowed by law, the Lessee, in consideration of its use of the facility, agrees to indemnify and hold Trinity Preparatory School harmless from and against all liability of claims arising out of, or resulting from Lessee’s use of the facility, and to pay Lessee’s reasonable attorneys’ fees for defending against such claims.
8. **SERVICES** - The Business Manager shall determine the service which must be provided and approve all persons hired by Lessee to perform services. Only food service staff approved by the food service manager may operate kitchen equipment. Lessee is responsible for any taxes or payments, which may be due as a result of hiring persons to perform services.
9. **REGULATIONS** - Lessee agrees that facility and equipment shall be used solely and exclusively for the stated purpose. All fire Department regulations will be strictly observed. Smoking on campus is not permitted. Gambling, raffle contest or alcoholic beverages are not permitted on school property.
10. **CARE OF FACILITIES** - All facilities, grounds, and equipment must be returned in as good condition as when rented. Lessee agrees to pay all cost for cleanup, repair or replacement of damaged facilities, grounds or equipment. Failure of Lessee to maintain premise or equipment in acceptable condition or to abide by the terms and conditions of the agreement may result in forfeiture of damage deposit or in termination of this agreement upon written notice by the Business Manager.
11. **PERMIT FEES** - Lessee shall obtain, at its own cost, any and all licenses and permits required by law and shall pay all federal, state and local taxes, fees and other charges prescribed by law.
12. **INSPECTION** - Lessee has inspected the facility and equipment and has determined they are safe and appropriate for requested use.
13. **RESPONSIBILITY FOR PERSONS** - Lessee assumes full responsibility for the acts or omissions of all person associated with its use of the school or equipment, whether invited by the Lessee or not, in connection with Lessee’s activities. Lessee shall be responsible for removing trespassers from facility during time of its use and shall promptly inform Business Manager of such action. When renting the swimming pool facility, Lessee must provide a certified lifeguard with current certification.
14. **NONSIGNIFICANT** - Lessee shall not unlawfully discriminate against any person in connection with the activity for which the facility or equipment is used.
15. **USE RESTRICTION** - Trinity Preparatory reserves the right to cancel or modify all terms and conditions of this agreement subject to 24 hour verbal notification to Lessee.
Insurance Requirements For Entities Utilizing The Campus Of Trinity Preparatory School of Florida, Inc.

It is imperative that all outside entities demonstrate that they have an adequate insurance program covering their activities in order to ensure Trinity Prep, that they are protected from the exposures arising from an uninsured and/or inadequately insured entity. The acceptable way of demonstrating an adequate insurance program involves the outside entity providing Trinity Prep with a current certificate of insurance, signed by, and provided by the insurance agent or company. An "acceptable certificate of insurance" must include the following information:

1. The certificate must show evidence of general liability and automobile coverages, and workers compensation, if required. It may also show umbrella liability coverages.

2. The certificate must indicate that Trinity Preparatory School of Florida, Inc. is added as an “additional insured”, as respects liability coverages under the entities’ policy(ies).

3. The certificate of insurance must show that a thirty-day notice of cancellation be provided to the certificate holder, Trinity Preparatory School of Florida, Inc. Ten days notice for nonpayment of premium is acceptable.

4. The minimum acceptable limits for liability coverages is $1,000,000 Combined Single Limit.

5. Acceptable certificates of insurance must be sent to Trinity Prep several days before the outside entity is expected to be on the campus.

The outside entity will not be permitted on Trinity Prep premises until they have been advised that their certificate of insurance has been deemed “acceptable.”

PLEASE NOTE!
If insurance coverages are being provided through a “Surplus Lines Insurance Company,” a complete copy of the policy may be required for review as a condition of acceptability.

Thank you for your cooperation in this matter.
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<th>Category Title</th>
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<td>Angela @ 7, stipend</td>
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<td>Party Props - Red Solo Cups etc..</td>
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<td>Police Officer - Radio (Borrowing)</td>
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<td>Saltine Crackers, small snacks in Kitchen</td>
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Showbiz Budgeting v 8.8 - Printed on Apr 4, 2014 1:20 PM
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APPENDIX G: PROMOTIONAL MATERIALS AND PRESS
TREASURE
SOMETIMES YOU DON'T KNOW WHAT YOU'RE LOOKING FOR UNTIL YOU FIND IT

Figure 53. Facebook Page Banner

Figure 54. Treasure Funders Geocoin Perk feature Jazzy the Geocat
Figure 55. Promotional Image

Figure 56. Promotional Image
UCF film students share directing, casting experiences

Film majors cast students, call the shots in their own movies

By Alexa Ratigan

Contributing Writer

Published: Wednesday, February 26, 2014
Updated: Wednesday, February 26, 2014 19:02

As student directors begin piecing together their feature-length films, they are sending casting calls out to the UCF community to make stars out of knights. As some casting calls come to a close, directors are closer to making debuts on the big screen. During production, they sat down with the Central Florida Future to talk about their turn running the show.

Chris Williamson, a UCF graduate student in the Film Master of Fine Arts Entrepreneurial Digital Cinema program, is the writer and director of his first narrative feature-length film, “Treasure.”

“Treasure” is a coming-of-age comedy/drama that incorporates geocaching as a metaphor for finding yourself.

Williamson first fell in love with filmmaking during a communications class he took in eighth grade.

“I’m built for it. I can’t see myself doing anything else,” he said.

Throughout his years as a freelancer, Williamson has worked on various film projects from short films to commercials, and even music videos.

He also studied the Meisner technique at Truthful Acting Studios in Orlando.

“I decided to study acting because it’s important for a director to speak the actor’s language,” Williamson said.

Williamson’s knowledge on acting comes in handy during the casting process because he’s able to effectively communicate with his actors.

“Casting is a chance for the filmmaker to expand their imagination.

An actor can bring a lot to the character and the story and make you think what you never thought before,” Williamson said.
Chelsie Holler, a junior in the Bachelor of Fine Arts film program at UCF, is the producer of “Treasure” and organized the casting for the project.

Holler got involved with “Treasure” purely to gain experience for the future. She’s been involved with several film projects in the past and hopes to attend law school to study entertainment law.

Holler said that the auditions for “Treasure” went well and they recently casted the leading role.

She described first casting auditions as a filtering-out process.

“When actors come to an audition, they have no idea what they are reading. At this point, it’s important to give actors adjustments to see how they adapt to change and to make sure they can take direction,” she said.

During callbacks, Holler said she expects more. She wants to see that the actor took notes and developed the character.

Both Holler and Williamson emphasized the importance for actors to make a good impression during auditions.

“Filmmakers know each other and they talk,” Williamson said.

These directors use the UCF Film Casting Calls Facebook group as a way to announce their casting calls and encourage actors to audition for their films. Casting calls for current film projects are constantly posted in the group.

“Treasure” will begin shooting in the Orlando area during May and June of 2014.

Another Bachelor of Fine Arts film student, Jessica Keller, has recently casted the leading roles for her current film project, “Dear Ones.”

Keller was originally a creative writing major and got involved in filmmaking because it was a way for her to explore a variety of different art forms. She wrote the script for “Dear Ones” around a specific actor who she has performing the main role and describes the film as a dark comedy with a twist ending.

“Casting was difficult; 10 roles, which is the most I’ve had to deal with. The characters are from different age groups and have distinct personalities,” she said.

Keller believes it’s important for an actor to have a personal connection to the character they’re portraying. During casting, she looks for similarities between the character and the actor.

Jen Royka is also a student in the Bachelor of Fine Arts film program who is directing a film called “As I See It.”

She had one role to cast in the horror film, which was written to be a male; however, she opened the role to females as well.

Thirty people auditioned for the role, and she said it was tough to narrow the decision
because there was a lot of good talent.

Royka said that she finds the process of auditions and casting to be very time consuming with the enormous amount of actors who cancel last minute.

“It’s frustrating to work with people who cancel on you. I had someone call an hour before their audition time and cancel on me,” she said.

Due to the lack of funding for student films, she said actors need to be willing to work for free.

“Many of the actors who audition for student films are trying to build their reel, so it works out,” Royka said.

She also said that Green Room Orlando is a popular source that provides student filmmakers with talent.

“Directing is a lot of work, and I think people take for granted the work we produce,” she said.

The scheduled shoot date for “As I See It” is March 14.
APPENDIX H: CASTING NOTICE
Feature Film Casting Notice

Logline: After getting into trouble with the law, Erica has been assigned to do community service. Through friendship, struggle, betrayal, and the willingness to try new things and make a difference in the world, Erica just might be able to find the meaning of life.

Project Info:
Production Company: Pebble Path Pictures
Website: treasurethemovie.com
Producer: Chelsie Holler
Director: Chris Williamson
Project Format: Digital Cinema (Sony PMW-F3)
Shooting Location: Orlando Metro
Shooting Dates: May 17, 2014 - June 14, 2014
Contact: treasurethemoviecasting@gmail.com
Union/Non-Union: Non-Union

Audition Information:

Sat. Dec. 7th, 2013
10am-6pm
LOCATION:
Truthful Acting Studios
5542 Hansel Ave.
Orlando, FL 32809

Seeking:

Erica, Female, 18-25. Aloof, witty, artistic. When Erica gets into trouble with the law she’s determined to do her community service as soon as possible.

Sierra, Female, 18-25. The life of the party. Sierra hangs out a lot with Erica until Erica gets into trouble. She just wants her friend back so they can get back to doing what they do best... party.

Ethan, Male, 42-47. Erica’s father, workaholic, serious. Since his wife passed away, Ethan just wants to go to work and watch tv.

Ryan, Male, 18-21. Smart, hard-working, easy-going, do-gooder. He volunteers at the soup kitchen. He likes geocaching and shows Erica how it’s done.

Angela, Female, 40-60. Wise, thoughtful, and insightful. Angela runs the soup kitchen where Erica has to perform her community service.

Ramona, Female, 40-60. Distant, jaded. Erica’s case-worker.

May, Female, 50+. Silent, mentally-ill, brilliant at math, and homeless.

Danny, Male, 40-60. Long-time homeless, very sick. Leaves an impression on Erica she won’t soon forget.

If interested please send an email to treasurethemoviecasting@gmail.com

and please include the following information:

• Full Name
• Role you wish to audition for
• Desired audition time range (we'll try to fit you in that time)
• Headshot & Resume (if you have a digital copy)
• Website/Facebook

We will email you back with your time slot and directions! Thank You!

treasurethemovie.com facebook.com/treasurethemovie #treasurethemovie

If you can't make this day and still wish to audition please send an email with this information and let us know.
APPENDIX I: ONE-LINE SCHEDULE
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<p>| 2014-07-08 |     | <strong>98</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - LIVING ROOM</strong> <strong>DAY</strong> <strong>2 5/8 pgs</strong> | 1, 3     |       |       |
| 2014-07-08 |     | <strong>99</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - LIVING ROOM</strong> <strong>DAY</strong> <strong>0 2/8 pgs</strong> | 1, 3     |       |       |
| 2014-07-08 |     | <strong>103</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - LIVING ROOM</strong> <strong>DAY</strong> <strong>0 3/8 pgs</strong> | 1        |       |       |
| 2014-07-08 |     | <strong>104</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - LIVING ROOM</strong> <strong>NIGHT</strong> <strong>1 2/8 pgs</strong> | 1, 3     |       |       |
| 2014-07-08 |     | <strong>105</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - LIVING ROOM</strong> <strong>DAY</strong> <strong>0 4/8 pgs</strong> | 1, 3     |       |       |
| 2014-07-08 |     | <strong>110</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - LIVING ROOM</strong> <strong>NIGHT</strong> <strong>1 6/8 pgs</strong> | 1, 3     |       |       |
| 2014-07-08 |     | <strong>115</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - GARAGE</strong> <strong>NIGHT</strong> <strong>1 6/8 pgs</strong> | 1, 2, 3  |       |       |
| 2014-07-08 |     | <strong>66</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - LIVING ROOM</strong> <strong>NIGHT</strong> <strong>1 3/8 pgs</strong> | 1, 3     |       |       |
| 2014-07-08 |     | <strong>67</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - KITCHEN</strong> <strong>NIGHT</strong> <strong>0 7/8 pgs</strong> | 1, 3     |       |       |
| 2014-07-08 |     | <strong>68</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - KITCHEN</strong> <strong>NIGHT</strong> <strong>0 5/8 pgs</strong> | 1, 2, 3  |       |       |
| 2014-07-08 |     | <strong>86</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - KITCHEN</strong> <strong>NIGHT</strong> <strong>2 2/8 pgs</strong> | 1, 2, 3  |       |       |
| 2014-07-08 |     | <strong>14</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - KITCHEN</strong> <strong>DAY</strong> <strong>1 7/8 pgs</strong> | 1, 3, 23 |       |       |
| 2014-07-08 |     | <strong>60</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - KITCHEN</strong> <strong>DAY</strong> <strong>0 1/8 pgs</strong> | 1, 3, 23 |       |       |
| 2014-07-08 |     | <strong>13</strong> <strong>INT</strong> <strong>ERICA AND ETHAN’S HOUSE - KITCHEN</strong> <strong>DAY</strong> <strong>0 2/8 pgs</strong> | 1        |       |       |
| 2014-07-08 |     | <strong>2</strong> <strong>INT</strong> <strong>SIERRA’S CAR</strong> <strong>DAY</strong> <strong>0 3/8 pgs</strong> | 1, 5     |       |       |
| 2014-07-08 |     | <strong>12</strong> <strong>INT</strong> <strong>PARTY HOUSE - “RAVE” house party</strong> <strong>NIGHT</strong> <strong>0 4/8 pgs</strong> | 1, 5     |       |       |
| 2014-07-08 |     | <strong>48</strong> <strong>INT</strong> <strong>PARTY HOUSE - LIVING ROOM</strong> <strong>NIGHT</strong> <strong>0 1/8 pgs</strong> | 1, 5     |       |       |
| 2014-07-08 |     | <strong>20</strong> <strong>INT</strong> <strong>PARTY APARTMENT - LIVING ROOM</strong> <strong>NIGHT</strong> <strong>0 2/8 pgs</strong> | 1, 5     |       |       |
| 2014-07-08 |     | <strong>21</strong> <strong>INT</strong> <strong>PARTY APARTMENT - KITCHEN</strong> <strong>NIGHT</strong> <strong>0 1/8 pgs</strong> | 1, 5     |       |       |
| 2014-07-08 |     | <strong>22</strong> <strong>INT</strong> <strong>PARTY APARTMENT - HALLWAY</strong> <strong>NIGHT</strong> <strong>0 1/8 pgs</strong> | 1, 5, 9  |       |       |
| 2014-07-08 |     | <strong>23</strong> <strong>INT</strong> <strong>PARTY APARTMENT - LIVING ROOM</strong> <strong>NIGHT</strong> <strong>0 2/8 pgs</strong> | 1, 5, 9  |       |       |
| 2014-07-08 |     | <strong>24</strong> <strong>INT</strong> <strong>PARTY APARTMENT - BEDROOM</strong> <strong>NIGHT</strong> <strong>0 5/8 pgs</strong> | 1, 5, 9  |       |       |
| 2014-07-08 |     | <strong>25</strong> <strong>INT</strong> <strong>PARTY APARTMENT - KITCHEN</strong> <strong>NIGHT</strong> <strong>0 1/8 pgs</strong> | 1, 5, 9  |       |       |
| 2014-07-08 |     | <strong>26</strong> <strong>INT</strong> <strong>PARTY APARTMENT - LIVING ROOM</strong> <strong>NIGHT</strong> <strong>0 1/8 pgs</strong> | 1, 5, 9  |       |       |
| 2014-07-08 |     | <strong>27</strong> <strong>INT</strong> <strong>PARTY APARTMENT - LIVING ROOM</strong> <strong>NIGHT</strong> <strong>0 4/8 pgs</strong> | 1, 15    |       |       |
| 2014-07-08 |     | <strong>76</strong> <strong>INT</strong> <strong>SUPERMARKET</strong> <strong>DAY</strong> <strong>0 1/8 pgs</strong> | 1        |       | Whole Foods |
| 2014-07-08 |     | <strong>40</strong> <strong>INT</strong> <strong>SOUP KITCHEN - OFFICE</strong> <strong>DAY</strong> <strong>0 5/8 pgs</strong> | 1, 4     |       | Christ Church Unity |
| 2014-07-08 |     | <strong>55</strong> <strong>INT</strong> <strong>SOUP KITCHEN - OFFICE</strong> <strong>DAY</strong> <strong>0 5/8 pgs</strong> | 1, 4     |       | Christ Church Unity |</p>
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<th>Day</th>
<th>Pages</th>
<th>Notes</th>
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| 73    | INT  | SOUP KITCHEN - KITCHEN
Erica asks to cook | DAY | 1.08 pgs | 1, 4 Christ Church Unity |
| 106   | INT  | SOUP KITCHEN - KITCHEN
Erica asks Angela about Danny | DAY | 0.98 pgs | 1, 4 Christ Church Unity |
| 42    | INT  | SOUP KITCHEN - KITCHEN
Erica scrubs pots | DAY | 0.88 pgs | 1 Christ Church Unity |
| 41    | INT  | SOUP KITCHEN - LOBBY
Erica meets Angela | DAY | 1.08 pgs | 1, 4 Christ Church Unity |

End of Day # 13 - Shoot Monday, July 21, 2014

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<th>Day</th>
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</table>
| 40    | EXT  | SOUP KITCHEN
Erica rides up to the kitchen
Ryan gives Erica a lift | DAY | 0.13 pgs | 1 Christ Church Unity |
| 44    | EXT  | SOUP KITCHEN - PARKING LOT
Ryan gives Erica a lift | DAY | 2.78 pgs | 1, 2 Christ Church Unity |
| 78    | INT  | SOUP KITCHEN - KITCHEN
Erica cooks for the crowd | DAY | 0.38 pgs | 1, 2, 3, 4 Christ Church Unity |
| 77    | INT  | SOUP KITCHEN - KITCHEN
Ethan and Erica arrive | DAY | 1.18 pgs | 1, 3, 4 Christ Church Unity |
| 51    | INT  | SOUP KITCHEN - LOBBY
Ethan and Angela meet | DAY | 1.38 pgs | 1, 3, 4 Christ Church Unity |
| 110   | INT  | SOUP KITCHEN - LOBBY
Angela fills Ethan in on Danny | DAY | 0.66 pgs | 1, 3, 4 Christ Church Unity |

End of Day # 14 - Shoot Tuesday, July 22, 2014

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<th>Day</th>
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| 62    | INT  | SOUP KITCHEN - LOBBY
Erica TRYES to talk to May | DAY | 3.46 pgs | 1, 2, 4 Christ Church Unity |
| 86    | INT  | SOUP KITCHEN - LOBBY
May completes the puzzle | DAY | 2.08 pgs | 1, 2, 4 Christ Church Unity |
| 54    | INT  | SOUP KITCHEN - LOBBY
Done for the day; well, almost | DAY | 1.56 pgs | 1, 2 Christ Church Unity |

End of Day # 15 - Shoot Wednesday, July 23, 2014

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| 52    | INT  | SOUP KITCHEN - LOBBY
Erica and Ryan serve fun | DAY | 2.26 pgs | 1, 2, 16, 18, 19, 20 Christ Church Unity |
| 53    | INT  | SOUP KITCHEN - MONTAGE
Erica meets Danny | DAY | 0.38 pgs | 1, 2, 7 Christ Church Unity |
| 72    | INT  | SOUP KITCHEN - LOBBY
Danny needs sat | DAY | 1.26 pgs | 1, 2, 7 Christ Church Unity |
| 79    | INT  | SOUP KITCHEN - LOBBY
The food is a hit/Paper napkin | DAY | 1.06 pgs | 1, 2, 4, 7 Christ Church Unity |
| 80    | INT  | SOUP KITCHEN - LOBBY
Erica becomes the chef | DAY | 0.66 pgs | 1, 3, 4 Christ Church Unity |
| 105   | INT  | SOUP KITCHEN - LOBBY
Erica asks Ryan about Danny | DAY | 0.26 pgs | 1, 2 Christ Church Unity |

End of Day # 16 - Shoot Thursday, July 24, 2014

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<th>Notes</th>
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</thead>
</table>
| 93    | INT  | SOUP KITCHEN LOBBY
Erica receives a call about Ethan | DAY | 0.58 pgs | 1, 2 Christ Church Unity |
| 113   | INT  | SOUP KITCHEN - LOBBY
Sierra is the new volunteer | DAY | 2.18 pgs | 1, 2, 4, 5 Christ Church Unity |
| 115   | INT  | SOUP KITCHEN - LOBBY
Sierra and Erica make ammends | DAY | 1.28 pgs | 1, 5 Christ Church Unity |
| 114   | INT  | SOUP KITCHEN - KITCHEN
Sierra struggles with the wash | DAY | 0.18 pgs | 5 Christ Church Unity |
| 108   | INT  | SOUP KITCHEN - LOBBY
Erica tells Angela that Danny is dead | DAY | 0.38 pgs | 1, 4 Christ Church Unity |
| 109   | INT  | SOUP KITCHEN - BACK AREA
Erica questions everything | DAY | 2.08 pgs | 1, 4 Christ Church Unity |

End of Day # 17 - Shoot Friday, July 25, 2014

End of Day # 18 - Shoot Saturday, July 26, 2014

End of Day # 19 - Shoot Sunday, July 27, 2014

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<th>Notes</th>
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</table>
| 64    | EXT  | PARK
Geocache in a log | DAY | 1.08 pgs | 1, 2 --- |
| 65    | EXT  | PLAYGROUND
Tag into conversation | DAY | 3.38 pgs | 1, 2 --- |
| 85    | EXT  | PLAYGROUND
Erica unfolds the Sudoku | DAY | 1.38 pgs | 1, 2 --- |
| 117   | INT  | RYAN'S CAR (DRIVING)
Ryan has a twist in store | DAY | 0.38 pgs | 1, 2 --- |
### One Line Schedule - Treasure

**NEW WORKING - Last updated 7/6/2014 at 11:16 AM PDT**

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Tuesday, August 5, 2014

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APPENDIX K: CALL SHEETS
TREASURE

GENERAL CREW CALL TIME: 8:00 AM
WEDNESDAY, JULY 9, 2014

Director: CHRIS WILLIAMSON
Producer: CHELSIE HOLLER
1st AD: DUSTIN HOLTON
2nd AD: CHELSEA NOEL
CALL: 8:00 AM
LUNCH: 1:45 PM
WRAP: 6:00 PM

Location: 1800 Wekiwa Cir, Apopka FL 32712
Weather: High of 91 / 50% Shower & Thunder
South Seminole Hospital
555 W State Road 434, Longwood, FL 32750
(407) 767-1200

<table>
<thead>
<tr>
<th>D/N</th>
<th>I/E</th>
<th>SET</th>
<th>DESCRIPTION</th>
<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>E</td>
<td>TRAIL</td>
<td>Erica watches Ryan</td>
<td>57</td>
<td>1,2</td>
<td>16/8</td>
<td>WEKIWA SPRINGS</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>TRAIL</td>
<td>Ryan pulls his pepper spray</td>
<td>58</td>
<td>1,2</td>
<td>13/8</td>
<td>WEKIWA SPRINGS</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>TRAIL</td>
<td>Erica's first geocaching score</td>
<td>59</td>
<td>1,2</td>
<td>23/8</td>
<td>WEKIWA SPRINGS</td>
</tr>
</tbody>
</table>

CAST #

<table>
<thead>
<tr>
<th>CAST#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SETCALL</th>
<th>REPORT TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>57, 58, 59</td>
<td>8:45 AM</td>
<td>8:45 AM</td>
<td>9:30 AM</td>
<td>Dustin Holton</td>
</tr>
<tr>
<td>2</td>
<td>Matt Merucio</td>
<td>Ryan</td>
<td>57, 58, 59</td>
<td>8:45 AM</td>
<td>9:15 AM</td>
<td>9:30 AM</td>
<td>Dustin Holton</td>
</tr>
</tbody>
</table>

SPECIAL DEPARTMENTAL NOTES:
Props: army man, chapstick, chess piece, confetti popper, geocache container, geocoin, golf ball, GPS, log book, other little doodads, pen, smart phone, whistle
Camera: MOST of day is steadycam.
Production: STRONG chance of inclement weather in the afternoon.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRODUCTION</td>
<td>Christopher Williamson</td>
<td>8:00 AM</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td>Chelsie Holler</td>
<td>8:00 AM</td>
<td></td>
</tr>
<tr>
<td>1st AD</td>
<td>Dustin Holton</td>
<td>8:00 AM</td>
<td></td>
</tr>
<tr>
<td>2nd AD</td>
<td>Chelsea Noel</td>
<td>8:00 AM</td>
<td></td>
</tr>
<tr>
<td>Script Sup.</td>
<td>Patrick Garcia</td>
<td>8:00 AM</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAMERAS</td>
<td>Mike Collins</td>
<td>8:00 AM</td>
<td></td>
</tr>
<tr>
<td>1st AC</td>
<td>Amber Steele</td>
<td>8:00 AM</td>
<td></td>
</tr>
<tr>
<td>2nd AC</td>
<td>Ben Gill</td>
<td>8:00 AM</td>
<td></td>
</tr>
<tr>
<td>SteadyCam</td>
<td>Mikhail Howell</td>
<td>8:00 AM</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>GRIP &amp; ELECTRIC</td>
<td>Hayden Grewe</td>
<td>8:00 AM</td>
<td></td>
</tr>
<tr>
<td>Grip</td>
<td>Marcel Urena</td>
<td>8:00 AM</td>
<td></td>
</tr>
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<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOUND</td>
<td>Ryan Kip Wilkin</td>
<td>8:00 AM</td>
<td></td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>Molly Redding</td>
<td>8:00 AM</td>
<td></td>
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<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAKE-UP/HAIR/WARDROBE</td>
<td>Kate Medley</td>
<td>8:00 AM</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PA</td>
<td>Ray Cartagena</td>
<td>8:00 AM</td>
<td></td>
</tr>
</tbody>
</table>

NOTES
* $7 PER CAR PARKING FEE AT PARK. PARKING WILL BE AT A NEARBY LOT (TBD) TO MINIMIZE PARKING COSTS. CALL DUSTIN HOLTON PRIOR TO ARRIVAL FOR PARKING INFORMATION.
** ALL EXTERIOR DAY! HYDRATE AND PROTECT YOURSELF FROM THE SUN!
TREASURE

GENERAL CREW CALL TIME: 7:00 AM
THURSDAY, JULY 10, 2014

Director: CHRIS WILLIAMSON
Emergency Cell: Chelsie Holler
Date: 7/10/14
Producer: CHELSIE HOLLER
Chelsie Holler  
Sunrise: 6:35 AM
1st AD: DUSTIN HOLTEN
Dustin Holton  
Sunset: 8:27 PM
2nd AD: CHELSEA NOEL  
WEKIWA SPRINGS
CALL: 7:00 AM
WEKIWA SPRINGS
LUNCH: 1:00 PM  
South Seminole Hospital
WRAP: 4:00(ISH) PM  
1800 Wekiwa Cir, Apopka FL 32712
*MEETING AT 3883 WEKIWA SPRINGS RD.
(407) 767-1200

D N I/E SET DESCRIPTION SCENE CAST# # OF PGS LOCATION
D E TRAIL Ryan pulls his pepper spray 58 1,2 1 3/8 WEKIWA SPRINGS
D E TRAIL Erica's first geocaching score 59 1,2 2 3/8 WEKIWA SPRINGS
D E WOODS Erica sends Sierra a message 91 1,2 7/8 WEKIWA SPRINGS

WISH LIST

D E BUTTERFLY Butterfly fingers 88 1,2 2/8
D E DANNY'S CACHE Ryan finds Danny's cache 118 1,2 1 1/8

CAST # CAST CHARACTER SCENES CALL TIME MAKEUP SETCALL REPORT TO:
1 Ansley Gordon Erica 58, 59, 91 8:00 AM 8:15 AM 8:30 AM
2 Matt Merucio Ryan 58, 59, 91 8:00 AM 8:15 AM 8:30 AM

SPECIAL DEPARTMENTAL NOTES:
Props: army man, chapstick, chess piece, confetti popper, geocache container, geocoin, golf ball, GPS, log book, other little doohads, pen, smart phone, whistle / DANNY'S CACHE
Camera: MOST of day is steadycam
Production: PICKING UP SHOTS FROM YESTERDAY FIRST. WE WILL MOVE ON IF WEATHER ALLOWS.

TITLE NAME PHONE CALL TIME
DIRECTOR Christopher Williamson 7:00 AM
PRODUCTION

Producer Chelsie Holler 7:00 AM
1st AD Dustin Holton 7:00 AM
Script Sup. Patrick Garcia 7:00 AM

CAMERA
DP Mike Collins 7:00 AM
1st AC Cornelius O'Donoghue 7:00 AM
2nd AC Ben Gill 7:00 AM
SteadyCam Mikhail Howell 7:00 AM

GRIP & ELECTRIC
Grip Tanner Pemleton 7:00 AM

SOUND
Mixer/Boom Ryan Kip Wilkin 7:00 AM

MAKE-UP/HAIRDRESSER
Kate Medley 7:00 AM

PA Ray Cartagena 7:00 AM

NOTES
PARKING WILL BE AT 3883 Wekiwa Springs Rd. Longwood, FL.
** ALL EXTERIOR DAY HYDRATE AND PROTECT YOURSELF FROM THE SUN!

MEAL
Baked Ziti & Salad

298
## Treasure

**General Crew Call Time:** 8:30 AM  
**Friday, July 11, 2014**

**Director:** Chris Williamson  
**Producer:** Chelsea Holler  
**1st AD:** Dustin Holton  
**2nd AD:** Chelsea Nee

**Location:** Guildhall  
**Hospital:** Florida Hospital East Orlando  
**CALL:** 8:30 AM  
**Lunch:** 1:30 PM  
**Wrap:** 6:00 PM

### D/N | I/E | SET | DESCRIPTION | SCENE | CAST# | # of PGS | LOCATION
--- | --- | --- | --- | --- | --- | --- | ---
D | E | HOUSE | Ryan drives up to get Erica | 116 | 1.2 | 2/8 | Guildhall
D | I | GARAGE | Ryan see the rocket | 45 | 1.2 | 1 3/4 | Guildhall
D | I | GARAGE | Erica comes for the bike, see the rocket | 34 | 1 | 4/8 | Guildhall
D | I | LIVING ROOM | Erica has a surprise for Ethan | 95 | 1.3 | 5/8 | Guildhall
D | I | DINING ROOM | Rocket build | 96 | 1.3 | 1 | Guildhall
D | I | DINING ROOM | Erica pulls Ethan away | 75 | 1.3 | 4/8 | Guildhall
D | I | KITCHEN | Ethan gives Erica the letter | 111 | 1.3 | 7/8 | Guildhall

### Cast

<table>
<thead>
<tr>
<th>CAST#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>116, 45, 95, 111</td>
<td>9:00 AM</td>
<td>9:00 AM</td>
<td>9:30 AM</td>
<td>Dustin Holton</td>
</tr>
<tr>
<td>2</td>
<td>Matt Mercurio</td>
<td>Ryan</td>
<td>116, 45</td>
<td>9:00 AM</td>
<td>9:00 AM</td>
<td>9:30 AM</td>
<td>Dustin Holton</td>
</tr>
<tr>
<td>3</td>
<td>John Hardy</td>
<td>Ethan</td>
<td>95, 96, 75, 111</td>
<td>12:00 PM</td>
<td>12:00 PM</td>
<td>12:15 PM</td>
<td>Dustin Holton</td>
</tr>
</tbody>
</table>

### Special Departmental Notes:

- Props: Letter, Rocket, Erica’s Bike, Pump, Coffee, Tie, Drink, Newspaper, Phone, Envelope  
- Ryan’s car

### Title | Name | Phone | Call Time
--- | --- | --- | ---
**Production** |
Director: Christopher Williamson | 8:30 AM
Producer: Chelsea Holler | 8:30 AM
1st AD: Dustin Holton | 8:30 AM
Script Sup: Patrick Garcia | 8:30 AM

**Camera** |
DP: Mike Collins | 8:30 AM
1st AC: Amber Steele | 8:30 AM
2nd AC: Ben Gill | 8:30 AM

**Grip & Electric** |
Grip: Cornelius O’Donoghue | 8:30 AM

**Sound** |
Mixer/Boom: Ryan Kp Wilkin | 8:30 AM

**Make-Up/Hair/Wardrobe** |
Kate Medley | 8:30 AM

**PA** |
Ray Cartagena | 8:30 AM

### Notes

**Meal:** Chicken Supreme & Salad
TREASURE

GENERAL CREW CALL TIME: 7:00 AM
SATURDAY, JULY 12, 2014

Quote of the day: "This is where I film my pornos, and this is my rocket" - Ansley Gordon

READ THE NOTES FOR TODAY!

<table>
<thead>
<tr>
<th>Director:</th>
<th>CHRIS WILLIAMSON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer:</td>
<td>CHELSE HOLLER</td>
</tr>
<tr>
<td>1st AD:</td>
<td>DUSTIN HOLTON</td>
</tr>
<tr>
<td>2nd AD:</td>
<td>CHELSEA ROSS</td>
</tr>
<tr>
<td>CALL:</td>
<td>7:00 AM</td>
</tr>
<tr>
<td>LUNCH:</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>WRAP:</td>
<td>1:00 PM</td>
</tr>
<tr>
<td>Location:</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>Hospital:</td>
<td>Florida Hospital East Orlando</td>
</tr>
<tr>
<td>Date:</td>
<td>7/11/14</td>
</tr>
<tr>
<td>Sunrise:</td>
<td>6:36 AM</td>
</tr>
<tr>
<td>Sunset:</td>
<td>8:26 AM</td>
</tr>
<tr>
<td>Weather:</td>
<td>90 / Isolated Thunderstorms</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DN</th>
<th>I/E</th>
<th>SET</th>
<th>DESCRIPTION</th>
<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Creating Ethan’s dating profile</td>
<td>98</td>
<td>1.2</td>
<td>2 5/8</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Ethan relates a dressing</td>
<td>99</td>
<td>1.2</td>
<td>2/8</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Ethan is ready for his date</td>
<td>101</td>
<td>1.2</td>
<td>4/8</td>
<td>GUILDHALL</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CAST#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SETCALL</th>
<th>REPORT TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>98, 99, 101</td>
<td>7:45 AM</td>
<td>7:45 AM</td>
<td>8:00 AM</td>
<td>Dustin Holton</td>
</tr>
<tr>
<td>3</td>
<td>John Hardy</td>
<td>Ethan</td>
<td>98, 99, 101</td>
<td>7:45 AM</td>
<td>7:45 AM</td>
<td>8:00 AM</td>
<td>Dustin Holton</td>
</tr>
</tbody>
</table>

SPECIAL DEPARTMENTAL NOTES:

- Props: Laptop, Present, Breath Mints

NOTES

Talent HAS to be out before 1:30, so the name of the game is efficiency. We have some great crew members filling in, so let’s show them some love.

The residents of our location were kind enough to allow us in at 7 am on a Saturday – please be mindful that they will be sleeping while we are setting up. Have fun – at a library level.

MEAL

Variety of chicken wraps & a side
TREASURE

GENERAL CREW CALL TIME: 3:00 PM

MONDAY, JULY 14, 2014

Quote of the day: “His name is…”

Director: CHRIS WILLIAMSON
Producer: CHESLIE HOLLER
1st AD: DUSTIN HOLTEN
2nd AD: CHELSEA NOEL

CALL: 3:00 PM
LUNCH: 7:00 PM
WRAP: 1:00 AM

Location:
GUILDHALL
Guildhall Circle
Orlando, FL 32828

CHEVRON
11804 East Colonial Drive #100
Orlando, FL

LIQUOR STORE
4000 N Goldenrod Rd
Winter Park, FL 32792

Hospital:
Florida Hospital East Orlando
7727 Lake Underhill Rd, Orlando, FL
(407) 303-8110

<table>
<thead>
<tr>
<th>D/N</th>
<th>V/E</th>
<th>SET</th>
<th>DESCRIPTION</th>
<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>E</td>
<td>FRONT DOOR</td>
<td>Erica shuts Sierra out</td>
<td>102</td>
<td>1,5</td>
<td>1/2/8</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>SIERRA'S</td>
<td>Sierra watches Erica’s video</td>
<td>92</td>
<td>5</td>
<td>1/8</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>N</td>
<td>I</td>
<td>SIERRA'S</td>
<td>Getting ready/Selfies</td>
<td>15</td>
<td>1,5</td>
<td>3/8</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>N</td>
<td>E</td>
<td>GAS STATION</td>
<td>Flirt for liquor</td>
<td>19</td>
<td>1,5</td>
<td>1/8</td>
<td>CHEVRON</td>
</tr>
<tr>
<td>N</td>
<td>E</td>
<td>LIQUOR</td>
<td>Erica &amp; Sierra pull up</td>
<td>4</td>
<td>1,5</td>
<td>2/8</td>
<td>LIQUOR</td>
</tr>
<tr>
<td>N</td>
<td>I</td>
<td>LIQUOR</td>
<td>Deciding what to drink</td>
<td>5</td>
<td>1,5,14</td>
<td>3/8</td>
<td>LIQUOR</td>
</tr>
<tr>
<td>N</td>
<td>I</td>
<td>SIERRA'S CAR</td>
<td>Sierra waits</td>
<td>6</td>
<td>5</td>
<td>1/8</td>
<td>LIQUOR</td>
</tr>
<tr>
<td>N</td>
<td>E</td>
<td>LIQUOR STORE</td>
<td>Erica snags a case</td>
<td>7</td>
<td>1,14</td>
<td>3/8</td>
<td>LIQUOR</td>
</tr>
<tr>
<td>N</td>
<td>I</td>
<td>SIERRA'S CAR</td>
<td>Erica blows a kiss as they race off</td>
<td>8</td>
<td>1,5,14</td>
<td>1/8</td>
<td>LIQUOR</td>
</tr>
<tr>
<td>N</td>
<td>E</td>
<td>LIQUOR</td>
<td>Erica blows a kiss as they race off</td>
<td>9</td>
<td>14</td>
<td>1/8</td>
<td>LIQUOR</td>
</tr>
<tr>
<td>N</td>
<td>E</td>
<td>SIDE OF ROAD</td>
<td>Sierra's car races by</td>
<td>10</td>
<td></td>
<td>1/8</td>
<td></td>
</tr>
</tbody>
</table>

CAST#    CAST    CHARACTER    SCENES    CALL TIME    MAKEUP    SET CALL    REPORT TO:
1        Ansley Gordon       Erica      102,15,19,4,5,7,8 4:30 PM    4:30 PM    5:00 PM    GUILDHALL
5        Shanise Jordan      Sierra     102,92,15,19,4,5,6,8 4:00 PM    4:00 PM    4:30 PM    GUILDHALL
          Guy                  10         8:30 PM    8:30 PM    8:30 PM    GAS STATION
          Man Outside (bad man) 4,7,8,9    9:45 PM    9:45 PM    9:45 PM    LIQUOR STORE
14       Clerk                5,7,8,9    9:45 PM    9:45 PM    9:45 PM    LIQUOR STORE

SPECIAL DEPARTMENTAL NOTES:

Extras: Guy, Man Outside, Clerk
Props: handheld mirror, dry-erase marker, phone/camera, eyeliner pencil, bandanas, liquor bottles, case of beer

<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRODUCTION</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Christopher Williamson</td>
<td>3:00 PM</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td>Chelsie Holler</td>
<td>3:00 PM</td>
<td></td>
</tr>
<tr>
<td>1st AD</td>
<td>Dustin Holton</td>
<td>3:00 PM</td>
<td></td>
</tr>
<tr>
<td>Script Sup</td>
<td>Patrick Garcia</td>
<td>3:00 PM</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NOTES</th>
<th>MEAL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mediterranean Chicken Wrap or Beef &amp; Caramelized Onion Wrap</td>
</tr>
</tbody>
</table>
# TREASURE

**GENERAL CREW CALL TIME:** 8:00 AM* (SEE NOTES)

**TUESDAY, JULY 15, 2014**

*Quote of the day: “Sit down – I’m going to put the mustache on you”*

<table>
<thead>
<tr>
<th>Director</th>
<th>CHRISS WILLIAMSON</th>
<th>Emergency Cell:</th>
<th>Date: 7/15/14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer</td>
<td>CHELSEE HOLLER</td>
<td>Chelsie Holler</td>
<td></td>
</tr>
<tr>
<td>1st AD</td>
<td>DUSTIN HOLTEN</td>
<td>Dustin Holton</td>
<td></td>
</tr>
<tr>
<td>2nd AD</td>
<td>CHELSEA NOEL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CALL</td>
<td>8:00 AM</td>
<td>FANCY FOOD &amp; PRODUCE</td>
<td>Florida Hospital East Orlando</td>
</tr>
<tr>
<td>LUNCH</td>
<td>12:30 PM</td>
<td>10672 E Colonial Drive</td>
<td>7727 Lake Underhill Rd, Orlando, FL (407) 303-8110</td>
</tr>
<tr>
<td>WRAP</td>
<td>4:30 PM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>UCF EDUCATION LIBRARY</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>GUILDHALL</td>
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<tr>
<td></td>
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<td></td>
<td>Orlando, FL 32828</td>
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<tr>
<td>D</td>
<td>I</td>
<td>SUPERMARKET</td>
<td>Erica grabs spices</td>
<td>76</td>
<td>1</td>
<td>1/8</td>
<td>FANCY</td>
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<tr>
<td>D</td>
<td>I</td>
<td>LIBRARY</td>
<td>Erica hunts for info on May</td>
<td>87</td>
<td>1</td>
<td>3/8</td>
<td>LIBRARY</td>
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<tr>
<td>D</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Erica gets community service</td>
<td>33</td>
<td>1,3</td>
<td>2 1/8</td>
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<tr>
<td>D</td>
<td>I</td>
<td>BATHROOM</td>
<td>Erica showers</td>
<td>84</td>
<td>1</td>
<td>2/8</td>
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<tr>
<td>D</td>
<td>I</td>
<td>BATHROOM</td>
<td>Ethan shaves</td>
<td>97</td>
<td>3</td>
<td>1/8</td>
<td>GUILDHALL</td>
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<tr>
<td>N</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Ethan catches Erica sneaking in</td>
<td>49 1,3</td>
<td>1 6/8</td>
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<td>GUILDHALL</td>
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<table>
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<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO:</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>76,87,33,84,49</td>
<td>8:30 AM</td>
<td>8:30 AM</td>
<td>8:45 AM</td>
<td>FANCY</td>
</tr>
<tr>
<td>3</td>
<td>John Hardy</td>
<td>Ethan</td>
<td>33,97,49</td>
<td>11:00 AM</td>
<td>11:00 AM</td>
<td>11:15 AM</td>
<td>GUILDHALL</td>
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**TITLE**

<table>
<thead>
<tr>
<th>NAME</th>
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<tbody>
<tr>
<td>Director</td>
<td>Christopher Williamson</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Chelsie Holler</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>1st AD</td>
<td>Dustin Holton</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>Script Sup</td>
<td>Patrick Garcia</td>
<td>9:45 AM</td>
</tr>
</tbody>
</table>

**CAMERA**

<table>
<thead>
<tr>
<th>DP</th>
<th>Mike Collins</th>
<th>8:00 AM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st AC</td>
<td>Amber Steele</td>
<td>8:00 AM</td>
</tr>
<tr>
<td>2nd AC</td>
<td>Ben Gill</td>
<td>8:00 AM</td>
</tr>
</tbody>
</table>

**GRIP & ELECTRIC**

<table>
<thead>
<tr>
<th>Gaffer</th>
<th>Hayden Grewe</th>
<th>9:45 AM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mixer/Boom</td>
<td>Ryan Kip Wilkin</td>
<td>9:45 AM</td>
</tr>
</tbody>
</table>

**MEAL**

- **NOTES**
  - 8:00 AM CALLS meet at: 11100 E Colonial Dr, Orlando, FL
  - 9:45 CALLS meet at: UCF EDUCATION LIBRARY
  - Steak & Cheese Sandwiches w/ Chips

---

302
# Treasure

## General Call Time: 12:30 PM

**Wednesday, July 16, 2014**

**Quote of the day:** "We need it to rain"

**Director:** Chris Williamson  
**Producer:** Chelsie Holler  
**1st AD:** Dustin Holton  
**2nd AD:** Chelsea Noel  

**CALL:** 12:30 PM  
**LUNCH:**  
**WRAP:** 11:30 PM

**Location:** Guildhall Circle  
**Hospital:** Florida Hospital East Orlando  
7227 Lake Underhill Rd. Orlando, FL  
(407) 303-8110

<table>
<thead>
<tr>
<th>DIN</th>
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<th>SCENE</th>
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<th># of PGS</th>
<th>LOCATION</th>
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<tbody>
<tr>
<td>D</td>
<td>E</td>
<td>FRONT DOOR</td>
<td>Erica shuts Sierra out</td>
<td>102</td>
<td>1,5</td>
<td>1 2/8</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>WOODS</td>
<td>Erica takes Sierra on a hunt</td>
<td>71</td>
<td>1,5</td>
<td>1 6/8</td>
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</tr>
<tr>
<td>D</td>
<td>I</td>
<td>KITCHEN</td>
<td>Erica bags Ethans lunch</td>
<td>13</td>
<td>1</td>
<td>2/8</td>
<td>GUILDHALL</td>
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<tr>
<td>D</td>
<td>I</td>
<td>KITCHEN</td>
<td>Ethan ignores Erica</td>
<td>14</td>
<td>1,3</td>
<td>1 7/8</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>N</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Awkward breakfast with Ethan</td>
<td>60</td>
<td>1,3</td>
<td>1 0/8</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>N</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Ethan catches Erica sneaking in</td>
<td>49</td>
<td>1,3</td>
<td>1 6/8</td>
<td>GUILDHALL</td>
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**CAST#**  
**CAST**  
**CHARACTER**  
**SCENES**  
**CALL TIME**  
**MAKEUP**  
**SET CALL**  
**REPORT TO:**

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<thead>
<tr>
<th>1</th>
<th>Ansley Gordon</th>
<th>Erica</th>
<th>102,71,13,14,60,49</th>
<th>1:00 PM</th>
<th>1:00 PM</th>
<th>1:30 AM</th>
<th>GUILDHALL</th>
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</thead>
<tbody>
<tr>
<td>5</td>
<td>Shanise Jordan</td>
<td>Sierra</td>
<td>102,71</td>
<td>1:00 PM</td>
<td>1:00 PM</td>
<td>1:30 AM</td>
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</tr>
<tr>
<td>3</td>
<td>John Hardy</td>
<td>Ethan</td>
<td>14,60,49</td>
<td>6:00 PM</td>
<td>6:00 PM</td>
<td>6:15 PM</td>
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<tr>
<td>23</td>
<td>Jazzy</td>
<td></td>
<td>14,60</td>
<td>6:00 PM</td>
<td></td>
<td>6:15 PM</td>
<td>GUILDHALL</td>
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</table>

**Title**  
**Name**  
**Phone**  
**Call Time**  

**Production**

**Director:** Christopher Williamson  
**Producer:** Chelsie Holler  
**1st AD:** Dustin Holton  
**Script Sup.:** Patrick Garcia

**Camera**

**DP:** Mike Collins  
**1st AC:** Amber Steele  
**2nd AC:** Ben Gill

**Grip & Electric**

**Gaffer:** Hayden Greive  
**Mixer/Boom:** Ryan Kip Wilkin

**Sound**

**Make Up/Hair/Wardrobe**

**Hair Stylist:** Kate Medley

**Art**

**Designer:** Molly Redding

**PA**

**PA:** Ray Cartagena

**Notes**

**Cat on Set Today**

**Meal**

---

303
**TREASURE**

**GENERAL CALL TIME: 1:00 PM**

**THURSDAY, JULY 17, 2014**

Quote of the day: “This is the sexiest I can do the mayonaise”

Director: CHRIS WILLIAMSON  
Emergency Cell:  
Date: 7/17/14

Producer: CHELSEIE HOLLER  
Chelsie Holler

1st AD: DUSTIN HOLTON  
Dustin Holton

2nd AD: CHELSEA NOEL

CALL: 1:00 PM  
Downtown Divas  
12082 Collegiate Way  
Orlando, FL 32817

LUNCH:  
Location:  
GUILDHALL  
Guildhall Circle  
Orlando, FL 32828

WRAP: 11:30 PM  
Florida Hospital East Orlando  
7727 Lake Underhill Rd. Orlando, FL  
(407) 303-8110

Weather: 89 / 50% chance of rain

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<table>
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<tr>
<th>D/N</th>
<th>I/E</th>
<th>SET</th>
<th>DESCRIPTION</th>
<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
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<tbody>
<tr>
<td>D</td>
<td>I</td>
<td>BOUTIQUE</td>
<td>Erica and Sierra chat over clothes</td>
<td>38</td>
<td>1,5</td>
<td>2/4/8</td>
<td>DOWNTOWN DIVAS</td>
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<tr>
<td>N</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Erica gives Ethan the ribbon</td>
<td>66</td>
<td>1,3</td>
<td>1/3/8</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>N</td>
<td>I</td>
<td>KITCHEN</td>
<td>Sauce explosion</td>
<td>67</td>
<td>1,3</td>
<td>7/8</td>
<td>GUILDHALL</td>
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<tr>
<td>N</td>
<td>I</td>
<td>KITCHEN</td>
<td>Ryan and Ethan’s awkward intro</td>
<td>68</td>
<td>1,2,3</td>
<td>2/8</td>
<td>GUILDHALL</td>
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<tr>
<td>N</td>
<td>I</td>
<td>DINING ROOM</td>
<td>Erica pitches online dating</td>
<td>69</td>
<td>1,2,3</td>
<td>2/2/8</td>
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<tr>
<td>N</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Ethan couldn’t go through with it</td>
<td>104</td>
<td>1,3</td>
<td>1/2/8</td>
<td>GUILDHALL</td>
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<td>1:30 AM</td>
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<tr>
<td>5</td>
<td>Shanise Jordan</td>
<td>Sierra</td>
<td>36</td>
<td>1:30 PM</td>
<td>1:30 AM</td>
<td>1:45 PM</td>
<td>DOWNTOWN DIVAS</td>
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<tr>
<td>3</td>
<td>John Hardy</td>
<td>Ethan</td>
<td>66,67,68,69,104</td>
<td>5:00 PM</td>
<td>5:15 PM</td>
<td>5:15 PM</td>
<td>GUILDHALL</td>
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<th>TITLE</th>
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<th>CALL TIME</th>
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DIRECTOR: Christopher Williamson  
PRODUCER: Chelsie Holler  
1ST AD: Dustin Holton  
SCRIPT SUP: Patrick Garcia

**CAMERA**

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<tr>
<th>DP</th>
<th>Mike Collins</th>
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<tr>
<td>1ST AC</td>
<td>Amber Steele</td>
<td>1:00 PM</td>
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<tr>
<td>2ND AC</td>
<td>Ben Gill</td>
<td>1:00 PM</td>
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**GRIP & ELECTRIC**

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<tbody>
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<td>Gaffer</td>
<td>Hayden Greive</td>
</tr>
<tr>
<td>Mixer/Boom</td>
<td>Ryan Kip Wilkin</td>
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**SOUND**

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<td>Mixer/Boom</td>
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**MAKE-UP/HAIR/WARDROBE**

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<tr>
<td>Make-Up</td>
<td>Kate Medley</td>
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**ART**

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<tr>
<td>Designer</td>
<td>Molly Redding</td>
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**PA**

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<tbody>
<tr>
<td>PA</td>
<td>Ray Cartagena</td>
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**NOTES**

Meet at Downtown Divas

**MEAL**

Wraps & a side
**TREASURE**

**GENERAL CALL TIME: 4:45 PM**

**FRIDAY, JULY 18, 2014**

**Quote of the day:** “Patrick, do you want to go into the kernel?”

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<th>Director:</th>
<th>CHRIS WILLIAMSON</th>
<th>Emergency Cell:</th>
<th>Date: 7/18/14</th>
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<tr>
<td>Producer:</td>
<td>CHELSIE HOLLER</td>
<td>Chelsie Holler</td>
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<tr>
<td>1st AD:</td>
<td>DUSTIN HOLTON</td>
<td>Dustin Holton</td>
<td></td>
</tr>
<tr>
<td>2nd AD:</td>
<td>CHELSEA NOEL</td>
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<tr>
<td>CALL:</td>
<td>4:45 PM</td>
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</tr>
<tr>
<td>LUNCH:</td>
<td>2:00 AM</td>
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<td>WRAP:</td>
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<tr>
<td>Location:</td>
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<td>Hospital:</td>
<td>Florida Hospital East Orlando</td>
<td>7727 Lake Underhill Rd. Orlando, FL (407) 303-8110</td>
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<td>6:38 AM</td>
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<tbody>
<tr>
<td>N</td>
<td>I</td>
<td>SIERRA'S CAR</td>
<td>Sierra picks up Erica</td>
<td>2</td>
<td>1.5</td>
<td>3/8</td>
<td>GUILDHALL</td>
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<tr>
<td>N</td>
<td>I</td>
<td>PARTY HOUSE</td>
<td>&quot;RAVE&quot; (finger lights) party</td>
<td>12</td>
<td>1.5</td>
<td>4/8</td>
<td>GUILDHALL</td>
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<td>I</td>
<td>LIVING ROOM</td>
<td>Drunken trust fall</td>
<td>48</td>
<td>1.5</td>
<td>1/8</td>
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<tr>
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<td>I</td>
<td>LIVING ROOM</td>
<td>Entering the party</td>
<td>20</td>
<td>1.5</td>
<td>2/8</td>
<td>GUILDHALL</td>
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<tr>
<td>N</td>
<td>I</td>
<td>KITCHEN</td>
<td>Taking shots with the crowd</td>
<td>21</td>
<td>1.5</td>
<td>1/8</td>
<td>GUILDHALL</td>
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<tr>
<td>N</td>
<td>I</td>
<td>HALLWAY</td>
<td>Sierra gives James the pills</td>
<td>22</td>
<td>1.5</td>
<td>1/8</td>
<td>GUILDHALL</td>
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<tr>
<td>N</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Dancing with a group of guys</td>
<td>23</td>
<td>1.5,9</td>
<td>2/8</td>
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<td>I</td>
<td>BEDROOM</td>
<td>James and Erica take the pills</td>
<td>24</td>
<td>1.5,9</td>
<td>3/8</td>
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<td>N</td>
<td>I</td>
<td>KITCHEN</td>
<td>More shots</td>
<td>25</td>
<td>1.5,9</td>
<td>1/8</td>
<td>GUILDHALL</td>
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<td>N</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Erica gets lost in the music</td>
<td>26</td>
<td>1.5,9</td>
<td>1/8</td>
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<tr>
<td>N</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Erica spills while looking for Sierra</td>
<td>27</td>
<td>1.15</td>
<td>4/8</td>
<td>GUILDHALL</td>
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<tr>
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<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO:</th>
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<tr>
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<td>2,12,48,20-27</td>
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<td>5</td>
<td>Shanise Jordan</td>
<td>Sierra</td>
<td>2,12,48,20-26</td>
<td>5:45 PM</td>
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<td>6:00 PM</td>
<td>GUILDHALL</td>
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<tr>
<td>3</td>
<td>Sean Morris</td>
<td>James</td>
<td>23-26</td>
<td>5:45 PM</td>
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<tr>
<td>15</td>
<td>Courtney Renee</td>
<td>Party Girl</td>
<td>27</td>
<td>7:00 PM</td>
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**SUPPORTING**

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<tr>
<td>Party People</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>7:00 PM</td>
</tr>
</tbody>
</table>

**NOTES**

Party scenes today -- efficiency is key.
We will be multitasking with room setups.

**PRODUCTION**

- Director: Christopher Williamson
- Producer: Chelsie Holler
- 1st AD: Dustin Holton
- Script Sup. Patrick Garcia

**CAMERA**

- DP: Mike Collins
- 1st AC: Amber Steele
- 2nd AC: Ben Gill

**GRIP & ELECTRIC**

- Gaffer: Hayden Grewe
- Grip: Tanner Pemelton

**SOUND**

- Mixer/Boom: Ryan Kip Wilkin

**MAKE-UP/HAIR/WARDROBE**

- Kate Medley

**ART**

- Designer: Molly Redding
**TREASURE**

**GENERAL CALL TIME: 8:15 AM**

**MONDAY, JULY 21, 2014**

| Director: | CHRIS WILLIAMSON | Emergency Cell: | Date: | 7/21/14 | Sunrise: | 6:36 AM | Sunset: | 8:24 PM |
| Producer: | CHELSEI HOLLER | Chelsie Holler | | | Weather: | 92 / Scattered T-Storms |
| 1st AD: | DUSTIN HOLTON | Dustin Holton | | | | | | |
| 2nd AD: | CHELSEA NOEL | | | | | | | |
| CALL: | 8:15 AM | SOUP KITCHEN (CHRIST CHURCH UNITY) | Florida Hospital East Orlando |
| LUNCH: | 1:00 PM | | 7727 Lake Underhill Rd | Orlando, FL 32822 |
| WRAP: | 7:30 PM | | | |

<table>
<thead>
<tr>
<th>DIN</th>
<th>I/E</th>
<th>SET</th>
<th>DESCRIPTION</th>
<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>E</td>
<td>PLAYGROUND</td>
<td>Tag into convo</td>
<td>65</td>
<td>1,2</td>
<td>3 3/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>PLAYGROUND</td>
<td>Erica unfolds sudoku</td>
<td>85</td>
<td>1,2</td>
<td>1 3/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>OFFICE</td>
<td>End of Erica's first day</td>
<td>43</td>
<td>1,4</td>
<td>5/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>OFFICE</td>
<td>Erica turns in paperwork</td>
<td>55</td>
<td>1,4</td>
<td>5/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>KITCHEN</td>
<td>Erica asks to cook</td>
<td>73</td>
<td>1,4</td>
<td>1 0/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>KITCHEN</td>
<td>Erica asks about Danny</td>
<td>106</td>
<td>1,4</td>
<td>3/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>KITCHEN</td>
<td>Erica scrubs pots</td>
<td>42</td>
<td>1</td>
<td>2/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>Erica meets Angela</td>
<td>41</td>
<td>1,4</td>
<td>1</td>
<td>SOUP KITCHEN</td>
</tr>
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<table>
<thead>
<tr>
<th>CAST#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>ALL</td>
<td>8:45 AM</td>
<td>8:45 AM</td>
<td>9:00 AM</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>2</td>
<td>Matt Mercurio</td>
<td>Ryan</td>
<td>66, 86</td>
<td>8:45 AM</td>
<td>8:45 AM</td>
<td>9:00 AM</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>4</td>
<td>Rebecca Blair</td>
<td>Angela</td>
<td>43, 55, 73, 106, 41</td>
<td>1:45 PM</td>
<td>1:45 PM</td>
<td>2:00 PM</td>
<td>SOUP KITCHEN</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>Christopher Williamson</td>
<td></td>
<td>8:15 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Chelsie Holler</td>
<td></td>
<td>8:15 AM</td>
</tr>
<tr>
<td>1st AD</td>
<td>Dustin Holton</td>
<td></td>
<td>8:15 AM</td>
</tr>
<tr>
<td>Script Sup.</td>
<td>Patrick Garcia</td>
<td></td>
<td>8:15 AM</td>
</tr>
</tbody>
</table>

**CAMERA**

| DP | Mike Collins | 8:15 AM |
| 1st AC | Amber Steele | 8:15 AM |
| 2nd AC | Ben Gill | 8:15 AM |
| STEADY | Mikhail Howell | 8:15 AM |

**GRIP & ELECTRIC**

| Gaffer | Hayden Grewe | 3:00 PM |

**SOUND**

| Mixer/Boom | Ryan Kip Wilkin | 8:15 AM |

**MAKE-UP/HAIR/WARDROBE**

| Kate Medley | 8:15 AM |

**ART**

| Designer | Molly Redding |

| PA | Ray Cartagena |

**NOTES**

**MEAL**

WRAPS: Yellow Curry Chicken & Chicken Caesar
# Treasure

**General Call Time:** 9:00 AM

**Tuesday, July 22, 2014**

*Quote of the day: “There was no quote of the day...”*

## Director
CHRIS WILLIAMSON

## Producer
CHELSIE HOLLER

## 1st AD
DUSTIN HOLTON

## 2nd AD
CHELSEA NOEL

## Location
SOUP KITCHEN (CHRIST CHURCH UNITY)
771 W Holden Ave.
Orlando, FL 32839

## Hospital
Florida Hospital East Orlando
7727 Lake Underhill Rd
Orlando, FL 32822

## Sunrise
6:36 AM

## Sunset
8:24 PM

## Weather
92 / Scattered T-Storms

## Cast

<table>
<thead>
<tr>
<th>Cast#</th>
<th>Cast</th>
<th>Character</th>
<th>Scenes</th>
<th>Call Time</th>
<th>Makeup</th>
<th>Set Call</th>
<th>Report To</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>ALL</td>
<td>10:00 AM</td>
<td>10:00 AM</td>
<td>10:15 AM</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>3</td>
<td>John Hardy</td>
<td>Ethan</td>
<td>77, 51, 110</td>
<td>1:30 PM</td>
<td>1:30 PM</td>
<td>1:45 PM</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>4</td>
<td>Rebecca Blair</td>
<td>Angela</td>
<td>73, 106, 77, 51, 110</td>
<td>10:15 AM</td>
<td>10:16 AM</td>
<td>10:30 AM</td>
<td>SOUP KITCHEN</td>
</tr>
</tbody>
</table>

## Production

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Call Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>Christopher Williamson</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Chelsie Holler</td>
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</tr>
<tr>
<td>1st AD</td>
<td>Dustin Holton</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>Script Sup.</td>
<td>Patrick Garcia</td>
<td>9:00 AM</td>
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## Camera

<table>
<thead>
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<th>Call Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>DP</td>
<td>Mike Collins</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>1st AC</td>
<td>Amber Steele</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>2nd AC</td>
<td>Ben Gill</td>
<td>9:00 AM</td>
</tr>
<tr>
<td>STEADI</td>
<td>Mikhail Howell</td>
<td></td>
</tr>
</tbody>
</table>

## Grip & Electric

<table>
<thead>
<tr>
<th>Role</th>
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<th>Call Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gaffer</td>
<td>Hayden Grewe</td>
<td>9:00 AM</td>
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</tbody>
</table>

## Sound

<table>
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<tr>
<th>Role</th>
<th>Name</th>
<th>Call Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mixer/Boom</td>
<td>Ryan Kip Wilkin</td>
<td>9:00 AM</td>
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</tbody>
</table>

## Make-Up/Hair/Wardrobe

<table>
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<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Make-Up</td>
<td>Kate Medley</td>
</tr>
</tbody>
</table>

## Art

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Designer</td>
<td>Molly Redding</td>
</tr>
</tbody>
</table>

## PA

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ray Cartagena</td>
</tr>
</tbody>
</table>
# Treasure

**GENERAL CALL TIME: 9:00 AM**

**Wednesday, July 23, 2014**

*Quote of the day: “Some people just know when Jesus exists ... I know when pretzels exist.” - M.C.*

<table>
<thead>
<tr>
<th>Director</th>
<th>CHRIS WILLIAMSON</th>
<th>Emergency Cell:</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer</td>
<td>CHELSIE HOLLER</td>
<td>Chelsie Holler</td>
<td>7/23/14</td>
</tr>
<tr>
<td>1st AD</td>
<td>DUSTIN HOLTON</td>
<td>Dustin Holton</td>
<td></td>
</tr>
<tr>
<td>2nd AD</td>
<td>CHELSEA NOEL</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Location:</strong></td>
<td>SOUP KITCHEN</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hospital:</strong></td>
<td>Florida Hospital East Orlando</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CALL:</strong></td>
<td>9:00 AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LUNCH</td>
<td>2:00 PM</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>WRAP:</strong></td>
<td>7:00 PM</td>
<td></td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>DN</th>
<th>I/E</th>
<th>SET</th>
<th>DESCRIPTION</th>
<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>Erica meets Angela</td>
<td>41</td>
<td>1,4</td>
<td>1</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>Erica TRIES to talk to May</td>
<td>62</td>
<td>1,2,4</td>
<td>3/4/6</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>May completes the puzzle</td>
<td>86</td>
<td>1,2,4</td>
<td>2</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>Done for the day, well, almost</td>
<td>54</td>
<td>1,2</td>
<td>1/5/6</td>
<td>SOUP KITCHEN</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CAST#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>ALL</td>
<td>10:00 AM</td>
<td>10:00 AM</td>
<td>10:15 AM</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>3</td>
<td>Matt Mercurio</td>
<td>Ryan</td>
<td>62,86,54</td>
<td>11:30 AM</td>
<td>11:30 AM</td>
<td>11:45 AM</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>4</td>
<td>Rebecca Blair</td>
<td>Angela</td>
<td>41,62,86</td>
<td>10:00 AM</td>
<td>10:00 AM</td>
<td>10:15 AM</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td></td>
<td>Onieda Gonzales</td>
<td>May</td>
<td>62,86,54</td>
<td>11:30 AM</td>
<td>11:30 AM</td>
<td>11:45 AM</td>
<td>SOUP KITCHEN</td>
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</tbody>
</table>

**ATMOSPHERE/EXTRAS**

- Kitchen Workers: 10:00 AM
- SK Patrons: 11:30 AM

**TITLE**

<table>
<thead>
<tr>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>9:00 AM</td>
</tr>
</tbody>
</table>

**NOTES**

- DO NOT PARK ON GRASS
- MEAL
TREASURE

GENERAL CALL TIME: 9:00 AM
THURSDAY, JULY 24, 2014

Director: CHRIS WILLIAMSON
Emergency Cell: 309
Producer: CHELSIE HOLLER
1st AD: DUSTIN HOLTEN
2nd AD: CHELSEA NOEL
CALL: 9:00 AM
LUNCH: 1:30 PM
WRAP: 8:00 PM
Location: SOUP KITCHEN (CHRIST CHURCH UNITY)
771 W Holden Ave.
Orlando, FL 32839
Florida Hospital East Orlando
7727 Lake Underhill Rd
Orlando, FL 32822
Weather: 92 / Isolated T-Storms

DIN I/E SET DESCRIPTION SCENE CAST# # of PGS LOCATION
D I LOBBY Erica and Ryan serve 52 1,2 2 2/8 SOUP KITCHEN
D I LOBBY Erica meets Danny 53 1,2,7 3/8 SOUP KITCHEN
D I LOBBY Done for the day - well, almost 54 1,2 1 5/8 SOUP KITCHEN
D I LOBBY Danny needs salt 72 1,2,7 1 2/8 SOUP KITCHEN
D I LOBBY Erica cooks for the crowd 78 1,2,3,4 3/8 SOUP KITCHEN
D I LOBBY The food is a hit/paper napkin 79 1,2,4,7 1 SOUP KITCHEN
D I LOBBY Erica becomes chef 80 1,3,4 6/8 SOUP KITCHEN

WISHLIST SCENES
D I LOBBY Erica asks Ryan about Danny 105 1,2 2/8 SOUP KITCHEN
D I LOBBY Erica tells Angela about Danny 108 1,4 3/8 SOUP KITCHEN
D I BACK AREA Erica questions everything 109 1,4 2 SOUP KITCHEN

CAST# CAST CHARACTER SCENES CALL TIME MAKEUP SET CALL REPORT TO:
1 Ansley Gordon Erica ALL 10:00 AM 10:00 AM 10:15 AM SOUP KITCHEN
2 Matt Mercurio Ryan ALL 10:00 AM 10:00 AM 10:15 AM SOUP KITCHEN
3 John Hardy Ethan 78,79,80 2:00 PM 2:00 PM 2:15 PM SOUP KITCHEN
4 Rebecca Blair Angela ALL 10:00 AM 10:00 AM 10:15 AM SOUP KITCHEN
7 Thomas Noel Smith Danny ALL 10:00 AM 10:00 AM 10:15 AM SOUP KITCHEN
Oneida Rodriguez May ALL 10:00 AM 10:00 AM 10:15 AM SOUP KITCHEN

ATMOSPHERE/EXTRAS

SK Patrons

TITLE NAME PHONE CALL TIME

PRODUCTION
Director Christopher Williamson
9:00 AM
Producer Chelsie Holler
1st AD Dustin Holton
9:00 AM
Script Sup. Patrick Garcia
9:00 AM

CAMERA
CP Mike Collins
9:00 AM
1st AC Amber Steele
9:00 AM
2nd AC Ben Gill
9:00 AM
STEADI Mikhail Howell

GRIP & ELECTRIC
Gaffer Hayden Grewe
9:00 AM

SOUND
Mixer/Boom Ryan Kip Wilkin
9:00 AM

NOTES
DO NOT PARK ON GRASS
MEAL
# Treasure

## General Call Time: 7:00 AM

**Friday, July 25, 2014**

**Director:** CHRISS WILLIAMSON  
**Producer:** CHELSIE HOLLER  
**1st AD:** DUSTIN HOLTEN  
**2nd AD:** CHELSEA NOEL  
**Location:**  
**Hospital:** Florida Hospital East Orlando  
**CALL:** 7:00 AM  
**LUNCH:** 1:00 PM  
**WRAP:** 4:30 PM

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<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>Erica cooks for the crowd</td>
<td>78</td>
<td>1,2,3,4</td>
<td>3/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>The food is a hit/paper napkin</td>
<td>79</td>
<td>1,2,4,7</td>
<td>1</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>Erica becomes chef</td>
<td>80</td>
<td>1,3,4</td>
<td>6/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>Danny needs salt</td>
<td>72</td>
<td>1,2,7</td>
<td>1 2/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>Erica receives a call about Ethan</td>
<td>93</td>
<td>1,2</td>
<td>5/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>Sierra is the new volunteer</td>
<td>113</td>
<td>1,2,4,5</td>
<td>2 1/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>Erica and Sierra make amends</td>
<td>115</td>
<td>1,5</td>
<td>1 2/8</td>
<td>SOUP KITCHEN</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>LOBBY</td>
<td>Sierra struggles with the wash</td>
<td>114</td>
<td>5</td>
<td>1 8</td>
<td>SOUP KITCHEN</td>
</tr>
</tbody>
</table>

**CAST# CAST CHARACTER SCENES CALL TIME MAKEUP SET CALL REPORT TO:**

1. Ansley Gordon Erica 78,79,80,72,93,113,115 7:45 AM 7:45 AM 8:00 AM SOUP KITCHEN
2. Matt Mercurio Ryan 78,79,80,72,93 7:45 AM 7:45 AM 8:00 AM SOUP KITCHEN
3. John Hardy Ethan 78,79,80 7:45 AM 7:45 AM 8:00 AM SOUP KITCHEN
4. Rebecca Blair Angela 78,79,80,72,93,113,115 7:45 AM 7:45 AM 8:00 AM SOUP KITCHEN
7. Thomas Noel Smith Danny 79,80,72 8:15 AM 8:15 AM 8:30 AM SOUP KITCHEN
5. Shanise Jordan Sierra 113,115,114 1:00 PM 1:00 PM 1:00 PM SOUP KITCHEN

## Atmosphere/Extras

<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>SK Patrons</td>
<td></td>
<td></td>
<td>8:00 AM</td>
<td>8:00 AM</td>
</tr>
</tbody>
</table>

## Production

**Director:** Christopher Williamson  
**Producer:** Chelese Holler  
**1st AD:** Dustin Holton  
**Script Sup.:** Patrick Garcia

## Camera

**DP:** Mike Collins  
**1st AC:** Amber Steele  
**2nd AC:** Ben Gill  
**STEADI:** Mikhail Howell

## Grip & Electric

**Gaffer:** Hayden Grewe  
**Mixer/Boom:** Ryan Kip Wilkin

## Sound

**MAKE-UP/HAIR/WARDROBE:** Kate McLeod

## Art

**Designer:** Molly Redding

---

**Date:** 7/25/14  
**Sunrise:** 6:38 AM  
**Sunset:** 8:24 PM  
**Weather:** 92 °F / Isolated T-Storms

---

310
**GENERAL CALL TIME: 8:30 AM**

**TUESDAY JULY 29, 2014**

"Nothing I say is funny, because I'm old ..." - Chris (Sorry bud, it was too funny not to)

**Director:** CHRISS WILLIAMSON  
**Producer:** CHELSIE HOLLER  
**1st AD:** DUSTIN HOLTAN  
**2nd AD:** CHELSEA NOEL  

**CALL:** 8:30 AM  
**LUNCH:** 1:00 PM  
**WRAP:**

<table>
<thead>
<tr>
<th>DIN</th>
<th>I/E</th>
<th>SET</th>
<th>DESCRIPTION</th>
<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>OFFICE</td>
<td>Rough start with Ramona</td>
<td>37</td>
<td>1,6</td>
<td>4 3/8</td>
<td>1011 N. Wymore Rd.</td>
</tr>
</tbody>
</table>

**CAST#**  
1 Ansley Gordon  
6 Meghan Moroney  

**LOCATION**

**LOCATION**  
CORRECTIONS OFFICE  
1011 North Wymore Rd.  
Orlando, FL  

**SUNRISE:** 6:35 AM  
**SUNSET:** 8:24 PM  
**WEATHER:** 92 / Isolated T-Storms  
**HOSPITAL:** Florida Hospital East Orlando  
7727 Lake Underhill Rd  
Orlando, FL 32822  

**CAST**  
**CHARACTER**  
**SCENES**  
**CALL TIME**

<table>
<thead>
<tr>
<th>CAST#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>37</td>
<td>9:30 AM</td>
<td>9:30 AM</td>
<td>10:00 AM</td>
<td>1011 N. Wymore Rd.</td>
</tr>
<tr>
<td>6</td>
<td>Meghan Moroney</td>
<td>Ramona</td>
<td>37</td>
<td>9:30 AM</td>
<td>9:30 AM</td>
<td>10:00 AM</td>
<td>1011 N. Wymore Rd.</td>
</tr>
</tbody>
</table>

**NOTES**  
Pending approval, day may include more scenes

**MEAL**  
SW Turkey & Chicken Pesto Wraps

**PRODUCTION**

**DIRECTOR**  
Christopher Williamson  
8:30 AM  

**PRODUCER**  
Chealsie Holler  
8:30 AM  

**1ST AD**  
Dustin Holtan  
8:30 AM  

**SCRIPT SUP.**  
Patrick Garcia  
8:30 AM

**CAMERA**

**DP**  
Mike Collins  
8:30 AM  

**1ST AC**  
Amber Steele  
8:30 AM  

**2ND AC**  
Ben Gill  
8:30 AM

**STEADICAM**  
Mikhail Howell

**GRIP & ELECTRIC**

**GAFFER**  
Hayden Grewe  
8:30 AM

**SOUND**

**MIXER/BOOM**  
Ryan Kip Wilkin  
8:30 AM

**MAKE-UP/HAIR/WARDROBE**

**MAKE-UP**  
Kate Medley  
8:30 AM

**ART**

**DESIGNER**  
Molly Redding  
8:30 AM

**PA**  
Ray Cartagena  
8:30 AM
**TREASURE**

**GENERAL CALL TIME: 2:00 PM**

**WEDNESDAY, JULY 30, 2014**

<table>
<thead>
<tr>
<th>Director:</th>
<th>CHRIS WILLIAMSON</th>
<th>Emergency Cell:</th>
<th>Date:</th>
<th>7/30/14</th>
<th>Sunrise:</th>
<th>6:46 AM</th>
<th>Sunset:</th>
<th>8:17 PM</th>
<th>Weather:</th>
<th>97 / T-Storms</th>
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<tbody>
<tr>
<td>Producer:</td>
<td>CHELSIE HOLLER</td>
<td>Chelsie Holler</td>
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<tr>
<td>1st AD:</td>
<td>DUSTIN HOLTON</td>
<td>Dustin Holton</td>
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<tr>
<td>2nd AD:</td>
<td>CHELSIE HOLLER</td>
<td>Chelsie Holler</td>
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<tr>
<td>CALL:</td>
<td>2:00 PM</td>
<td>Danny's Spot</td>
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<tr>
<td>LUNCH:</td>
<td>7:30 PM</td>
<td>136 N. Oregon Street</td>
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<td>WRAP:</td>
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<tr>
<td>Hospital:</td>
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<td>ORLANDO, FL 32822</td>
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<tbody>
<tr>
<td>N</td>
<td>I</td>
<td></td>
<td>Erica tucks Danny in</td>
<td>82</td>
<td>1,7</td>
<td>1 3/8</td>
<td>Danny's Spot</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td></td>
<td>Erica wakes up with Danny</td>
<td>83</td>
<td>1,7</td>
<td>1/8</td>
<td>Danny's Spot</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td></td>
<td>Danny dies</td>
<td>107</td>
<td>1,7</td>
<td>1 5/8</td>
<td>Danny's Spot</td>
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<tr>
<td>N</td>
<td>I</td>
<td></td>
<td>Erica copes with loss on youtube</td>
<td>110A</td>
<td>1</td>
<td>2/8</td>
<td>Danny's Spot</td>
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<table>
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<tr>
<th>CAST#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO:</th>
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<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>82,83,107,110A</td>
<td>3:30 PM</td>
<td>3:30 PM</td>
<td>3:45 PM</td>
<td>Danny's Spot</td>
</tr>
<tr>
<td>7</td>
<td>Thomas Noel Smith</td>
<td>Danny</td>
<td>82,83,107</td>
<td>3:00 PM</td>
<td>3:00 PM</td>
<td>3:45 PM</td>
<td>Danny's Spot</td>
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<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
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<tbody>
<tr>
<td>PRODUCTION</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Director</td>
<td>Christopher Williamson</td>
<td>2:00 PM</td>
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<tr>
<td>Producer</td>
<td>Chelsie Holler</td>
<td>2:00 PM</td>
<td></td>
</tr>
<tr>
<td>1st AD</td>
<td>Dustin Holton</td>
<td>2:00 PM</td>
<td></td>
</tr>
<tr>
<td>Script Sup.</td>
<td>Peyton Momberger</td>
<td>2:00 PM</td>
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<tr>
<th>CAMERA</th>
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<tbody>
<tr>
<td>DP</td>
<td>Mike Collins</td>
<td>2:00 PM</td>
<td></td>
</tr>
<tr>
<td>1st AC</td>
<td>Amber Steele</td>
<td>2:00 PM</td>
<td></td>
</tr>
<tr>
<td>2nd AC</td>
<td>Ben Gill</td>
<td>2:00 PM</td>
<td></td>
</tr>
<tr>
<td>STEADI</td>
<td>Mikhail Howell</td>
<td>2:00 PM</td>
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<table>
<thead>
<tr>
<th>GRIP &amp; ELECTRIC</th>
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</thead>
<tbody>
<tr>
<td>Gaffer</td>
<td>Hayden Grewe</td>
<td>2:00 PM</td>
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<tr>
<th>SOUND</th>
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<tbody>
<tr>
<td>Mixer/Boom</td>
<td>Ryan Kip Wilkin</td>
<td>2:00 PM</td>
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<table>
<thead>
<tr>
<th>MAKE-UP/HAIR/WARDROBE</th>
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<tbody>
<tr>
<td>Thanh Pham</td>
<td>2:45 PM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kate Medley</td>
<td>2:00 PM</td>
<td></td>
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<table>
<thead>
<tr>
<th>ART</th>
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</thead>
<tbody>
<tr>
<td>Designer</td>
<td>Molly Redding</td>
<td>2:00 PM</td>
<td></td>
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<table>
<thead>
<tr>
<th>PA</th>
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<tbody>
<tr>
<td>PA</td>
<td>Ray Cartagena</td>
<td>2:00 PM</td>
<td></td>
</tr>
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</table>
# Treasure

**General Call Time:** 2:30 PM  
**Thursday, July 31, 2014**

### Director:  
CHRIS WILLIAMSON

### Producer:  
CHELSIE HOLLER

### 1st AD:  
DUSTIN HOLTON

### 2nd AD:  
CHELSEA NOEL

### Location:  
CONVENIENCE STORE  
12066 Collegiate Way  
Orlando, FL 32817

### Hospital:  
Florida Hospital East Orlando  
7727 Lake Underhill Rd  
Orlando, FL 32822

### Call Time:  
2:30 PM

### LUNCH:  
7:30 PM

### Wrap:  
1:00 AM

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<thead>
<tr>
<th>D/N</th>
<th>I/E</th>
<th>SET</th>
<th>DESCRIPTION</th>
<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>I</td>
<td>STORE</td>
<td>Erica shoots James down</td>
<td>90</td>
<td>1,9</td>
<td>1 3/8</td>
<td>CONVENIENCE STORE</td>
</tr>
<tr>
<td>N</td>
<td>E</td>
<td>STREET</td>
<td>Erica throws up on cop</td>
<td>31</td>
<td>1,5,9,12</td>
<td>2 4/6</td>
<td>TRINITY PREP</td>
</tr>
<tr>
<td>N</td>
<td>E</td>
<td>PARKING LOT</td>
<td>Erica fumbles with keys</td>
<td>28</td>
<td>1</td>
<td>6/8</td>
<td>TRINITY PREP</td>
</tr>
<tr>
<td>N</td>
<td>E</td>
<td>STREET</td>
<td>Erica crashes</td>
<td>29</td>
<td>1</td>
<td>3/8</td>
<td>TRINITY PREP</td>
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<tr>
<td>N</td>
<td>E</td>
<td>NEIGHBOURHOOD</td>
<td>Neighbor witnesses crash</td>
<td>30</td>
<td>1/8</td>
<td>TRINITY PREP</td>
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### CAST #

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<th>CHARACTER</th>
<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>ALL</td>
<td>3:30 PM</td>
<td>3:45 PM</td>
<td>CONVENIENCE STORE</td>
</tr>
<tr>
<td>5</td>
<td>Shanise Jordan</td>
<td>Sierra</td>
<td>31</td>
<td>8:15 PM</td>
<td>8:30 PM</td>
<td>TRINITY PREP</td>
</tr>
<tr>
<td>6</td>
<td>Sean Morris</td>
<td>James</td>
<td>90,31</td>
<td>3:30 PM</td>
<td>3:45 PM</td>
<td>CONVENIENCE STORE</td>
</tr>
<tr>
<td>12</td>
<td>Manuel Graves</td>
<td>Officer</td>
<td>31</td>
<td>8:15 PM</td>
<td>8:30 PM</td>
<td>TRINITY PREP</td>
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### TITLE

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<tr>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
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<tbody>
<tr>
<td></td>
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<td>2:30 PM</td>
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</table>

### Notes

- MEAL

### Credits

**Production:**  
- Director: Christopher Williamson  
- Producer: Chelsie Holler  
- 1st AD: Dustin Holton  
- Script Sup.: Peyton Momberger

**Camera:**  
- DP: Mike Collins  
- 1st AC: Amber Steele  
- 2nd AC: Ben Gill

**Grip & Electric:**  
- Electrician: Hayden Grewe

**Sound:**  
- Mixer/Boom: Ryan Kip Wilkin

**Make-up/Hair/Wardrobe:**  
- Make-up Artist: Kate Medley

**Art:**  
- Designer: Molly Redding

**PA:**  
- Ray Cartagena
# Treasure

**GENERAL CALL TIME:** 2:30 PM  
**FRIDAY, AUGUST 1, 2014**

"Everything sounds better when you have a pipe in your mouth" - Kip

| Director: | Chris Williamson |
| Producer: | Chelsie Holler |
| 1st AD: | Dustin Holton |
| 2nd AD: | Chelsea Noel |

**CALL:** 2:30 PM  
**LUNCH:** 7:30 PM  
**WRAP:** 2:30 AM

**Location:**  
HOSPITAL ROOM  
210 Lake Ave, Orlando, FL 32801  
Danny's Spot  
139 N. Oregon Street, Sanford, FL 32711

**Hospital:**  
Florida Hospital East Orlando  
7727 Lake Underhill Rd, Orlando, FL 32822

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<table>
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<tr>
<th>D/N</th>
<th>I/E</th>
<th>SET</th>
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<th>SCENE</th>
<th>CAST#</th>
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<tbody>
<tr>
<td>D</td>
<td>I</td>
<td>HOSPITAL</td>
<td>Ethan gives Erica a hard time</td>
<td>32</td>
<td>1,3</td>
<td>2/6</td>
<td>HOSPITAL ROOM</td>
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<tr>
<td>D</td>
<td>I</td>
<td>HOSPITAL</td>
<td>Ethan had a heart attack</td>
<td>94</td>
<td>1,3,10</td>
<td>1/6</td>
<td>HOSPITAL ROOM</td>
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<tr>
<td>N</td>
<td>E</td>
<td>DANNY'S</td>
<td>Danny fight</td>
<td>81</td>
<td>1,5,7,13</td>
<td>3/6</td>
<td>DANNY'S SPOT</td>
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<tr>
<td>N</td>
<td>E</td>
<td>STREET</td>
<td>Erica ignores a homeless man</td>
<td>18</td>
<td>1,5</td>
<td>3/8</td>
<td>DANNY'S SPOT</td>
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<tr>
<td>N</td>
<td>I</td>
<td>ERICA'S CAR</td>
<td>Erica &amp; Sierra dance in the car</td>
<td>17</td>
<td>1,5</td>
<td>1/8</td>
<td>DOWNTOWN</td>
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<tr>
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<td>CITYSCAPE</td>
<td>3</td>
<td>1,5</td>
<td>4/8</td>
<td>DOWNTOWN</td>
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<td>CITYSCAPE</td>
<td>16</td>
<td>1,5</td>
<td>1/8</td>
<td>DOWNTOWN</td>
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**CAST:**

1. Ansley Gordon  
   **Character:** Erica  
   **Scenes:** ALL  
   **Call Time:** 3:15 PM  
   **Makeup:** 3:15 PM  
   **Set Call:** 3:30 PM  
   **Report To:** HOSPITAL ROOM

2. John Hardy  
   **Character:** Ethan  
   **Scenes:** 32,94  
   **Call Time:** 3:15 PM  
   **Makeup:** 3:15 PM  
   **Set Call:** 3:30 PM  
   **Report To:** HOSPITAL ROOM

3. Shanise Jordan  
   **Character:** Sierra  
   **Scenes:** 61,19,11,17,3,16,2A  
   **Call Time:** 8:15 PM  
   **Makeup:** 8:15 PM  
   **Set Call:** 8:45 PM  
   **Report To:** DANNY'S SPOT

4. Thomas Noel Smith  
   **Character:** Danny  
   **Scenes:** 81  
   **Call Time:** 8:15 PM  
   **Makeup:** 8:15 PM  
   **Set Call:** 8:45 PM  
   **Report To:** DANNY'S SPOT

5. Doctor  
   **Scenes:** 94  
   **Call Time:** 3:15 PM  
   **Makeup:** 3:15 PM  
   **Set Call:** 3:30 PM  
   **Report To:** HOSPITAL ROOM

6. THUGS  
   **Scenes:** 81  
   **Call Time:** 8:15 PM  
   **Makeup:** 8:15 PM  
   **Set Call:** 8:45 PM  
   **Report To:** DANNY'S SPOT

7. Homeless Man  
   **Scenes:** 18  
   **Call Time:** 11:15 PM  
   **Makeup:** 11:15 PM  
   **Set Call:** 11:30 PM  
   **Report To:** DANNY'S SPOT

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**NOTES**

- HOSPITAL PARKING IS IN FREE GARAGE
- MEAL
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<tr>
<td>D</td>
<td>I</td>
<td>GARAGE</td>
<td>Cache vid/Rocket completion</td>
<td>119</td>
<td>1,2,3</td>
<td>1 6/8</td>
<td>GUILDHALL</td>
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<tr>
<td>D</td>
<td>I</td>
<td>DINING ROOM</td>
<td>Rocket build montage</td>
<td>96</td>
<td>1,3</td>
<td>1</td>
<td>GUILDHALL</td>
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<td>N</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Ethan agrees to volunteer</td>
<td>70</td>
<td>1,3</td>
<td>1</td>
<td>GUILDHALL</td>
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<tr>
<td>N</td>
<td>I</td>
<td>LIVING ROOM</td>
<td>Ethan couldn’t go through with it</td>
<td>104</td>
<td>1,3</td>
<td>1 2/8</td>
<td>GUILDHALL</td>
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<tr>
<td>N</td>
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<td>SIERRA’S CAR</td>
<td>Erica and Sierra leave</td>
<td>2</td>
<td>1,5</td>
<td>3/8</td>
<td>GUILDHALL</td>
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<th>CAST#</th>
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<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>ALL</td>
<td>5:00 PM</td>
<td>5:00 PM</td>
<td>5:15 PM</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>2</td>
<td>Matt Mercurio</td>
<td>Ryan</td>
<td>119</td>
<td>5:00 PM</td>
<td>5:00 PM</td>
<td>5:15 PM</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>3</td>
<td>John Hardy</td>
<td>Ethan</td>
<td>119,66,70,104</td>
<td>5:00 PM</td>
<td>5:00 PM</td>
<td>5:15 PM</td>
<td>GUILDHALL</td>
</tr>
<tr>
<td>5</td>
<td>Shanise Jordan</td>
<td>Sierra</td>
<td>2</td>
<td>9:30 PM</td>
<td>9:30 PM</td>
<td>9:45 PM</td>
<td>GUILDHALL</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**PRODUCTION**

Director: Christopher Williamson | 4:00 PM
Producer: Chelsie Holler | 4:00 PM
1st AD: Dustin Holton | 4:00 PM
Script Sup. Patrick Garcia | 4:00 PM

**CAMERA**

DP: Mike Collins | 4:00 PM
1st AC: Amber Steele | 4:00 PM
2nd AC: Ben Gill | 4:00 PM

**GRIP & ELECTRIC**

Gaffer: Hayden Greiwe | 4:00 PM

**SOUND**

Mixer/Boom: Ryan Kip Wilkin | 4:00 PM

**MAKE-UP/HAIR/WARDROBE**

Kate Medley | 4:00 PM

**ART**

Designer: Molly Redding | 4:00 PM

**PA**

Ray Cartagena | 4:00 PM

**NOTES**

**MEAL**
### TREASURE

**GENERAL CALL TIME: 1:30 PM**

**MONDAY, AUGUST 4, 2014**

<table>
<thead>
<tr>
<th>Director</th>
<th>CHRIS WILLIAMSON</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer</td>
<td>CHELSEI HOLLER</td>
</tr>
<tr>
<td>1st AD</td>
<td>DUSTIN HOLTON</td>
</tr>
<tr>
<td>2nd AD</td>
<td>CHELSEA NOEL</td>
</tr>
<tr>
<td>CALL</td>
<td>1:30 PM</td>
</tr>
<tr>
<td>LUNCH</td>
<td>TBD</td>
</tr>
<tr>
<td>WRAP</td>
<td>10:30 PM</td>
</tr>
</tbody>
</table>

#### SET

<table>
<thead>
<tr>
<th>D/N</th>
<th>I/E</th>
<th>SET</th>
<th>DESCRIPTION</th>
<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>I</td>
<td>ERICKS ROOM</td>
<td>Erica DOES NOT want to get up</td>
<td>50</td>
<td>1,3</td>
<td>2/8</td>
<td>John's House</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>ERICKS ROOM</td>
<td>Erica jumps out of bed</td>
<td>74</td>
<td>1</td>
<td>1/8</td>
<td>John's House</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>ERICKS ROOM</td>
<td>Erica's viral video</td>
<td>1</td>
<td>1,23</td>
<td>1 4/8</td>
<td>John's House</td>
</tr>
<tr>
<td>N</td>
<td>I</td>
<td>ERICKS ROOM</td>
<td>Erica reads Amanda's letter</td>
<td>112</td>
<td>1,8</td>
<td>1 1/8</td>
<td>John's House</td>
</tr>
<tr>
<td>N</td>
<td>I</td>
<td>ERICKS ROOM</td>
<td>Erica looks at family photo</td>
<td>46</td>
<td>1</td>
<td>1/8</td>
<td>John's House</td>
</tr>
<tr>
<td>N</td>
<td>I</td>
<td>ERICKS ROOM</td>
<td>Video, cat, Sierra</td>
<td>47</td>
<td>1,5,23</td>
<td>1</td>
<td>John's House</td>
</tr>
<tr>
<td>D</td>
<td>I</td>
<td>ETHAN'S ROOM</td>
<td>Erica picks Ethan's clothes</td>
<td>100</td>
<td>1,3</td>
<td>5/8</td>
<td>John's House</td>
</tr>
<tr>
<td>N</td>
<td>I</td>
<td>ETHAN'S ROOM</td>
<td>Ethan agrees to volunteer</td>
<td>70</td>
<td>1,3</td>
<td>1</td>
<td>John's House</td>
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</table>

#### CAST

<table>
<thead>
<tr>
<th>CAST#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>ALL</td>
<td>2:30 PM</td>
<td>2:45 PM</td>
<td>John's House</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>John Hardy</td>
<td>Ethan</td>
<td>50,100,70</td>
<td>2:30 PM</td>
<td>2:45 PM</td>
<td>John's House</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Shanisse Jordan</td>
<td>Sierra</td>
<td>47</td>
<td>7:00 PM</td>
<td>7:15 PM</td>
<td>John's House</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Liz Day</td>
<td>Amanda</td>
<td>112</td>
<td>5:00 PM</td>
<td>5:15 PM</td>
<td>John's House</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Jazzy</td>
<td>Jazzy</td>
<td>1,47</td>
<td>2:30 PM</td>
<td>2:30 PM</td>
<td>John's House</td>
<td></td>
</tr>
</tbody>
</table>

#### PRODUCTION

- Director: Christopher Williamson
- Producer: Chelsie Holler
- 1st AD: Dustin Holton
- Script Sup: Patrick Garcia
- DP: Mike Collins
- 1st AC: Amber Steele
- 2nd AC: Ben Gill
- Gaffer: Hayden Grewe
- Mixer/Boom: Ryan Kip Wilkin
- MAKE-UP/HAIR: Kate Medley
- ART: Molly Redding
- PA: Ray Cartagena

### NOTES

**MEAL**

---

316
# TREASURE

**GENERAL CALL TIME: 8:30 AM**

**TUESDAY, AUGUST 5, 2014**

<table>
<thead>
<tr>
<th>Director:</th>
<th>CHRIS WILLIAMSON</th>
<th>Emergency Cell:</th>
<th>Date:</th>
<th>8/5/14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer:</td>
<td>CHELSIE HOLLER</td>
<td>Chelsie Holler</td>
<td>Sunrise:</td>
<td>6:48 AM</td>
</tr>
<tr>
<td>1st AD:</td>
<td>DUSTIN HOLTON</td>
<td>Dustin Holton</td>
<td>Sunset:</td>
<td>8:15 PM</td>
</tr>
<tr>
<td>2nd AD:</td>
<td>CHELSEA NOEL</td>
<td></td>
<td>Weather:</td>
<td>... Florida</td>
</tr>
<tr>
<td>CALL:</td>
<td>8:30 AM</td>
<td></td>
<td>Location:</td>
<td>Treehouse</td>
</tr>
<tr>
<td>LUNCH:</td>
<td>TBD</td>
<td></td>
<td>Hospital:</td>
<td>Florida Hospital East Orlando</td>
</tr>
<tr>
<td>WRAP:</td>
<td>3:00 PM</td>
<td></td>
<td></td>
<td>7727 Lake Underhill Rd</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Orlando, FL 32822</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>D/N</th>
<th>I/E</th>
<th>SET</th>
<th>DESCRIPTION</th>
<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>E</td>
<td>Ryan's Car</td>
<td>First score! (PU of opening cache)</td>
<td>59 PU</td>
<td>1,2</td>
<td></td>
<td>TREEHOUSE</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td></td>
<td>Ryan has a surprise</td>
<td>117</td>
<td>1,2</td>
<td>3/8</td>
<td>TREEHOUSE</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td></td>
<td>Finding Danny's cache</td>
<td>118</td>
<td>1,2</td>
<td>1 1/8</td>
<td>TREEHOUSE</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>Park</td>
<td>Log cache</td>
<td>64</td>
<td>1,2</td>
<td>1</td>
<td>TREEHOUSE</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>Soup Kitchen</td>
<td>Ryan gives Erica a lift</td>
<td>44</td>
<td>1,2</td>
<td>2 7/8</td>
<td>UNITY CHURCH</td>
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</table>

<table>
<thead>
<tr>
<th>CAST#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>ALL</td>
<td>9:00 AM</td>
<td>9:00 AM</td>
<td>9:15 AM</td>
<td>TREEHOUSE</td>
</tr>
<tr>
<td>2</td>
<td>Matt Mercurio</td>
<td>Ryan</td>
<td>ALL</td>
<td>9:00 AM</td>
<td>9:00 AM</td>
<td>9:15 AM</td>
<td>TREEHOUSE</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TITLE</th>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRODUCTION</td>
<td>Christopher Williamson</td>
<td>8:30 AM</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td>Chelsie Holler</td>
<td>8:30 AM</td>
<td></td>
</tr>
<tr>
<td>1st AD</td>
<td>Dustin Holton</td>
<td>8:30 AM</td>
<td></td>
</tr>
<tr>
<td>Script Sup.</td>
<td>Patrick Garcia</td>
<td>8:30 AM</td>
<td></td>
</tr>
<tr>
<td>CAMERA</td>
<td>Mike Collins</td>
<td>8:30 AM</td>
<td></td>
</tr>
<tr>
<td>1st AC</td>
<td>Amber Steele</td>
<td>8:30 AM</td>
<td></td>
</tr>
<tr>
<td>2nd AC</td>
<td>Ben Gill</td>
<td>8:30 AM</td>
<td></td>
</tr>
<tr>
<td>GRIP &amp; ELECTRIC</td>
<td>Hayden Grewe</td>
<td>8:30 AM</td>
<td></td>
</tr>
<tr>
<td>Gaffer</td>
<td>Ryan Kip Wilkin</td>
<td>8:30 AM</td>
<td></td>
</tr>
<tr>
<td>SOUND</td>
<td>Kate Medley</td>
<td>8:30 AM</td>
<td></td>
</tr>
<tr>
<td>Mixer/Boom</td>
<td>Molly Redding</td>
<td>8:30 AM</td>
<td></td>
</tr>
<tr>
<td>MAKE-UP/HAIR/WARDROBE</td>
<td>Ray Cartagena</td>
<td>8:30 AM</td>
<td></td>
</tr>
</tbody>
</table>

**NOTES**

**MEAL**
# Treasure

**GENERAL CALL TIME: 8:30 AM**

**WEDNESDAY, AUGUST 6, 2014**

<table>
<thead>
<tr>
<th>Director</th>
<th>CHRISS WILLIAMSON</th>
<th>Emergency Cell:</th>
<th>Date:</th>
<th>8/6/14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer</td>
<td>CHESLIE HOLLER</td>
<td>Chelsie Holler</td>
<td>Sunrise:</td>
<td>6:45 AM</td>
</tr>
<tr>
<td>1st AD</td>
<td>DUSTIN HOLT</td>
<td>Dustin Holton</td>
<td>Sunset:</td>
<td>8:15 PM</td>
</tr>
<tr>
<td>2nd AD</td>
<td>CHELEA NOEL</td>
<td></td>
<td>Weather:</td>
<td>Florida</td>
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**Location:**

<table>
<thead>
<tr>
<th>CALL:</th>
<th>8:30 AM</th>
<th>BUTTERFLY GARDEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>LUNCH:</td>
<td>TBD</td>
<td>1909 Slavia Rd.</td>
</tr>
<tr>
<td>WRAP:</td>
<td>11:30 AM</td>
<td>Oviedo, FL 32765</td>
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<table>
<thead>
<tr>
<th>CALL:</th>
<th>Florida Hospital East Orlando</th>
</tr>
</thead>
<tbody>
<tr>
<td>LUNCH:</td>
<td>7727 Lake Underhill Rd</td>
</tr>
<tr>
<td>WRAP:</td>
<td>Orlando, FL 32822</td>
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<table>
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<tr>
<th>D/N</th>
<th>I/E</th>
<th>SET</th>
<th>DESCRIPTION</th>
<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>E</td>
<td>Call about Ethan</td>
<td>93</td>
<td>1,2</td>
<td>5/8</td>
<td>BUTTERFLY GARDEN</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>Butterfly fingers</td>
<td>88</td>
<td>1,2</td>
<td>2/8</td>
<td>BUTTERFLY GARDEN</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>Geo montage scenes</td>
<td>1,2</td>
<td></td>
<td></td>
<td>BUTTERFLY GARDEN</td>
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<table>
<thead>
<tr>
<th>CAST#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>ALL</td>
<td>8:45 AM</td>
<td>8:45 AM</td>
<td>9:00 AM</td>
<td>BUTTERFLY GARDEN</td>
</tr>
<tr>
<td>2</td>
<td>Matt Mercurio</td>
<td>Ryan</td>
<td>ALL</td>
<td>8:45 AM</td>
<td>8:45 AM</td>
<td>9:00 AM</td>
<td>BUTTERFLY GARDEN</td>
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</tbody>
</table>

**TITLE**

<table>
<thead>
<tr>
<th>NAME</th>
<th>PHONE</th>
<th>CALL TIME</th>
</tr>
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<tbody>
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**NOTES**

**MEAL**

**PRODUCTION**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director</td>
<td>Christopher Williamson</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Producer</td>
<td>Chelsie Holler</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>1st AD</td>
<td>Dustin Holton</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>Script Sup.</td>
<td>Patrick Garcia</td>
<td>8:30 AM</td>
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**CAMERA**

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<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>DP</td>
<td>Mike Collins</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>1st AC</td>
<td>Amber Steele</td>
<td>8:30 AM</td>
</tr>
<tr>
<td>2nd AC</td>
<td>Ben Gill</td>
<td>8:30 AM</td>
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</table>

**GRIFF & ELECTRIC**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gaffer</td>
<td>Hayden Grewe</td>
<td>8:30 AM</td>
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**SOUND**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mixer/Boom</td>
<td>Ryan Kip Wilkin</td>
<td>8:30 AM</td>
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</table>

**MAKE-UP/HAIRWROBE**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>MAKE-UP</td>
<td>Kate Medley</td>
<td>8:30 AM</td>
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**ART**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Designer</td>
<td>Molly Redding</td>
<td>8:30 AM</td>
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**PA**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>PA</td>
<td>Ray Cartagena</td>
<td>8:30 AM</td>
</tr>
</tbody>
</table>
## TREASURE

**GENERAL CALL TIME: 6:30 AM**

**WEDNESDAY, AUGUST 13, 2014**

**WE DID IT! FINAL PRODUCTION DAY!**

**Director:** CHRIS WILLIAMSON  
**Producer:** CHELSIE HOLLER  
**1st AD:** DUSTIN HOLTON  
**2nd AD:** CHELSEA NOEL  
**Location:** 1234 Snow Hill Rd, Geneva, FL  
**Hospital:** Florida Hospital East Orlando  
**CALL:** 6:30 AM  
**LUNCH:** TBD  
**WRAP:** 1:30 PM

<table>
<thead>
<tr>
<th>D/N</th>
<th>V/E</th>
<th>SET</th>
<th>DESCRIPTION</th>
<th>SCENE</th>
<th>CAST#</th>
<th># of PGS</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>E</td>
<td></td>
<td>FIRST SCORE!</td>
<td>56PU</td>
<td>1,2</td>
<td></td>
<td>ECON</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td></td>
<td>Erica receives a call about Ethan</td>
<td>93</td>
<td>1,2</td>
<td>5/8</td>
<td>ECON</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td></td>
<td>Erica gets out of car to find Ryan</td>
<td>56</td>
<td>1,3</td>
<td>5/8</td>
<td>ECON</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td></td>
<td>Rocket Launch</td>
<td>120</td>
<td>1,2,3</td>
<td>7/8</td>
<td>ECON</td>
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</table>

<table>
<thead>
<tr>
<th>CAST#</th>
<th>CAST</th>
<th>CHARACTER</th>
<th>SCENES</th>
<th>CALL TIME</th>
<th>MAKEUP</th>
<th>SET CALL</th>
<th>REPORT TO:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ansley Gordon</td>
<td>Erica</td>
<td>ALL</td>
<td>6:45 AM</td>
<td>6:45 AM</td>
<td>7:00 AM</td>
<td>ECON</td>
</tr>
<tr>
<td>3</td>
<td>John Hardy</td>
<td>Ethan</td>
<td>56,120</td>
<td>8:30 AM</td>
<td>8:30 AM</td>
<td>8:45 AM</td>
<td>ECON</td>
</tr>
<tr>
<td>2</td>
<td>Matt Mercurio</td>
<td>Ryan</td>
<td>59,93,120</td>
<td>6:45 AM</td>
<td>6:45 AM</td>
<td>7:00 AM</td>
<td>ECON</td>
</tr>
</tbody>
</table>

**TITLE**

**NAME**

**PHONE**

**CALL TIME**

**PRODUCTION**

**Director** Christopher Williamson  
**Producer** Chelsie Holler  
**1st AD** Dustin Holton  
**Script Sup.** Patrick Garcia

**CAMERA**

**DP** Mike Collins  
**1st AC** Amber Steele  
**2nd AC** Ben Gill

**GRIP & ELECTRIC**

**Gaffer** Hayden Grewe  
**Mixer/Boom** Ryan Noon

**SOUND**

**MAKE-UP/HAIR/WARDROBE**

**MAKE-UP/HAIR/WARDROBE**

**ART**

**Designer** Molly Redding  
**PA** Ray Cartagena

<table>
<thead>
<tr>
<th>MEAL</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

319
Safety Meeting Agenda

Two people should carry heavy or odd-shaped gear and items
Work with plenty of light so you can see
Use common sense
Don’t rush wrap - put equipment away properly
Watch for rain and have a plan
Proper attire - shoes, jewelry, and clothing
Be careful and deliberate with rigging
Don’t scare the actors
Nutrition and hydration
ALWAY bag every light
We have a first-aid kit available
We will have meal breaks every day
We have sunscreen and bug spray available
Don’t rush if we have a company move.
Be efficient - not fast. Don’t run anywhere.
Drive slowly and safely.
Be safe - it’s worth the extra 30 seconds.
Watch out for each other.
Communicate.
Use common sense
Talk to your department head or 1st AD if you notice an issue.

Make sure actors are aware of any danger
APPENDIX M: INSURANCE DOCUMENTATION
**Client Details**

<table>
<thead>
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<th>Field</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>Name</td>
<td>Pebble Path Productions, LLC</td>
</tr>
<tr>
<td>Contact</td>
<td>Chelsie Holler</td>
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<tr>
<td>Address</td>
<td></td>
</tr>
<tr>
<td>City, St, Zip</td>
<td>Winter Park, FL 32792</td>
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**Premium Summary**

<table>
<thead>
<tr>
<th>Description</th>
<th>Effective</th>
<th>Expiration</th>
<th>Premium/Taxes</th>
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<tbody>
<tr>
<td>Inland Marine Policy</td>
<td></td>
<td></td>
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<tr>
<td>Inland Marine</td>
<td>05/15/2014</td>
<td>06/06/2014</td>
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<td>Liability Policy</td>
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<tr>
<td>General Liability</td>
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<td>Policy Total</td>
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**Total**

- Sub-Total: 1,596.49
- Broker Fee: 100.00
- Total: 1,696.49

*NOTE: Premium is fully earned at binding. Premium financing is not permitted.*

**Quote Details**

- **Quote:** 356964 (Version 4)
- **Quote Date:** 04/01/2014

**Disclaimer**

This quote is valid until 06/01/2014. Any changes will result in this quote becoming invalid. This quote supersedes all prior quotes. For complete coverages terms, conditions and exclusions, please request a sample policy from your broker. Coverage will not be bound until receipt of full payment and company approval. Coverage cannot be flat cancelled once bound.

**Date/Time Printed:** 04/01/2014 08:21:13

**Florida License #:** P179300

**Page:** 1 of 9
Online Access

Online access is available to download policy documents and issue certificates of insurance (if applicable) once coverage has been purchased through your broker.

To access this service, visit Abacus.netclients and register with the following:

Quote Number 356964
Access Code 4F7Y3L2E

Online access is provided through Abacus Client Services.
**Film Emporium, Inc.**
1890 Palmer Ave #403 • Larchmont, NY 10538
(914) 833-2433 • Fax: (914) 833-2430 • Email: darren@filmemporium.com

Short Term Production  Quote: 35994 (Version 4)  Quote Date: 04/01/2014

**Premium and Coverage Summary**

<table>
<thead>
<tr>
<th>Coverage Description</th>
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<tbody>
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<td></td>
</tr>
<tr>
<td>Inland Marine</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>North American Specialty Insurance Company</td>
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<tr>
<td>Dates: 05/15/2014 - 06/06/2014, 22 Day(s)</td>
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<tr>
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<td>1,500</td>
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<tr>
<td>Owned Equipment</td>
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<td>Rented Props, Sets, Wardrobe</td>
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<tr>
<td>Rented Furs, Jewelry, Art &amp; Antiques Coverage</td>
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<td>Negative Film, Videotape and Digitized Image</td>
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<td>Faulty Stock, Camera &amp; Processing</td>
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<td>Extra Expense</td>
<td>Excluded</td>
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<td>- Cast Extra Expense</td>
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<tr>
<td>- Cast Covered Person Extension (no sickness)</td>
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<td></td>
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<tr>
<td>- Cast Covered Person Extension Aggregate (sickness)</td>
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<tr>
<td>- Cast Covered Person Extension Per Person (sickness)</td>
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<td>- Cast Family Members Extension</td>
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<td>Animal Death, Illness, Injury</td>
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<td>Animal Extra Expense</td>
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<tr>
<td>Hired/Non-Owned Physical Damage Aggregate</td>
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<td>Civil Authority</td>
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<td>Strikes or Civil Protest</td>
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<td>Coverage Extension Endorsement</td>
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</table>

**Liability Policy**

**General Liability**

---

This Quote is valid until 06/06/2014. Any changes will result in this quote becoming invalid. This quote supersedes all prior quotes. For complete coverage terms, conditions and exclusions, please request a sample policy from your broker. Coverage will be bound until receipt of full payment and company approval. Coverage cannot be cancelled once bound.

Date/Time Printed: 04/01/2014 08:21:10  Florida License #: P1702889  Page 3 of 9
## Short Term Production

### Premium and Coverage Summary

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<thead>
<tr>
<th>Coverage Description</th>
<th>Limit</th>
<th>Deductible</th>
<th>Premium</th>
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<tbody>
<tr>
<td>North American Specialty Insurance Company</td>
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<td></td>
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</tr>
<tr>
<td>Dates: 05/15/2014 - 09/05/2014, 22 Day(s)</td>
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<tr>
<td>General Aggregate</td>
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<td>636.00</td>
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<td>Personal / Advertising Injury</td>
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<tr>
<td>Each Occurrence</td>
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<td>Fire Legal</td>
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<td>Medical Payments</td>
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<td>Blanket Additional Insured (other than city/school certs &amp; waivers)</td>
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<td>City / Other Special Certificates</td>
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<tr>
<td>Waiver of Subrogation</td>
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<td>Abuse &amp; Molestation-Aggregate</td>
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<tr>
<td>Abuse &amp; Molestation-Each Claim</td>
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</tr>
<tr>
<td>Terrorism</td>
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<tr>
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<tr>
<td><strong>Total General Liability Premium</strong></td>
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</tbody>
</table>

*see attached schedule(s) for details.

This Quota is valid until 06/01/2014. Any changes will result in this quote becoming invalid. This quote supersedes all prior quotes.

For complete coverages terms, conditions and exclusions, please request a sample policy from your broker. Coverage will not be bound until receipt of full payment and company approval. Coverage cannot be flat cancelled once bound.

Data/Time Printed: 04/01/2014 08:21:19  Florida License #: P170989
# Short Term Production

**Quote:** 356964 (Version 4)  
**Quote Date:** 04/01/2014

---

**Form(s) and Endorsement(s) to be included at the time of policy issuance.**

<table>
<thead>
<tr>
<th>Form #</th>
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<th>Name</th>
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</thead>
<tbody>
<tr>
<td><strong>Inland Marine Policy</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inland Marine</td>
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<tr>
<td>Notices</td>
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<tr>
<td>NAK-GLB-NOTICE</td>
<td>0001</td>
<td>Privacy Notice and Disclosure</td>
</tr>
<tr>
<td>PHN-010</td>
<td>0307</td>
<td>OFAC Notice to Policyholders</td>
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<tr>
<td>Forms</td>
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<td>NAK-ARIM-DEC</td>
<td>0008</td>
<td>Commercial Inland Marine Declarations</td>
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<td>NAK-ABF-SCH</td>
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<td>Schedule of Forms</td>
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<tr>
<td>NAK-TFS-SCH</td>
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<td>Taxes, Fees and Surcharges Schedule</td>
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<td>NAK-LS-EXT</td>
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<td>NAK-AB-008</td>
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<td>Schedule of Productions</td>
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<td>NAK-AB-006</td>
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<td>Unscheduled Production, Presentation or Event Exclusion</td>
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<td>NAK-AB-000</td>
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<td>Production Stunt, Pyrotechnic &amp; Animal Exposure Exclusion</td>
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**Liability Policy**

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<tr>
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<tbody>
<tr>
<td>Notices</td>
</tr>
<tr>
<td>NAK-GLB-NOTICE</td>
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<td>PHN-010</td>
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<td>PHN-020-FL</td>
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<tr>
<td>Forms</td>
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This Quote is valid until 04/01/2014. Any changes will result in this quote becoming invalid. This quote supersedes all prior quotes.

For complete coverages terms, conditions and exclusions, please request a sample policy from your broker. Coverage will not be bound until receipt of full payment and company approval. Coverage cannot be transferred/cancelled once bound.

**Date/Time Printed:** 04/01/2014 08:21:13  
**Florida License #: P1709696**  
**Page 5 of 9**
### Short Term Production

**Quote**: 359994 (Version 4)  
**Quote Date**: 04/01/2014

**Form(s) and Endorsement(s) to be included at time of policy issuance.**

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<td>NAS-A3-208</td>
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<td>Property Damage to Rented Premises Exclusion</td>
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<tr>
<td>NAS-A3-434</td>
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<tr>
<td>NAS-A3-404</td>
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<td>Advertising Idea, Copyright, Trade Dress and Slogan Exclusion</td>
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<tr>
<td>NAS-A3-426</td>
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<td>Media Content Exclusion</td>
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<td>NAS-A3-406</td>
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<td>Non-Performing Animal Exclusion</td>
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<td>NAS-A3-424</td>
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<td>Abuse or Sexual Molestation Exclusion</td>
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<td>NAS-A3-403</td>
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This Quotation is valid until 05/01/2014. Any changes will result in this quote becoming invalid. This quote supersedes all prior quotes.

For complete coverages terms, conditions and exclusions, please request a sample policy from your broker. Coverage will not be bound until receipt of full payment and company approval. Coverage cannot be cancelled once bound.

---

328
# Film Emporium, Inc.

1890 Palmer Ave #403 • Larchmont, NY 10538  
(914) 833-2433 • Fax: (914) 833-2430 • Email: darren@filmemporium.com

## Short Term Production

**Quote:** 356664 (Version 4)  
**Quote Date:** 04/01/2014

### Production Details

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<tr>
<td>Synopsis</td>
<td>Enrica turns to parties and alcohol to deal with the loss of her mother. After getting a DUI, she is assigned community service in a soup kitchen where she learns there is much more to life.</td>
</tr>
</tbody>
</table>

### Additional Questions

*Will the production include any Stunts, Pyrotechnics, Aircraft, Boats, Animals, Race Tracks, Race Courses, Helicopters, Motorcycles, Snowmobiles, Blanks, Squibs, Guns?*

- No

### Key Personnel (1)

<table>
<thead>
<tr>
<th>#</th>
<th>Name</th>
<th>Role</th>
<th>Drivers License</th>
<th>Country of Residence</th>
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<tr>
<td>1</td>
<td>Chris Williamson</td>
<td>Producer</td>
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### Stunts, Animals and Driving Scenes

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<th>Description</th>
<th>Items</th>
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<tbody>
<tr>
<td>No scenes have been declared.</td>
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### Cast Coverage (0)

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<th>To</th>
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</table>
**Film Emporium, Inc.**  
1890 Palmer Ave #403 • Larchmont, NY 10538  
(914) 933-2433 • Fax: (914) 933-2430 • Email: darren@filmemporium.com

### Short Term Production

**Quote: 366964 (Version 4)**  
**Quote Date: 04/01/2014**

#### Additional Information

<table>
<thead>
<tr>
<th>Production Details</th>
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<th>Prior Claims</th>
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<td>USA and Canada</td>
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<td>Production Type</td>
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**Locations**

3440 N Goldenrod Rd #312, Winter Park, FL, 32792 (Primary Location/Mailing Address)

**Named Insured(s)**

Pebble Path Productions, LLC

---

This Quote is valid until 05/01/2014. Any changes will result in this quote becoming invalid. This quote supersedes all prior quotes.

For complete coverages terms, conditions and exclusions, please request a sample policy from your broker. Coverage will not be bound until receipt of full payment and company approval. Coverage cannot be transferred or cancelled once bound.

Date/Time Printed: 04/01/2014 08:01:10  
Florida License #: P170086  
Page 9 of 6
Film Emporium, Inc.
1890 Palmer Ave #403 • Larchmont, NY 10538
(914) 833-2433 • Fax: (914) 833-2430 • Email: darren@filmemporium.com

Short Term Production
Quote: 359954 (Version 4) Quote Date: 04/01/2014

Application Information
This quote was based on the information below. If any of this information is incorrect, advise your broker.

Qualifying Criteria

Underwriting Questions
1. Will the production include any Hard-Core or Soft-Core pornography? No
2. Will the production include any live gangster rap music? No
3. Will any production activities take place outside of the U.S. and Canada? No
4. Any employees supplied to or from an employee leasing operation (i.e. Peer)? No
5. Confirm your understanding that if coverage is provided, only one production will be covered by the policy(s). Yes issued.

History

Insurance History
1. Any insurance declined or cancelled in the past 3 years? No
2. Any loss in the past 3 years? No
3. Any prior insurance coverage? No

Operations/Description of Operations
Client Operations
Description of Operations
Miscellaneous Production Operations
Production Company that will be creating a feature film this summer.

Protection Details
Protective Device

Signature
Date

This Quote is valid until 05/01/2014. Any changes will result in this quote becoming invalid. This quote supersedes all prior quotes.

For complete coverages terms, conditions and exclusions, please request a sample policy from your broker. Coverage will not be bound until receipt of full payment and company approval. Coverage cannot be cancelled once bound.

Date/Time Printed: 04/01/2014 08:21:13 Florida License #: P1730889 Page 9 of 9
APPENDIX N: EQUIPMENT LISTS
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<td>GoPro LCD Back</td>
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Total Replacement Cost of Equipment: $41,703.9

Disclaimer: By signing this contract, you agree to all UCF Film's equipment and facility policies. You are responsible for any and all missing and
Zacuto 15mm Rail Kit Checklist
Mini Baseplate

Zacuto 15mm Rail Kit (Yellow Pelican Case):

- Mini Baseplate Set:
  - Zacuto (Z-M-UB) Mini Baseplate w/ ¼"-20 Screw (12533)
  - (2) Zacuto 12" 15mm Female Threaded Extension Rod (11752)
  - Zacuto (Z-Spacer) Camera Riser w/ ¼"-20 Screw (11858)
  - Manfrotto (394) Low Profile Quick Release Baseplate (11346)
  - Manfrotto Quick Release Top Plate w/ ¼"-20 Screw (11856)

- Follow Focus Set: Feitha DP500 2S
  - Zacuto (Z-Focus) 15mm Follow Focus (13019)
  - 0.8 Pitch 1" Diameter Black Gear (12880)
  - Zacuto (Z-Whip) 16" Follow Focus Extension (12880)

- Handheld Set:
  - Zacuto (Z-SP1) 15mm Shoulder Pad (11590)
  - Zacuto Z-QR 15mm Quick Release for Shoulder Pad (11277)
  - (2) 7" 15mm Male/Female Threaded Extension Rods (11588)
  - Zacuto (Z-Lite) 3½lb Counter Balance Weight (11588)
  - Zacuto (Z-Grps) 15mm Handgrip Mount (12788)
  - (2) Zacuto Handgrips (12788)

- Additional Items:
  - (2) Zacuto 4½" 15mm Male/Female Threaded Extension Rod
  - (2) Zacuto 7" 15mm Male/Female Threaded Extension Rod
  - Zacuto (Z-Mount II) 15mm Accessory Mount (Optional)

ALL OF THESE ITEMS MUST BE RETURNED IN THEIR DESIGNATED CASE.

EACH ITEM MUST BECHECKED OFF INDIVIDUALLY AT CHECK OUT BY AN EQUIPMENT ROOM ASSOCIATE & BY THE USER CHECKING-OUT THE EQUIPMENT. IF YOU DO NOT KNOW WHAT SOMETHING IS, ASK BEFORE YOU SIGN!

Checked-out by: [Signature]
Date: 7/9/14

User: [Signature]
Date: 7/13/14

EQRM Staff: [Signature]
Date: 7/13/14
Small HD AC-7 OLED 7” Monitor Kit

- (1) Pelican 1500 Series Case (13007)
- (1) Small HD AC-7 OLED 7” Monitor (12900)
- (1) Neoprene Monitor Sleeve
- (1) Neoprene Sun Hood
- (1) AC Power Supply
- ✔️ (1) AC Power Cord
- ✔️ (1) Canon Single Seat Battery Charger (11898)
- ✔️ (3) Canon LP-E6 Batteries
- ✔️ (1) Canon LP-E6 Dual Mount Battery Plate (12932)
- ✔️ (1) Articulating Cold Shoe ¼” 20 Mount
- ✔️ (1) 90˚ Female to Female HDMI Adapter
- ✔️ (2) Power Tap to Hi-Rose
- ✔️ (1) Small HD HDMI Splitter (127600)
- ✔️ (1) 60” HDMI to HDMI mini
- ✔️ (1) 30” HDMI to HDMI
- ✔️ (1) 3’ HDMI to HDMI
- ✔️ (1) 1.5’ HDMI to HDMI mini
- ✔️ (1) 1.5’ BNC
- ✔️ (1) 3’ BNC
- ✔️ (1) Microfiber Cleaning Cloth
- ✔️ (1) Small HD AC-7 OLED Quick Guide

ALL OF THESE ITEMS MUST BE RETURNED IN THEIR DESIGNATED CASES. EACH ITEM MUST BE CHECKED OFF INDIVIDUALLY AT CHECK-IN BY AN EQUIPMENT ROOM ASSOCIATE WHO MUST ALSO SIGN THIS FORM BELOW:

Checked-out by:

Student: [Signature] Date: 7/8/14

336
Sony PMW-F3L Camera Kit Checklist

- Storm Case iM2950 Case
  - (1) Sony PMW-F3L Camera Body

- (1) Sony PMW-F3 Camcorder Remote
- (1) Sony PMW-F3 Camera Strap
- (1) Sony PMW-F3 Manual
- (1) Sony Utility Software Data Disc
- (1) Sony Solid-State Memory Camcorder Data Disc

- (1) Berkley System F3 Top Cheese Plate
- (1) Berkley System F3 Top Cheese Plate Bridge
- (1) Zacuto Universal Baseplate
- (2) Zacuto 12" 15mm Female/Female Threaded Extension Rod

- (1) Noga DG Hold CineArm 1/4"-20 to 3/8"-16
- (1) AJA Ki Pro Mini Compact Field Recorder
- (1) Anton Bauer Gold Mount Plate
- (1) Zacuto Upright Swiss Plate
- (1) Pelican Case for Compact Flash Card

- (3) SanDisk Extreme Pro 32GB (90MB/s) Compact Flash Card
- (1) Sony SxS RGB and S-Log Out Put Option Card

- (1) Case for SxS Card
- (1) Sony SxS to SD Adapter
- (1) MTF Nikon G/F to Sony FZ Adapter
- (1) MTF Canon EF to Sony FZ Lens Adapter
- (1) Sony PL Mount to Sony FZ Lens Adapter

- (1) Lexar USB 3.0 CF Card Reader
- (1) USB 3.0 Cable
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<td>(3) 1.5' BNC Cable</td>
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<td></td>
</tr>
<tr>
<td>(3) 3' BNC Cable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) 3' Power Tap to 4 pin XLR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Anton Bauer Power tap Multi (1)M to (4)F</td>
<td></td>
<td>12950</td>
</tr>
<tr>
<td>(1) USB to USB Mini</td>
<td></td>
<td>12910</td>
</tr>
<tr>
<td>(1) Sony Stereo Mic</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Pelican 1400 Series Case**

<table>
<thead>
<tr>
<th>Description</th>
<th>Quantity</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Anton Bauer Gold Mount Dual Battery Charger</td>
<td></td>
<td>11592</td>
</tr>
<tr>
<td>(1) AC Power Cord for Battery Charger</td>
<td></td>
<td>12898</td>
</tr>
<tr>
<td>(2) Anton Bauer Dionic 90 Gold Mount Battery</td>
<td></td>
<td>12897</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12896</td>
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<tr>
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<td>12995</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12981</td>
</tr>
</tbody>
</table>

ALL OF THESE ITEMS MUST BE RETURNED IN THEIR DESIGNATED CASES. EACH ITEM MUST BE CHECKED OFF INDEPENDENTLY AT CHECK-IN & CHECK OUT BY AN EQUIPMENT ROOM ASSOCIATE & BY THE STUDENT CHECKING OUT THE EQUIPMENT.

Checked-out by: [Signature]

Student: [Signature] Date: 7/6/14

Eq Rm Staff: [Signature] Date: 7/2/14
Super Speed Nikkor Prime Lens Package Checklist

Black Pelican Case 1520: (12878)

☑️ Novoflex Canon EOS to Nikon F Lens Adapter (12194.2)
☑️ Nikon 24mm f/2.0 with ZipGear ring (SN #176051)

☑️ Nikon 28mm f/2.0 with ZipGear ring (SN #579358)

☑️ Nikon 35mm f/1.4 with ZipGear ring (SN #486148)

☑️ Nikon 50mm f/1.2 with ZipGear ring (SN #406685)

☑️ Nikon 85mm f/1.4 with ZipGear ring (SN #184288)

ALL OF THESE ITEMS MUST BE RETURNED IN THEIR DESIGNATED CASES. EACH ITEM MUST BE CHECKED OFF INDIVIDUALLY AT CHECK-IN BY AN EQUIPMENT ROOM ASSOCIATE WHO MUST ALSO SIGN THIS FORM BELOW:

Checked-out by: [Signature]

Date: 7/8/14

Student: [Signature]

Date: 7/2/14

ER Staff: [Signature]
CAPSTONE DITTY KIT CHECKLIST

DITTY BAG
(1) Slate w/ Sleeve
(1) Macbeth Color Chart
(1) 18% Gray Card
(1) White Card
(1) Filmtools A.C. Pouch w/ Belt
(1) Lens Brush
(1) Air Rocket Blower
(1) Minolta V Light Meter
(4) Wood Camera Wedges
(3) Cube Taps (15 Amp)
(3) Ground Lift Adapters (15Amp)
(1) Camera Key (Flathead Screwdriver)
(1) 6 Piece Screwdriver Set
(Philips (3) and Flat (3))

(1) Cobalt LED Flashlight
(2) Scissors (1) Large (1) Small
(1) Razorblade
(1) Torpedo Level
(1) 4 Piece Plier/Wrench Set
((1) Needle nose, (1) Diagonal Cutter,
(1) Basic Pliers, (1) C-Wrench)
(1) Bondhus Standard (13) Piece
Allen Key Set
(1) Bondhus Metric (9) Piece
Allen Key Set
(1) Stanley 25ft Tape Measure
(1) Stanley 50ft Tape Measure

EXPENDABLES BAG
(1) Air Can w/ Chrome Nozzle
(1) Box of Kimwipes
(1) Bottle of Panco Lens Cleaner
(5) Orangewood Sticks
(5) Cotton Swabs
(4) Alcohol Wipes
(2) Slate Pen w/ Eraser Caps
(1) Bag of C47's
(1) Roll 3/4" Electrical Tape
(2) Spare Batteries for LED
(1) Tape Leash w/
(1) Roll 2" Matte Black Paper Tape
(1) Roll 2" White Gaffe
(1) Roll 2" Black Gaffe
(1) Roll 1" White Camera Tape
(1) Roll 1" Black Camera Tape

EACH ITEM MUST BE CHECKED OFF INDIVIDUALLY AT CHECK-OUT BY AN
EQUIPMENT ROOM ASSOCIATE AND THE USER, WHO MUST AGREE THAT THEY ARE
RECEIVING THESE ITEMS BY SIGNING THIS FORM BELOW.
ALL OF THESE ITEMS MUST BE RETURNED IN THEIR DESIGNATED BAGS.

EXPENDABLES NOTICE: ALL USED TAPE ROLL CORES, USED SLATE PENS, EMPTY
KIMWIPES BOX, & EMPTY PANCO BOTTLE MUST BE RETURNED TO RECEIVE
CREDIT. ORANGEWOOD STICKS, COTTON SWABS, & ALCOHOL WIPE MUST NOT
REQUIRE PROOF OF CONSUMPTION. PLEASE DO NOT RETURN IF USED. PLEASE
RETURN AS MANY C47's AS YOU CAN.

Checked-out by:
Student: ___________________________ Date: 7/3/14
ER Staff: ___________________________ Date: 7/3/14
### Canon EOS 5D Mark II Camera Kit Checklist

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orange Pelican 1520 Case</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Canon EOS 5D Mark II DSLR Camera w/ Body Cap &amp; Strap</td>
<td>11518</td>
<td></td>
</tr>
<tr>
<td>(1) Zacuto Z-Finder Eyepiece/Viewfinder w/ Strap</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Zacuto Gorilla Baseplate w/ Z-Finder Mounting Frame</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Pelican Case for Compact Flash Card</td>
<td>11450</td>
<td></td>
</tr>
<tr>
<td>(4) Sandisk Extreme 8 Gb (60Mb/s) Compact Flash Card</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Pearstone Dual-Seat Battery Charger w/ (2) Canon LP-E6 Adapters</td>
<td>127604</td>
<td></td>
</tr>
<tr>
<td>(1) AC Power Cord for Battery Charger</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) DC Power Cord for Battery Charger</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(4) Canon LP-E6 Battery w/ Contact Cover</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Canon 3.5mm to RCA A/V Cable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Canon USB Mini to USB Cable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Canon EOS 5D Mark II Manual</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) Lexar USB 3.0 CF Card Reader</td>
<td>12649</td>
<td></td>
</tr>
<tr>
<td>(1) USB 3.0 Cable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) 3’ HDMI mini to HDMI Cable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) 1.5’ HDMI mini to HDMI Cable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1) SmallHD Camera Body HDMI Strain Relief w/ Velcro Strap &amp; Set Screw</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

All of these items must be returned in their designated cases. Each item must be checked off individually at check-in & check out by an equipment room associate & by the student checking out the equipment.

Checked-out by: ___________________________  Date: 7/1/14

Eq Rm Staff: ___________________________  Date: 7/1/14

Checked-in by:

Student: ___________________________  Date: __________

Eq Rm Staff: ___________________________  Date: __________
Red Rock Micromattebox Kit

✓ ✓ Pelican 1500 Series Case
✓ ✓ (1) RedRock MicroMattebox
✓ ✓ (2) Filter Trays
✓ ✓ (1) Donut Kit for MicroMattebox
 ✓ ✓ (1) 4” Donut
 ✓ ✓ (1) 3” Donut
 ✓ ✓ (1) 2.5” Donut
 ✓ ✓ (1) 2” Donut
✓ ✓ (1) RedRock Wide Angle Shade Barn Door
✓ ✓ (2) Adjustable Side Wing Barn Door
✓ ✓ (1) RedRock 15mm lightweight support arm
✓ ✓ (1) RedRock Support Extension w/ (2) 3” 15mm rods
✓ ✓ (1) 16:9 Interchangeable Matte
✓ ✓ (1) Black Pro Mist Glass Filter
✓ ✓ (1) Polarizer Glass Filter
✓ ✓ (1) ND Graduated Glass Filter
✓ ✓ (1) ND 9 Glass Filter
✓ ✓ (1) ND 6 Glass Filter

All of these items must be returned in their designated cases. Each item must be checked off individually.

At check-in by an equipment room associate who must also sign this form below:

Checked-out by:

Student: [Signature] Date: 7/8/14

ER Staff: [Signature] Date: 7/3/14
Small HD DP4 Monitor Kit

✓ ✓ Pelican 1200 Series Case (12422)
✓ ✓ Small HD DP4 4.3" LCD Monitor (13621)
✓ ✓ AC Power Adaptor
✓ ✓ AC Power Cord
✓ ✓ Small HD DP4 EVF w/ Cap (13629)
✓ ✓ (2) Canon LP-E6 Batteries
✓ ✓ (1) 90° M to F HDMI Adaptor
✓ ✓ (1) Articulating Cold Shoe ¼” 20 Mount
✓ ✓ (1) USB to USB mini
✓ ✓ (2) 3’ HDMI to HDMI
✓ ✓ (1) Microfiber Cleaning Cloth
✓ ✓ (1) Small HD DP4 Quick Guide
✓ ✓ (1) Articulating arm

ALL OF THESE ITEMS MUST BE RETURNED IN THEIR DESIGNATED CASES. EACH ITEM MUST BE CHECKED OFF INDIVIDUALLY AT CHECK-IN BY AN EQUIPMENT ROOM ASSOCIATE WHO MUST ALSO SIGN THIS FORM BELOW:

Checked-out by: [Signature]
Student: [Signature] Date: 7/8/14
ER Staff: [Signature] Date: 7/8/14
GoPro Hero3 HD Black Edition Camera Kit List

✓ ✓ Roll Pro soft case for GoPro camera and accessories
✓ ✓ GoPro Hero3 HD Camera Black Edition
   w/ AV port and battery body covers

✓ ✓ Water proof housing (rated for: 197'/60m)

✓ ✓ Standard Back Door (rated for: 197'/60m)
✓ ✓ Skeleton Back Door (not waterproof)
✓ ✓ Extended (Battery) Back Door (rated for: 197'/60m)
✓ ✓ Wi-Fi Remote w/ Key Ring
✓ ✓ Hakuba SD Case
   ✓ ✓ w/ (4) SanDisk Ultra 8 GB Micro SD Cards with SD Card Adaptor
✓ ✓ (3) Rechargeable Li-ion Battery
✓ ✓ Battery BacPac w/ protective case
   ✓ ✓ Extended Skeleton Back Door (not waterproof)
✓ ✓ LCD BacPac w/ Protective Case
   ✓ ✓ Touch Back Door (rated for: 10'/3m)
✓ ✓ Touch Skeleton Back Door (not waterproof)
Mounting Accessories:

✓ (1) 2" Mount Extension
✓ (1) 1" Mount Extension
✓ (1) 1" 90° Mount Extension
✓ (1) J-Hook Quick Release Buckle
✓ (1) Quick Release Buckle
✓ (1) ¼" – 20 Tripod Mount
✓ (1) Large Mounting Screw
✓ (3) Small Mounting Screws

Cables:

✓ (2) USB → USB-Mini Charging Cable
✓ (1) USB → Wi-Fi Key Charging Cable

Checked Out By:
Student: [Signature] Date: 7/18/14
Eq Rm Staff: [Signature] Date: 4/21/14

Checked In By:
Student: [Signature] Date: [Blank]
Eq Rm Staff: [Signature] Date: [Blank]
GoPro Hero3 HD Black Edition Camera Kit List

✓ ✓ Roll Pro soft case for GoPro camera and accessories

✓ ✓ GoPro Hero3 HD Camera Black Edition
   w/ A/V port and battery body covers

✓ ✓ Water proof housing (rated for: 197'/60m)

✓ ✓ Standard Back Door (rated for: 197'/60m)
✓ ✓ Skeleton Back Door (not waterproof)
✓ ✓ Extended (Battery) Back Door (rated for: 197'/60m)

✓ ✓ Wi-Fi Remote w/ Key Ring

✓ ✓ Hakuba SD Case
   ✓ missing (2) ✓ w/ (4) SanDisk Ultra 32 GB Micro SD Cards with SD Card Adapter
✓ ✓ Rechargeable Li-ion Battery

✓ ✓ Battery BacPac w/ protective case
   ✓ ✓ Extended Skeleton Back Door (not waterproof)

✓ ✓ LCD BacPac w/ Protective Case
   ✓ ✓ Touch Back Door (rated for: 10'/3m)
✓ ✓ Touch Skeleton Back Door (not waterproof)
Mounting Accessories:

- ✓ (1) 2” Mount Extension
- × (1) 1” Mount Extension
- ✓ ✓ (1) 1” 90° Mount Extension
- ✓ ✓ (1) J-Hook Quick Release Buckle
- ✓ ✓ (1) Quick Release Buckle
- ✓ ✓ (1) ¼” – 20 Tripod Mount
- ✓ (1) Large Mounting Screw
- ✓ (3) Small Mounting Screws

Cables:

- ✓ ✓ (2) USB → USB-Mini Charging Cable
- ✓ (1) USB → Wi-Fi Key Charging Cable

Checked Out By:

Student: [Signature] Date: 7/8/14
Eq Rm Staff: [Signature] Date: 4/21/14

Checked In By:

Student: ______________________ Date: _______
Eq Rm Staff: ______________________ Date: _______
Reserved Equipment / Facilities...

<table>
<thead>
<tr>
<th>Item</th>
<th>Tag</th>
<th>Quan</th>
<th>Replacement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kino, 4x4 Kino Flo 4’ x 4-Bank w/ Mnt, Hrms, Grd</td>
<td>12375</td>
<td>1</td>
<td>$500.00</td>
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<tr>
<td>Kino, Ballast Kino Flo Ballast for 4’ x 4-Bank</td>
<td>12369</td>
<td>1</td>
<td>$527.00</td>
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<tr>
<td>Kino, Bulb Case Case of Spare Bulbs for 4’ Kino Tubes</td>
<td>12938</td>
<td>1</td>
<td>$140.00</td>
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<tr>
<td>Kino, 4x4 Case Softcase for Kino Flo 4’ x 4 Bank Kit</td>
<td>12370</td>
<td>1</td>
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<tr>
<td>Fresnel, 1K DeSisti 1K Fresnel w/ Barn Door</td>
<td>11015</td>
<td>1</td>
<td>$800.00</td>
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<tr>
<td>Fresnel, 1K DeSisti 1K Fresnel w/ Barn Door</td>
<td>11014</td>
<td>1</td>
<td>$800.00</td>
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<tr>
<td>Case, Arri Kit Arri Kit Hard Case</td>
<td>12276</td>
<td>1</td>
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<tr>
<td>Fres, Arri 1K Arri 1K Fresnel w/ Barn Door</td>
<td>12287</td>
<td>1</td>
<td>$576.00</td>
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<tr>
<td>Fres, Arri 1K Arri 1K Fresnel w/ Barn Door</td>
<td>12286</td>
<td>1</td>
<td>$576.00</td>
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<tr>
<td>Baby Stand 5/8&quot; &quot;Baby&quot; Light Stand</td>
<td>11973</td>
<td>1</td>
<td>$86.00</td>
</tr>
<tr>
<td>Baby Stand 5/8&quot; &quot;Baby&quot; Light Stand</td>
<td>11940</td>
<td>1</td>
<td>$86.00</td>
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<tr>
<td>Baby Stand 5/8&quot; &quot;Baby&quot; Light Stand</td>
<td>11937</td>
<td>1</td>
<td>$86.00</td>
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<tr>
<td>Leko, 575w ETC Source Four 575w Ellipsoidal</td>
<td>12339</td>
<td>1</td>
<td>$320.00</td>
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<tr>
<td>Leko, 575w ETC Source Four 575w Ellipsoidal</td>
<td>10059</td>
<td>1</td>
<td>$320.00</td>
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<tr>
<td>Stingers 50’ 12/3 Edison Electrical Ext Cord</td>
<td>15</td>
<td></td>
<td>$750.00</td>
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<tr>
<td>Power Strip 15A w/ 6 Edison Outlet s</td>
<td>2</td>
<td></td>
<td>$50.00</td>
</tr>
<tr>
<td>Kino, 200w Diva Kino Flo Diva-Lite 200W</td>
<td>11053</td>
<td>1</td>
<td>$2,067.00</td>
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<tr>
<td>Kino, 200w Diva Kino Flo Diva-Lite 200W</td>
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<td>1</td>
<td>$2,067.00</td>
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<tr>
<td>Kino, Diva Case Kino Flo Diva-Lite Travel Case</td>
<td>11049</td>
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<tr>
<td>Ballast, L 575w Ballast for LTM 575w HMI</td>
<td>12384</td>
<td>1</td>
<td>$1,000.00</td>
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<tr>
<td>Par, 575w LTM 575w Parabolic HMI Fixture</td>
<td>11954</td>
<td>1</td>
<td>$3,200.00</td>
</tr>
<tr>
<td>Case, HMI Bal Hard Case for HMI Ballast</td>
<td>12450</td>
<td>1</td>
<td>$150.00</td>
</tr>
<tr>
<td>Case, HMI Head Hard Case for HMI Fixtures</td>
<td>12340</td>
<td>1</td>
<td>$150.00</td>
</tr>
<tr>
<td>Head Cable L57S Head Cable for LTM 575w Par HMI</td>
<td>11817</td>
<td>1</td>
<td>$250.00</td>
</tr>
<tr>
<td>Fres, Arri 650w Arri 650w Fresnel w/ Barn Door</td>
<td>12284</td>
<td>1</td>
<td>$405.00</td>
</tr>
<tr>
<td>Case, HMI Lens HMI Lens Case</td>
<td>12342</td>
<td>1</td>
<td>$350.00</td>
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<tr>
<td>Fres, Arri 300w Arri 300w Fresnel w/ Barn Door</td>
<td>12275</td>
<td>1</td>
<td>$380.00</td>
</tr>
<tr>
<td>Misc Item(s) Miscellaneous item(s), see notes.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baby Stand 5/8&quot; &quot;Baby&quot; Light Stand</td>
<td>11939</td>
<td>1</td>
<td>$86.00</td>
</tr>
<tr>
<td>Par, 200w 200w HMI par light fixture w/ barndoor</td>
<td>13025</td>
<td>1</td>
<td>$1,223.00</td>
</tr>
<tr>
<td>Ballast, 200w 200w AC/DC FF Ballast w/ Cord</td>
<td>13027</td>
<td>1</td>
<td>$1,610.00</td>
</tr>
<tr>
<td>Bag, 200w L&amp;S Nrre, Med, Wide, Stppl &amp; 4pc Scrim Set</td>
<td>1</td>
<td>$180.00</td>
<td></td>
</tr>
<tr>
<td>Fresnel, 1.2K 1.2K Fresnel SE w/5pc Scrim+Gelframe</td>
<td>13029</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Ballast, FF 1.2 CineMills 575w/1200w FF Ballast</td>
<td>13030</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

Total Replacement Cost of Equipment: $19,470.00
### Equipment / Facilities Reservation

#### # 3348

**Christoper Williamson** [ID 475]

**Univ of Central Florida - Film Department**

**has a reservation from:**

**Tuesday, 7/8/2014 11:00 AM**

**to:**

**Monday, 8/4/2014 3:00 PM**

**for Project:**

**GRADUATE THESIS** [ID 684]

---

### Reserved Equipment / Facilities...

<table>
<thead>
<tr>
<th>Item</th>
<th>Tag #</th>
<th>Quan</th>
<th>Replacement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apple Box, Full</td>
<td></td>
<td>4</td>
<td>$152.00</td>
</tr>
<tr>
<td>Apple Box, Half</td>
<td></td>
<td>4</td>
<td>$152.00</td>
</tr>
<tr>
<td>Apple Box, Pan</td>
<td></td>
<td>4</td>
<td>$100.00</td>
</tr>
<tr>
<td>Apple Box, Qtrr</td>
<td></td>
<td>4</td>
<td>$128.00</td>
</tr>
<tr>
<td>Stand, C 40&quot; C-Std w/ 40&quot; Arm &amp; 2-1/2&quot; Gobo Head</td>
<td>12509</td>
<td>1</td>
<td>$175.00</td>
</tr>
<tr>
<td>Stand, C 40&quot; C-Std w/ 40&quot; Arm &amp; 2-1/2&quot; Gobo Head</td>
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<td>1</td>
<td>$175.00</td>
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<tr>
<td>Stand, C 40&quot; C-Std w/ 40&quot; Arm &amp; 2-1/2&quot; Gobo Head</td>
<td>11087</td>
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<td>$175.00</td>
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<tr>
<td>Stand, C 40&quot; C-Std w/ 40&quot; Arm &amp; 2-1/2&quot; Gobo Head</td>
<td>12511</td>
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<td>$175.00</td>
</tr>
<tr>
<td>Stand, C 40&quot; C-Std w/ 40&quot; Arm &amp; 2-1/2&quot; Gobo Head</td>
<td>11088</td>
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<td>$175.00</td>
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<tr>
<td>Stand, C 40&quot; C-Std w/ 40&quot; Arm &amp; 2-1/2&quot; Gobo Head</td>
<td>12516</td>
<td>1</td>
<td>$175.00</td>
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<tr>
<td>Stand, C 40&quot; C-Std w/ 40&quot; Arm &amp; 2-1/2&quot; Gobo Head</td>
<td>12513</td>
<td>1</td>
<td>$175.00</td>
</tr>
<tr>
<td>Stand, C 40&quot; C-Std w/ 40&quot; Arm &amp; 2-1/2&quot; Gobo Head</td>
<td>12514</td>
<td>1</td>
<td>$175.00</td>
</tr>
<tr>
<td>Stand, C 40&quot; C-Std w/ 40&quot; Arm &amp; 2-1/2&quot; Gobo Head</td>
<td>12508</td>
<td>1</td>
<td>$175.00</td>
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<tr>
<td>Stand, C 40&quot; C-Std w/ 40&quot; Arm &amp; 2-1/2&quot; Gobo Head</td>
<td>12515</td>
<td>1</td>
<td>$175.00</td>
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<tr>
<td>Sandbag, Black</td>
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<td>12</td>
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<tr>
<td>Stand, Combo</td>
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<td>12352</td>
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<tr>
<td>Stand, Combo</td>
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<td>12353</td>
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</tr>
<tr>
<td>Stand, MedRoll</td>
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<td>12347</td>
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</tr>
<tr>
<td>Stand, MedRoll</td>
<td></td>
<td>12351</td>
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</tr>
<tr>
<td>Stand, HighRoll</td>
<td></td>
<td>11057</td>
<td>1</td>
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<tr>
<td>Stand, HighRoll</td>
<td></td>
<td>11055</td>
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<tr>
<td>Bag, Flag</td>
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Total Replacement Cost of Equipment: $13,272.0

"TREASURE" | GRIP PACKAGE | MISC: (1) DUV/VELT, (1) ROLL OF VISQUINE

Disclaimer: By signing this contract, you agree to all UCF Film's equipment and facility policies. You are responsible for any and all missing and damaged equipment while it is in your possession. All replacement costs are subject to change, including those not currently listed.

User Signature: [Signature]
Date: 7/8/14

Equipment Room Staff Signature: [Signature]
Date: 7/8/14

Reservation printed 7/8/2014 3:00 pm
Reservation made on 4/9/2014 10:43 am by Yson Dickerson
Reservation revised on 7/8/2014 2:52 pm by LaCie Ratliff

351
Doorway Dolly Kit

✓ ✓ (1) Dolly Cheeseplate Chasis (13054)
✓ ✓ (4) Neumatic Wheels
✓ ✓ (2) Skateboard Wheels Sets with 36” Speed Rail (13055)
✓ ✓ (13056)
✓ ✓ (2) Push Bars (13057)
✓ ✓ (13058)
✓ ✓ (1) Accessory Pouch
✓ ✓ (4) Push Bar Mount Knobs
✓ ✓ (1) Steering Column
✓ ✓ (1) Steering Column Latch Pin
✓ ✓ (1) Dolly Seat (13059)
✓ ✓ (1) Seat Receiver Base w/ knob
✓ ✓ (1) Seat Riser w/ knob
✓ ✓ (1) Seat Offset w/ knob
✓ ✓ (1) Counterweight Post

ALL OF THESE ITEMS MUST BE RETURNED. EACH ITEM MUST BE CHECKED OFF INDIVIDUALLY AT CHECK-IN BY AN EQUIPMENT ROOM ASSOCIATE WHO MUST ALSO SIGN THIS FORM BELOW:

Checked-out by:
Student: [Signature] Date: 7/3/14
ER Staff: [Signature] Date: 7/3/14
APPENDIX O: SCREENING LIST
In preparation for shooting *Treasure* many films were screened that impacted its aesthetic.

The following is a list of television movies and lower-budget films that may be screened for examples of aesthetics related to or influencing *Treasure*:

*Heart of Now*. Dir. Zak Forsman, 2010  
*Smashed*. Dir. James Ponsoldt, 2012  
*Bellflower*. Dir. Evan Glodell 2011  
*Happythankyoumoreplease*. Dir. Josh Radnor, 2010  
*Lost in Translation*. Dir. Sofia Coppola, 2003  
*Once*. Dir. John Carney, 2006  
*Picture Day*. Dir. Kate Melville, 2012  
*The Exploding Girl*. Dir. Bradley Rust Gray, 2009  
*Another Earth*. Dir. Mike Cahill, 2011  
*Splinterheads*. Dir. Brant Sersen, 2009  
*Sound of My Voice* (Shot on Canon 7D). Dir. Zal Batmanglij, 2011  
*The Kid with a Bike*. Dir. Jean-Pierre and Luc Dardenne, 2011  
*Snow Cake*. Dir. Marc Evans, 2006  
*Humpday*. Dir. Lynn Shelton, 2009  
*Harmony and Me*. Dir. Bob Byington, 2009  
*Sabrina*. Dir. Sydney Pollack 1995  
*Dear Santa*. Dir. Jason Priestley 2011
APPENDIX P: BEHIND THE SCENES PHOTOS
Figure 57. The author with DP Mike Collins filming the boutique.

Figure 58. From left to right: Ryan ‘Kip’ Wilkin, Liz Day, Ansley Gordon
Figure 59. Ansley Gordon chats with 1st AC Amber Steele

Figure 60. Production Assistant Ray Cartagena with John Hardy.
Figure 61. Steadicam Operator Mikhail Howell prepares for the first shot of the day

Figure 62. Matt Mercurio fans himself in the Florida summer heat
Figure 63. Mike Collins shooting Ansley Gordon and Matt Mercurio in the car.

Figure 64. Ben Gill, Cornelius O’Donahue, and Mike Collins setup for a shot in the garage
Figure 65. Ansley Gordon just before a take

Figure 66. Producer Chelsie Holler and 1st AD Dustin Holton rework the schedule
Figure 67. Grip Orlando Porro adjusts a flag in front of a Kino Flo light fixture

Figure 68. The Treasure crew makes last minute adjustments for a take
Figure 69. Equipment and Craft Services. John Hardy prepares for a take on the right.

Figure 70. 2nd AC Ben Gill slates the shot
Figure 71. DP Mike Collins filming Ansley Gordon and Shanise Jordan

Figure 72. Script Supervisor Patrick Garcia takes notes
Figure 73. The Treasure crew in action

Figure 74. Preparing for a dolly shot in the garage
Figure 75. Rebecca Blair and Ansley Gordon posing for a photo

Figure 76. Filming at the liquor store location
Figure 77. Filming at the soup kitchen location

Figure 78. On location at Wekiwa Springs State Park
Figure 79. The slate

Figure 80. Filming in the hospital location
Figure 81. Filming on the sandy beach of a lake

Figure 82. Filming the dinner scene
REFERENCES


Mamer, Bruce. Film Production Technique: Creating the Accomplished Image. 5th ed. Carnegie Learning, 2008. 5th Ed.


Rifkin, Jeremy. The Zero Marginal Cost Society


