2015

MIA-mi: Exploring the Affect of Digital Cinema Through Micro-Budget Production Techniques

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University of Central Florida

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ABSTRACT

*MIA-mi* is a feature-length, micro-budget, and digital motion picture, produced, written, and directed by Yesenia Lima in pursuit of the Master of Fine Arts in Entrepreneurial Digital Cinema from the University of Central Florida. The film is a satirical and naturalistic look at the standing global image of a city, Miami, FL, and its inhabitants. The guiding question behind the production is whether a portrayal of a city, outside of its stereotypical portrait in mass media, could spark and affect a dialogue on the global image of the city and its inhabitant’s ability to adjust that image rather than conform to it.

The film was produced in a micro-budget (under $50,000) model, following the program’s guidelines. It was shot on location in Miami, FL, with a volunteer cast and crew. This thesis is a record of the film’s development from inception to post-production, in preparation for distribution.
ACKNOWLEDGMENTS

I would like to thank the UCF Film/SVAD faculty and staff for their continued support in the production of this project as well as my thesis committee for their guidance in navigating the progress of this thesis and parallel film production. Thank you to my classmates for always offering a positive and creative sounding board for the challenges of production, I’m happy to have learned alongside you. To my phenomenally talented and generous cast and crew for always inspiring me to do my best work as a director, I look forward to following your growth as artists. Lastly, thank you to my loving and inspiring friends, family, and partner, without whose support I could not have made it through the perils of, or celebrated the successes of my time at UCF.
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CHAPTER 1: INTRODUCTION

Artist’s Statement

Film is a communal medium. It takes more than one person to create a film and its potential is fully realized when it can be experienced with and through others. In this regard I aim to make work that continuously inspires its audience as well as those contributing their skills and talents to its creation. My focus is on communicating the nuances of everyday life that connect us all as human beings from my point of view while inviting others to reflect upon and share their own.

To me, film is the ultimate metaphor for life. We all look for where we fit in, how we can express our ideas, desires, strengths, and even find the ways to compensate for our weaknesses. As a filmmaker I look for every opportunity to execute this mantra in my work and give my cohorts a place to do so as well. Thus, I intend that my work provoke, above all else, recognition of truth, a universal understanding that the work is genuine, not only in the slice of the human condition that it is exemplifying but also in the process through which it came to be. I aspire to make films that relate a part of life that is rarely expressed via the cinema. To me, that is currently a particular city, the people I’ve met there, and the way in which that city is projected into the mindset of the rest of the country and the rest of the world as well.

This city, Miami, FL, is the city where I was born and raised and ultimately the place that most strongly influenced my sense of self. It was not until I moved away that I fully realized the one sided identity that so many came to know of this place. I am greatly interested in the way that
other Miami natives tie their identities to that of their hometown as well as people in and from cities globally. Do we create identities for these places and thus ourselves based on what we see of them in mainstream media, or is mainstream media simply reflecting what we make these places to be?

These are questions I will keep exploring in the making of my current project, a feature film, MIA-mi. I hope the film will invite others to explore the same. I also strive for it to bring a naturalistic depiction of a social demographic, Hispanics (Americans), which is rarely dynamically portrayed in film and television. It will hopefully contribute to a dialogue about the image of Miami, FL and its inhabitants lending to a renewed global and local identity for the city.

The film follows the interconnecting lives of four Miami natives from different neighborhoods of the city: Tony, 18, is a high school senior balancing his future and a rocky relationship with his mom; Juan, 28, is an actor working in Spanish Telenovelas and looking to pursue a mainstream acting career; Marvin, 25, is living with his grandma as an aspiring rapper; and Laura, 23, is a college graduate that has moved back home and is planning her next step. All are dealing with choices about their future that bring to question how their outlooks have been influenced by the place they’re from. The film explores breaking the tradition of what is portrayed as the essence of the city through a naturalistic portrayal of its culture, interpersonal relationships, landscape, etc. An intimate, digital, low-budget aesthetic similar to the style of films considered to be in the ‘Mumblecore’ genre best serves to tell the story and deliver the most genuine experience of
the city to natives and foreigners alike. These true to life, almost documentary style scenes are
complimented by more stylized transitions between each character’s stories that give us insight
into their minds, what they are experiencing, and how they are connected in a city that from the
inside can feel smaller than it seems.

What have mainly been seen of Miami via the cinema or television have been insipid, surface
level portraits of drugs, glamour, sex, and violence. This view of the city may be a reflection of
its historically turbulent economy particularly throughout the 70’s and 80’s drug era. However,
these images inform the global identity of the city, ultimately leading to a local identity that is
not accurate to the complex state of the city’s true nature. Inhabitants of this city have no proper
reflection of life there to relate to, thus conforming to the identity that has been fed to them by
mainstream media. For this reason the story strongly employs irony to show local viewers that
what they find to be familiar is no longer serving the image of a city with potential to harbor as
rich and complex stories, art, ventures, ideas, etc. as we see emerging from other major
metropolitan cities.

Cities such as New York, Los Angeles, etc. also fall victim to the same tired tropes used in
media to portray life there. However, they differ in that there have been various artists from these
places to establish an antithesis to these images. For a city with so much intersecting culture
there has yet to be a prominent voice showing Miami in a different light.
While images or scenarios depicting the stereotypically portrayed content of the city are part of *MIA-mi*, it is handled in a way that emphasizes the irony of inhabitants imitating an identity that they do not relate to. It provides the grounds to explore where the line lies between what we see or are told of ourselves and how we let that inform us as a community and individuals.

**Cinema, Self, and Society**

In *The Spirit of Cities Why the Identity of a City Matters in a Global Age*, Daniel A. Bell and Avner de-Shalit apply the definition of ethos to a set of values and outlooks that are generally acknowledged by people living in a particular city. They argue that cities are the vehicle with which people in the age of globalization oppose singularity or cultural sameness. Cities with an ethos often have an international reputation, tending to attract visitors and residents that are drawn mostly by that ethos. The city in question, Miami, FL has a definite, albeit complex and evolving, set of values by which residents live and outsiders interpret its nature. One medium through which this ethos has been communicated is film. What has been seen of the city via the cinema has inevitably put it on the mind-map of people of the world. However, its current portrait consists of vapid images: drugs, beaches, “beautiful” people, money, etc. My aim is to understand: In a society that is so heavily informed by media, what are Miami citizens identifying with and how is this shaping the future of the city? Furthermore, how has the already established portrayal of the city informed its citizens and global image in present day?
In 1908, the Kalem Company set up an operation in Jacksonville, Florida as a practical alternative for northern winter film production. Similar companies explored production in Texas for the same reason, however Florida proved to be an attractive location for its diverse landscape, low labor and land costs. At the time Jacksonville was the largest city in Florida and later attracted several other production companies before Hollywood developed as the go-to film production hub (Doll, Morrow).

Around this time Miami was shaping out to be a “Winter Playground” for most northerners, providing many real estate opportunities and recreational activities. Miami Beach was incorporated in 1915 and for most northerners was synonymous with Miami. In the mid 1920’s real estate was booming and Miami Beach’s population grew from 30,000 to 75,000.

With the advent of The Great Depression, many developers went bankrupt leaving Miami to be run by only the wealthy. This crowd defined the Miami lifestyle lending to the city’s image of being a location for luxury and love. This was reflected in films such as *Moon over Miami* (Lang, 1941) in which two sisters vacation in Miami to search for rich husbands.

Moreover, films such as *The Palm Beach Story* (Sturges, 1942), in which a woman plans to divorce her husband and run off to Palm Beach to marry a millionaire so that she may use him to back her husband’s business ventures, continued to reflect this image not only of Miami but Florida in general.
Miami continued to grow economically through to the 50’s. Miami Beach became an attractive vacation spot for middle class northerners with the addition of then modern and modest art deco hotels. The 60’s saw a decline in tourism to the city. In this time Cubans made a major impact as many refugees arrived in the wake of Fidel Castro’s communist regime. The city transformed into a multicultural society. With many of these new citizens pouring money into local business, it continued to flourish.

As the 70’s approached, the city suffered from an era of drug violence that lasted well into the early 1990’s. Films, such as *Tony Rome* (Douglas, 1967), began depicting it as the cinematic center of crime in FL. Violence in Miami seemed only to intensify with the occurrence of events such as the Arthur McDuffie case, leading to the Miami Riots of 1980. The event was the first major race riot in the U.S. since the late 1960’s breaking out in the predominantly black neighborhoods of Overtown and Liberty City. It attracted national attention from civil rights activist with the neighborhoods sustaining millions of dollars worth of damage (Bennett, Williams).

In the 80’s another wave of Cuban immigrants hit the city via the Mariel Boatlift. More than 125,000 Cubans, most freed from prisons or mental health facilities, arrived in the city straining economic and housing infrastructures. Miami started to see an increase in immigrants from other nations as well, such as Haiti, developing the area known today as "Little Haiti".
Miami became one of the United States' largest importing/exporting ports for cocaine from South America. The drug industry brought billions of dollars into the city. They were laundered through front organizations into the local economy (“Awash in a sea of money”, Wakefield). Again, the signs of prosperity in the city continued to grow: luxury car dealerships, Five-star hotels, etc. This all culminated in a vision of Miami portrayed through films such as Scarface (De Palma, 1983), in which a Cuban immigrant rises in power through the drug business and meets his demise in the face of his own greed.

Though drug violence slowed down coming into the 1990’s we stayed with the image of the city that had been established. Films such as True Lies (Cameron, 1994), Bad Boys (Bay, 1995), Striptease (Bergman, 1996), Any Given Sunday (Stone, 1999), all depict people in positions of power and wealth or people desperately looking to attain these positions through a life of crime or crime fighting. We also continued to see Florida as a symbol for Paradise with films such as Body Heat (Kasdan, 1991) in which a Florida heat wave aides in a woman convincing her lover to murder her rich husband.

In 1992, Hurricane Andrew hit South Florida, causing billions of dollars with of damage just south of Miami-Dade County (National Disaster Survey Report). By 1996, various financial scandals involving the Mayor’s Office and City Commissions earned Miami the title of fourth poorest city in the United States (Dluhy, Howard).
Even films that seemed to depict more everyday people in the city such as 1996’s *The Substitute* (Mandel) still employed overt representations of drug dealing king pins and gang members in the form of High school teachers and students, showing the city as a place where even the average high school student is involved in the seemingly only lucrative business in town.

The 2000’s have seen many more immigration debates in Miami highlighted by cases such as Elian Gonzalez. The city is now under way to what is being called the “Manhattanization of Miami” with a plethora of new buildings being added to the city’s skyline and public transportation services starting to expand. Throughout its yo-yo history of wealth and poverty the city continues to grow and look for ways to maintain a reputation as one of the most prosperous and exciting metro-cities in the U.S. Yet, we can see that the mainstream films reflecting its culture and complex dynamic have been very superficial in content. While they have shown a hyper-realized version of one truth to the city’s history, they neglect to delve into the deeper issues it has battled over the years.

Although perhaps the global image of Miami continues to be represented by the aforementioned films and similar Hollywood works, Miami natives have mostly grown past the image of the city that has been repeatedly spoon-fed to them. There is an overall sense of understanding the ironic and satirical qualities to be found in films such as the ones previously referenced.

In the midst of a technological revolution in the making of films, the city is at a juncture in which it has embraced independent film culture and is striving to project a more genuine depiction not
only of the city but its artists. This is apparent in the development of organizations such as the Borscht Film Corp., which focuses on telling Miami stories that transcend the city's insipid exterior and stereotypical misrepresentations in mainstream entertainment (Borscht Corporation, Web). Local film festivals and independent film art houses, such as the Miami International Film Festival and O Cinema, have flourished over the last decade as well, with similar mission statements. We are in transition, en route to creating a more sincere dialogue of the city’s history and future potential. However, we have yet to finalize the foundation to stand on in realizing this view.

There have been similar movements in more established metropolitan cities. New York for example, found a contemporary voice for its changing direction in the work of several filmmakers. In particular, Spike Lee opened a dialogue for the impending gentrification of inner city neighborhood Bedford-Stuyvesant through his work in *Do the Right Thing* (Lee, 1989). While the film portrayed the hottest time of the year, similar to that in *Body Heat*, it used this setting to tell a story that went outside of the tired tropes that had previously been seen of inner city neighborhoods in film. It relied more on character than plot and carefully crafted the image of the streets in which these characters lived. The film simultaneously cleaned up the image of the neighborhood in its portrayal and physically in its production. Lee was said to have hired the Fruit of Islam to clean the city block of two crack houses, he painted buildings in vibrant colors, and saw to it that sidewalks and stoops were trash and drug free (Lee).
In that regard, I hope to do similar work with the making of *MIA-mi*. The film will follow the lives of four Miami natives living in different parts of the city. While it looks to showcase the city outside of the usual representations that are assigned to it, it will also play with the irony of these depictions as a reality of the city’s image to natives and foreigners alike. Its production looks to provide opportunities for building community in the city and contributing to discussion of who its residents are and where they are heading in projecting the ethos of the city globally.
References


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*Bad Boys* [Motion Picture] (1995). US.
*Striptease* [Motion Picture] (1996). US.

*Any Given Sunday* [Motion Picture] (1999). US.


*The substitute.* [Motion Picture] (1996). US.


*Do the Right Thing* [Motion Picture] (1989). US.

CHAPTER 2: EVIDENCE OF AESTHETIC LITERACY

Aesthetic Literacy Review

*MIA-mi* explores breaking the tradition of what is portrayed as the essence of a city, namely Miami, FL. It touches on culture, interpersonal relationships, the realities of living in different neighborhoods, etc. What has mainly been seen of Miami via film has been a high-budget, Hollywood approach, i.e. *True Lies, Bad Boys, Scarface, There’s Something About Mary, Miami Vice*, etc. A low-budget aesthetic and intimate digital style best serves the story I want to tell and delivers the most genuine experience of the city and its people to natives and foreigners alike. Janie Campbell summarizes the overall tone I aimed to portray of the city and its duality, stating: “The fascinating thing about Miami is that it has so many more faces, so many communities unlike the last one, so much in contrast to any snap judgment on hand, and even many, many more tongues.” This is an energy and spirit I attempted to capture through the style of the film and the use of color, diegetic sound, still photography, stylized transitions, etc.

Screenplay

A challenge for *MIA-mi* is that the film follows the story of four very different characters. Ultimately, they are all connected through one character, Marvin. However, the story does not simply follow Marvin and introduce other characters through him. We meet each character individually and subtly learn that they connect through this common acquaintance. The story
relies heavily on subtlety, never looking to predominantly drive any one point above another but to use several facets of the story, theme, setting, situations, etc. to deliver various layers of meaning. The screenplay is fully developed and stands alone as a sort of blueprint of the film. However, there was plenty of opportunity for improvisation, not only from the actors but also in reaction to the locations we shot in, the settings we utilized, audience involvement, etc. A key component to the story will be extra online media that will support the main story being told in the film. This media will consist of social media accounts for characters that range from a twitter account telling of a character’s interests, events attended, etc., to a YouTube account where a character will track the progress of his career goals. Overall, this will create a sort of ‘story design’ or ‘digital composition’ for the film as a whole that goes outside of just the written screenplay. In a time where digital technology has heavily impacted the process and approach of making a film, this method seems to encompass a more broad range of tools available to the production of MIA-mi. This method continues to evolve from an idea supported by Kathryn Millard, stating: “Digital composing practices have only made improvisation, adaptation and hybridization of forms and genres more central to writing.” (Nelmes, 145).

Image

The film was shot on the BlackMagic Pocket Camera, for a clear digital image with detail and depth. The camera is flexible in its set up and works fairly well under low light conditions. As we used as much natural light as possible when shooting, these features were particularly helpful.
We used a Tokina zoom lens set and supporting Voightlander lenses with a speedbooster adapter, thus allowing for certain night time exterior scenes to be shot with very low light. We originally looked into using Zeiss prime lenses, some of the lenses that were used on Stanley Kubrick’s *Barry Lyndon* (1975) and aided in scenes being shot entirely by candlelight. We planned to supplement the Zeiss lenses with Cooke lenses which give a warm, natural feel to images, adding depth to what can otherwise be a flat high definition digital image. These lenses aided in creating a dynamic, colorful look for Steven Soderbergh’s *Erin Brockovich* (2000) and a soft, stylistic feel for Neil Burger’s period piece *The Illusionist* (2006). However, in pursuit of crafting this particular image we tested the Tokina and Voightlander lenses to find they rendered a comparable image for what we wanted to achieve at a cost that was much more in line with our micro-budget model. Below are some still production images that exemplify the dynamic image we were ultimately able to render with the aforementioned tools working with natural light conditions whenever possible.
Figure 1: MIA-mi Production Still, City Skyline

Figure 2: MIA-mi Production Still, Laura
Figure 3: MIA-mi Production Still, Tony and Marvin

Figure 4: MIA-mi Production Still, Juan and Laura
Figure 5: MIA-mi Production Still, Marvin and Gladys

Figure 6: MIA-mi Production Still, Laura in Coral Gables
Performances

*MIA-mi* was entirely scripted though I gave the actors freedom to improvise within their given scenarios. There are a good amount of silent moments as I aimed to develop the characters subtly, not only through dialogue but also through their actions and body language. We cast a mix of professional, amateur, and non-actors. This created a challenge in giving direction for each level of experience but ultimately serves the story by using actors that are as close in demeanor to the characters they are portraying as possible. This was successful in Peter Sollet’s *Raising Victor Vargas* (2001) and the short that preceded it, *Five Feet High and Rising* (2000).

Sound

*MIA-mi* is currently in post-production sound. It will mainly use diegetic sound to portray the most naturalistic feeling of the ambiance of the city. I hope to use music heard on the streets from passing cars, street performers, etc. A motif that will be frequently visited in the film’s sound will be the presence of the media. This will mainly include Univision’s news reports, Miami’s local hip-hop radio station Power 96, and Spanish AM radio show Radio Mambi. We will not see any of these sources but keep them in the soundscape to again comment on the image of the city and what its inhabitants accept as their local culture.
**Motifs and Techniques**

*MIA-mi* highlights the colors that are vivid throughout the city such as teals, oranges, yellows, magentas, purples, etc. This was done mainly through locations and framing rather than costumes and props. We did not plan complex camera moves that may have required special camera equipment but rather looked to keep shots simple and let the framing and composition enhance the themes of the story. This was done particularly well in Miranda July’s *Me and You and Everyone We Know* (2005) which employed mostly natural lighting and contained only a handful of more complex camera moves such as tracking shots or crane/jib shots for emphasis in key narrative moments. This film also created visual detail enhancing the themes of isolation in the digital age by framing characters through windows, mostly staying closer to them when they are together, and whenever possible presenting an image within an image (i.e. photos, characters watching a video they are in, etc.). While *MIA-mi* explores slightly different themes, these techniques also serve to enhance the theme of a ‘small world’ feel in what is typically perceived as a large metropolitan city. It also helps to give the audience more information and thus feel more connected to minor characters in the story. This was used in Gustavo’s Taretto’s *Sidewalls* (2011), where we see characters that are neighbors experiencing similar places and events in a city but always missing meeting each other.

*She’s Gotta Have It* (1986) and Spike Lee’s chronicle of its making (Lee) are a great inspiration for this film in that he paid very close attention not only to his characters but also to the portrayal of the city itself. One scene in particular, the only scene of the film to be shot in color, features
two dancers performing on a platform in a public park in Brooklyn. Rather than shy away from the fact that the platform was covered in graffiti, Lee made use of the stage dressing it for the scene and featuring it as a prominent location. His presentation of this location made the park seem like a place for the community to utilize normally, calling for citizens to go out and investigate the space for themselves. Lee captures what Bell and de-Shalit in The Spirit of Cities: Why the Identity of a City Matters in a Global Age refer to as ‘civicism’, a term that expresses the sentiment of ‘urban pride’; “the idea that residents of a city are proud of their way of life and struggle to promote its particular identity.” (Bell, de-Shalit 4).

In that regard, I chose to depict locations in Miami that have not typically been seen in films. I also chose to use locations that have been seen frequently in films or television shows, presenting them from a different perspective. Much like what Lee did, this will prompt citizens and visitors to investigate these locations from a fresh angle, breathing new life into communities and inspiring citizens to present their own idea of the city, thus evolving its local, and by extension, global image, creating a communal sense of ‘civicism’ and a vehicle through which to express the spirit of the city.
References

*True Lies* [Motion Picture] (1994). US.

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*Scarface* [Motion Picture] (1983). US.

*There’s Something About Mary* [Motion Picture] (1998). US.

*Miami Vice* [Motion Picture] (2006). US.

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Sidewalls [Motion Picture] (2011). US.


CHAPTER 3: FINANCIAL LITERACY REVIEW

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. 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 GoatPigDog Productions LLC. The Business Plan is the property of GoatPigDog Productions LLC and by accepting the Business Plan the reader agrees to immediately return the Business Plan to GoatPigDog Productions LLC upon request.
Information and Risk Statement

For Information Only

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 not a private placement memorandum. The Business Plan and its contents are not to be construed as legal, business, or tax advice.

Any prospective purchaser of the membership units described in the Business Plan will be required to demonstrate that (1) he or she has the sophistication, or has retained the services of an investment adviser with the sophistication, necessary to evaluate the membership units described herein, and that (2) he or she can afford the total loss of his or her investment. More information about equity membership is available upon request.

Risk Factors

Using averages to predict the performance of a film, as this business plan does, is ineffective. 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. The statistical measurement of deviation from the mean, or
variance, is infinite for film box office gross. A single movie’s performance, such as that of MIA-mi, is even less predictable than that of public opinion in a political campaign poll, regardless of method used for prediction. Keep these facts in mind as you read the plan. Also keep in mind, however, that the statements thus far on box office unpredictability are based on empirical research that has not measured film performance as a function of the passion, integrity, and knowledge of the filmmakers coupled with the quality of the script. These are the variables an investor should ultimately consider when deciding to invest in a film. Unfortunately, no research supports this assertion.

Movies are amongst the riskiest of assets. Risks involved in the development and promotion of MIA-mi (the “Motion Picture”) can be grouped into four categories: Production, Distribution, Company-specific, and General Economic. Production related risks include but are not limited to: (1) the Motion Picture requiring more financing than was originally anticipated and being unable to complete production until such financing is achieved; and (2) the final version of the Motion Picture being substantially different from and inferior to the originally conceived concept. Distribution related risks include but are not limited to: (1) the Motion Picture being unable to find a distributor and thus being unable to generate traditional box office revenues; (2) the Motion Picture not receiving a theatrical release; (3) the Motion Picture receiving an ineffective theatrical release that neither serves to generate positive cash flow for the picture nor to increase awareness of the picture for ancillary markets; (4) a distributor of the Motion Picture deciding to put the interests of one or many pictures it is distributing ahead of the motion picture; (5) a distributor of the motion picture going bankrupt; (6) the inability of the motion picture to
compete for public acceptance against the likes of numerous other pictures, many of which will be supported by advertising campaigns much larger than that of the Motion Picture; (7) the Motion Picture not being accepted by the public; and (8) the Motion Picture competing against alternate forms of entertainment such as gaming consoles, cable television, and online entertainment.

Company-specific risks include but are not limited to: (1) GoatPigDog Productions LLC (the “Company”) having only one piece of intellectual property, the Motion Picture, and having no other intellectual property from which to derive revenue; (2) the Company being a start up and therefore having no operational history; (3) the Company being a start-up and therefore being subject to the risks common to all start-ups; (4) the Company relying on the expertise of management to guide it through the marketplace and the expertise of dozens of non-management persons (actors, distribution executives, postproduction companies, etc.) to successfully develop and promote the Motion Picture; and (5) there being no market for and no market likely to ever exist for the membership units. General economic risks include but are not limited to: (1) the introduction of new and competing forms of entertainment technologies; (2) the deterioration of general industry and marketplace conditions; (3) unfavorable interest rate movements; (4) unfavorable currency exchange rate fluctuations; and (5) general industry and market uncertainty.

One, many, or none of these risks mentioned above may result in the total loss of investment in the Motion Picture. The risk factors mentioned above do not include all possible risk factors.
Executive Summary

Introductory Statement

GoatPigDog Productions LLC is being formed for the sole purpose of retaining ownership and seeking distribution for the full-length feature film MIA-mi. MIA-mi is a naturalistic drama/comedy budgeted at $20,000 that follows the lives of four Miami, FL natives living in different parts of the city. Tony, 18; Laura, 24; Juan, 28; and Marvin, 25, all struggle with the question of staying or leaving and what home means to them. Yesenia Lima, a graduate student in the University of Central Florida’s Entrepreneurial Digital Cinema MFA program, has directed the film. We plan to have MIA-mi ready for distributors to examine no later than one year after completion of production in May 2015.

Management Team

Yesenia Lima stands as the sole owner and manager of GoatPigDog Productions LLC. She is currently an M.F.A student in the University of Central Florida’s Entrepreneurial Digital Cinema program where she also teaches undergraduate film courses. She has written, directed, and produced several short films, as well as gained experience in television production with her time at WUCF-TV Orlando’s PBS affiliate. MIA-mi is her debut feature film. More: www.yesenialima.com
Product Description

*MIA-mi* is a naturalistic drama/comedy that follows the lives of four Miami, FL natives living in different parts of the city. Tony, 18, trying to figure out what he’ll do after high school in the midst of a rocky relationship with his mom; Laura, 24, a college graduate that’s moved back home in the face of scarce job opportunities; Juan, 28, a telenovela actor struggling between the comfort of local fame and dreams of a greater career; and Marvin, 25, a “Miami boy” and wannabe rapper. All struggle with the question of staying or leaving and what home means to them. Shooting took place in Miami, FL, summer 2014.

Industry Overview

Because *MIA-mi* is characterized as an independent comedy-drama featuring mostly Hispanic characters, its market will draw on members of the Hispanic movie-going public who frequent these types of films. More than two-thirds of the U.S./Canada population (67%) – or 221.2 million people went to the movies at least once in 2012. Males and females went to the movies at similar levels. As in past years, Hispanics and 12-24 year olds are the most frequent moviegoers among their respective demographic categories (Theatrical Market Statistics).
Market Analysis and Marketing Strategy

The many different aspects of MIA-mi create various opportunities for targeted screenings. Because of the fact that it will feature a mostly Hispanic cast set in Miami, FL the film can be screened at specialty theaters in the city. Due to the fact that the main characters are between the ages of 18-27 young adults in the South Florida area can be targeted. Furthermore, because the film showcases two characters that are aspiring artists it can also be screened at local arts events, organizations, etc. Regarding internet marketing, sites we will recommend targeting are those centered on the same types of organizations, theaters, etc. where the screenings should occur.

Motion Picture Distribution

GoatPigDog Productions LLC is primarily concerned with making their film available to their audience and reaching wider audiences. It will place importance on first implementing self-distribution marketing plan and release strategies that will establish this awareness. As the film features an alternative portrayal of the city of Miami than is regularly seen in film and television and due to partnerships created by the company with various start-up ventures and organizations in Miami, FL, we believe beginning an independent, self booked, theatrical run of the film in the city will be possible and aid in establishing a wider local audience. The company aims to also distribute the film online via platforms such as Netflix, Redbox, Amazon Prime, and iTunes. In
consideration of international distribution, the film will submit to international film festivals aiming to attract negotiations with distributors.

Funding Requirement and Projected Returns

GoatPigDog Productions LLC is seeking $10,000 in capital to finance the entire post-production budget of the motion picture MIA-mi. Several approaches will be taken to complete the post-production budget including submitting the project for artists grants. At its current stage in post-production the film still stands to gain support from private equity funding in executing distribution and related marketing plans. The use of private equity funding 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 investors. Profit earned from the release of the film will go firstly to repaying equity members. Payments will be distributed proportionally according to size of investment.
Company Description

GoatPigDog Productions LLC is an Orlando, Florida-based Limited Liability Company to be founded once distribution commences. The purpose of the LLC will be to find distribution, and collect revenues for the full-length digital feature entitled, *MIA-mi*. *MIA-mi* consists of dramatic and comedic elements, characters, and themes geared toward the largest section of the U.S. Movie-going public, 16-29 year olds. Typically, films of this type produced by studios portray a more common side of the setting in which the film takes place, Miami, FL. *MIA-mi* looks to break that convention. It will be budgeted at $20,000. We anticipate having the film ready for distributors to examine no later than one year after production is complete, in May 2015.

Company Personnel

Yesenia Lima – Writer/Director/Producer

Yesenia Lima is currently an M.F.A student and in the University of Central Florida’s Entrepreneurial Digital Cinema program and Teaching Associate in the University’s undergraduate film program. More: www.yesenialima.com
Tricia Connelly – 1st Assistant Director/Editor

Tricia Connelly is a graduate of the University of Central Florida’s Cinema Studies program. She currently works as Creative Content Producer for WUCF-TV Central Florida’s PBS affiliate.

Benjamin Michel – Cinematographer

A graduate of the University of Central Florida’s Cinema Studies program, Benjamin Michel works as a freelance cinematographer and photographer in Oakland, CA. More: www.benjaminmichel.com

Product Description

Synopsis

MIA-mi

What’s your Miami?

*MIA-mi* is a narrative, feature length, micro-budget, and digital motion picture featuring four short stories of young adults living in different parts of Miami, FL.

Tony, 18, lives in Little Havana with his mom Yolanda, 42. He is trying to figure out what he’ll do after high school in the midst of a rocky relationship with her. He is caught in the middle of wanting more from life and not wanting to leave his home and family behind. He gets little direction from his closest peer/role model Marvin. Things turn around when he meets his school’s new college counselor, Laura.
Laura, 23, is a college graduate that has moved back home with her parents in Coral Gables in the face of scarce job opportunities. She searches for direction while adjusting back to her circle of friends and considering a relationship that she was forced to leave behind after graduation. Juan, 28, lives in Brickell and enjoys the comfortable lifestyle that his job as a Telenovela actor affords him. He struggles between the ease of local fame and dreams of a greater career. Marvin, 25, is a “Miami Boy” and aspiring rapper. He lives in Hialeah with his grandma, Gladys, who supports most of his ill-conceived schemes to “make it”. All of these characters deal with what home means to them and how the city they’re from has shaped who they are. The film will explore the stereotypical portrayal of the city and show a more dynamic side of its complex culture.

Project Details

*MIA-mi* is an independent comedy/drama budgeted at $20,000 and geared toward specialty-theater and online audiences. It is written and directed by Yesenia Lima, a graduate student in the University of Central Florida’s Entrepreneurial Digital Cinema M.F.A program. Aside from the storyline, the uniqueness of the picture is the fact that it will be shot as four separate short films featuring four main characters and ultimately playing as one cohesive feature length film. Typically films are shot over the course of weeks, if not months. The project was shot in Miami, FL using small, digital cameras, over the course of two and a half weeks. We anticipate the film to be ready for distributors to examine no later than one year after production has been completed, in May 2015.
Industry Overview

Production and Distribution

There are four stages in the making of any feature film: development, pre-production, principal photography, and post-production. The person responsible for guiding a film through all of these stages and beyond is the producer. In development, the idea for a film is crafted into a screenplay, funds are secured to shoot the film and tentative commitments are made with crucial members of the cast and crew. In the next stage, Pre-production, the main layout for the screenplay has been established. The producer now finalizes contracts with cast and crew, decides on shooting locations, and assembles a shooting schedule. Then the film is taken into principal photography. During this stage the producer oversees daily operations of shooting the film and ensures that everything is running smoothly. Once the film has been entirely photographed it enters post-production. In this stage the film is edited, sound and music are established, special effects added, etc. Ultimately, a final version of the film emerges from this stage. The term “production” can be applied overall to the stages described thus far (excluding development) or only to the step of principal photography. We will use the former definition here.
After production a film enters the process of distribution. A company pays the producer for the rights to a theatrical release of the film. Deals for distribution through other markets such as DVD, Home video, video on demand, on-line streaming, etc. may also be negotiated. This may occur domestically (Canada and the U.S.) and internationally. The domestic theatrical release of a film may occur on as many as 3000 movie screens or as few as one.

**Studio vs. Independent Films**

A studio or other entities can finance a motion picture. The major studios as defined by the Motion Picture Association of America are Sony Pictures Entertainment/MGM, The Walt Disney Company, Warner Bros., Twentieth Century-Fox, Universal Studios, and Paramount Pictures. For the purposes of this business plan, those movies created with no funding from a U.S. studio are known as “independent films” and those with such funding from a U.S. studio are known as “studio films”. It is possible for an independent film to be distributed by a studio. However, this possibility is typically increased by the use of name talent or other highly marketable factor that would ensure a return for the studio’s investment. *MIA-mi* will be an independent film financed through private equity raised by GoatPigDog Productions LLC. There are several difficulties in shooting an independent vs. a studio film. The independent producer must attract financing and distributors. There is no guarantee that they will find distribution for their film. Moreover, the success of the film rests much more on the skills and resources of the producer. In a studio, a producer has a large network of advisers to consult.
regarding matters such as legal, accounting, marketing, editing, shooting, etc. The independent producer does not have this resource. Another difficulty lies in maintaining a strict budget for a film. An independent film may not have an opportunity to approach investors for more funds should it exceed its budget, whereas a studio is very willing to bridge the gap between an estimated and actual budget in order to complete a film.

However, there are advantages to producing an independent film. GoatPigDog Productions LLC feels these outweigh filmmaking within the restrains of the studio system. While the production may not have the support of a studio’s network, in an independent model the director and producer have much more creative control. They do not have to concede to the influence a studio’s financing can have over the story and other creative elements of the film. There is more freedom to tailor the project to the interests of the filmmakers and their audience.

Current Trends

Because MIA-mi is characterized as an independent comedy-drama featuring mostly Hispanic characters, its market will draw on members of the Hispanic movie-going public who frequent these types of films. More than two-thirds of the U.S./Canada population (67%) – or 221.2 million people went to the movies at least once in 2012. Males and females went to the movies at similar levels. As in past years, Hispanics and 12-24 year olds are the most frequent moviegoers among their respective demographic categories (Theatrical Market Statistics).
However, because *MIA-mi* features no significantly name actors and is very character-driven (its actors’ performances drive the piece) its market dramatically shrinks to an audience who enjoys the aforementioned genres but also desires intellectually challenging, subtle material. In fact the very characteristics that narrow the film’s market are highly valued by members of this audience group. This group consists of patrons to specialty theaters who enjoy low-budget, character-driven, independent films, both foreign and domestic.

In Miami, FL alone there has been an emergence of Independent Cinema theaters over the past 5 years. An example being the opening of O Cinema, a cutting-edge, non-profit, independent cinema that showcases first-run independent, foreign, art, and family films (O Cinema). Since the opening of their original location in Wynwood, FL they have opened a second theater in Miami Shores, FL proving that there is a market for the content they support. Still, the films typically played at these theaters are not necessarily featuring the city itself or depicting the types of characters that inhabit it. As *MIA-mi* will offer an alternative portrait of the city than what has previously been portrayed as well as star a mostly Hispanic cast it stands to gain the interest of these same patrons and movie-goers. Moreover, because this audience is more likely to have strong personal interest in the film there is a greater chance they will seek or be more receptive to ways of repeatedly viewing, owning, or sharing the film.
Market Analysis and Marketing Strategy

Exhibitors

Low-budget independent films are generally shown in two types of movie theaters, specialty theaters or non-specialty theaters. Specialty theaters generally consist of one to five screens and cater to niche audiences while non-specialty theaters frequently have more screens and cater to much wider audiences. Studio films are much more likely to be found in a non-specialty theater. Over the past five years the number of specialty theaters has increased, as has the number of non-specialty theaters willing to show low-budget independent films. Today, filmmakers also have options such as Video on Demand, Instant Internet Streaming channels, and self-distribution available. Film festivals are also a prominent venue for independent filmmakers to show their work and reach their audience.

Viral Marketing

Viral Marketing is a form of marketing strategy used by film production companies to promote a newly released film. As part of the strategy, many different components can be used: Social Networking Sites, Word of Mouth, Video Clips, Interactive Flash Games, Text Messages, Voice Calls, Posters/Leaflets, etc (Reiss)

As with most low-budget independent films, any company that domestically distributes MIA-mi will likely open it in a very limited number of specialty theaters. MIA-mi will rely heavily on
word-of-mouth for its initial success. This word-of-mouth is essential to films that open with a limited release be it theatrical, Video on Demand, Instant Internet Streaming, etc.

A strong and original web based component will also be implemented by the filmmaker in the marketing of *MIA-mi* including personal social media account for characters of the film, tie-ins to products and locations referenced in the film, etc. In 2008, Paramount Pictures carried out such a campaign for the film *Cloverfield* and was met with success when the film made a gross revenue of an estimated $80 million after being produced for $25 million (Min).

**General Marketing Strategy**

Marketing will begin with targeted, self-booked, screenings and internet exposure, followed by local promotions. These screenings will target audiences most likely to take an interest in the film and feature follow-up discussions with key members of the project such as the writer/director, producer, and actors. We will also concentrate on building a community interested in the work of the filmmakers and the subject matter of the film. As an example, the distributors for *Thirteen* (2003), an R-rated limited release concerning adolescent issues, raised awareness of their film by focusing on screenings to school counselors, teen psychologists, members of Congress, and Planned Parenthood. The result was a successful theatrical release of $4.6 million domestically over a production budget of $1.5 million (Thirteen, Box Office).
Target Audience and Specific Marketing Strategy

Because *MIA-mi* is characterized as an independent comedy-drama featuring mostly Hispanic characters, its market will draw on members of the Hispanic movie-going public who frequent these types of films. More than two-thirds of the U.S./Canada population (67%) – or 221.2 million people went to the movies at least once in 2012. Males and females went to the movies at similar levels. As in past years, Hispanics and 12-24 year olds are the most frequent moviegoers among their respective demographic categories (Theatrical Market Statistics).

However, because *MIA-mi* features no significantly name actors and is very character-driven (its actors’ performances drive the piece) its market dramatically shrinks to an audience who enjoys the aforementioned genres but also desires intellectually challenging, subtle material. In fact the very characteristics that narrow the film’s market are highly valued by members of this audience group. This group consists of patrons to specialty theaters who enjoy low-budget, character-driven, independent films, both foreign and domestic.

The many different aspects of *MIA-mi* create various opportunities for targeted screenings. Because of the fact that it will feature a mostly Hispanic cast set in Miami, FL the film can be screened at specialty theaters in the city. Due to the fact that the main characters are between the ages of 18-27 young adults in the South Florida area and beyond can be targeted. Furthermore, because the film showcases two characters that are aspiring artists it can also be screened at local arts events, organizations, etc. Regarding internet marketing, sites we will recommend targeting
are those centered on the same types of organizations, theaters, etc. where the screenings should occur.

Motion Picture Distribution

Distribution Overview

Distribution of an independent film involves licensing its rights to a distribution company for 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 Mexican and French. 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 DVDs 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 airlines, armed forces, and college 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 “Italian rights” to a film has the right to release the film in Italy in all the aforementioned formats. Domestically this is also the case,
with U.S. and Canadian rights acquired together as a block. Revenues in all domestic formats and foreign markets are driven by the success of the domestic theatrical release. As such, a domestic theatrical release is often viewed as a reasonable investment despite the fact that in most cases theatrical release profits are minimal. It establishes audience awareness of a film. Theatrical release in foreign markets may or may not occur depending on genre, market conditions, and the like. GoatPigDog Productions, LLC will seek to retain as many of the format rights for *MIA-mi* as possible, giving the company the opportunity to manage these rights independently rather than giving one distributor sole control over all format rights for the film.

**Distribution Criteria**

Distributors seek films with at least one recognizable cast member, an exploitable genre or market segment, and a storyline that is original. These are some of the main factors influencing a distributor’s decision to acquire the rights to a film. While *MIA-mi* does not feature any star actors it has an exploitable market segment in Miami art house movie-goers as outlined in the Current Trends section. It also has a story that portrays an alternative view of the city of Miami and the people that live there which would potentially increase the possibility for the film to gain a wide audience in the city.
Strategy For Attaining Distribution

We will implement several approaches to not only attaining distribution but self distributing *MIA-mi*. First, we will submit the film to top-tier American film festivals such as Sundance, Tribeca, Los Angeles, and AFI. At major festivals such as these, all levels of distributors attend screenings arranged for festival attendees. In the ideal scenario, distributors at these screenings take such a keen interest in a film that a bidding war ensues in which distributors bid against one another for domestic and foreign rights in all or several formats.

Should top-tier festivals not take an interest in *MIA-mi*, as is the case with the vast majority of independent features, a second tier of festivals and approaches will be utilized with the goal of securing a domestic theatrical release. However, as each subsequent set of options becomes eliminated, the prospects for returning more than a film’s principal investment, and the principal investment itself, decrease. Regardless, the filmmakers will continue working to self distribute the film, looking to host independent screenings with partnering organizations and institutions.
Financing

Risk Statement

Movies are 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 MIA-mi (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

GoatPigDog Productions LLC is seeking $20,000 in equity capital to finance the post-production budget of the motion picture MIA-mi. The use of private equity funding 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 investors. Greater creative control ultimately yields a higher potential return as well.

Crowd Funding

Crowd funding is an approach to raising capital for new projects and businesses by soliciting contributions from a large number of stakeholders following three types of crowd funding models: (1) Donations, Philanthropy and Sponsorship where there is no expected financial return, (2) Lending and (3) Investment in exchange for equity, profit or revenue sharing. GoatPigDog Productions LLC will solicit contributions in the form of Donations with no expected financial return to the investor (Crowdsourcing and Crowdfunding).

Enzian Fund

In order to support and promote filmmaking in Central Florida, the Enzian Theater has opened a bank account known as The Enzian/UCF Film Graduate Production Fund (“The Fund”). The Fund accepts donations from any third party, including, but not limited to, individuals, corporations, or trusts, and distributes such donations to help finance graduate thesis projects undertaken by UCF film students. All contributions are tax deductible. Contributions to the Fund may be disbursed only for not-for-profit purposes in accordance with Section 501C (3) of the Internal Revenue Code of 1986, as amended. Enzian Theater will maintain records so that audits may be performed by third parties at their expense. Enzian Theater will provide donors to the
Fund written acknowledgement of donations. Targeted donations to the Fund must be earmarked by donors to support GoatPigDog Productions LLC. There is no limit to the amount of donations the fund can receive.

Residuals

Residuals are payments made to union talent (actors, writers, etc.) out of revenues generated from post-theatrical exploitation of a movie. The producer is responsible for ensuring that a distributor or foreign sales agent makes these payments by including an assumption agreement in the language of any distribution or foreign sales agent deal. While successful pictures may not have substantial problems with distributors or foreign sales agents accepting and executing such agreements, pictures that are not highly sought after for distribution may face problems with distributors or foreign sales agents accepting responsibility for and paying residuals. In such cases it may be that monies returned from distributors or foreign sales agents for ancillary markets are first used to pay residuals and then used to pay investors.
Pitch Materials

To promote the film and attract sponsors, donors, and partnerships, we created a business/promo card for the film that would lead audiences to our social media sites where we’ve promoted our crowdfunding campaign, events, etc. This would bring potential supporters to all sites that represented the film online, facilitating their donations and increasing our visibility to their networks by extension.
We also created a corporate sponsorship package to share with potential corporate sponsors or investors. We did not partner with any sponsors that received the perks in the package during pre production and production but the list continues to be useful in post production where we will continue to modify it and use it to help attract sponsors and investors. In addition, we’ve made a teaser poster to give audiences and potential investors a better idea of what they will see in the film.
CORPORATE SPONSORSHIP LEVELS

Friends of MIA-mi Donor: $1 - $500
“Thank you shoutout” on all social media platforms and Wall of Gratitude
Acknowledgement in the Screening Program Book

MIA-mi Donor: $500 - $1000
“Thank you shoutout” on all social media platforms and Wall of Gratitude
Sponsor credit under “Special Thanks” in the film credits
B&W acknowledgement in the Screening Program Book
Company logo displayed on the MIA-mi Website with link to company website
Two tickets to the premiere screening and VIP seating

MIA-mi Single Sponsor: $1000 - $2500
“Thank you shoutout” on all social media platforms and Wall of Gratitude
Sponsor credit under “Special Thanks” in the film credits
Quarter page B&W acknowledgement in the Screening Program Book
Company logo displayed on the MIA-mi Website
Company referenced in press releases and blog posts
Four tickets to the premiere screening and VIP seating
Copy of final DVD - 2

MIA-mi Supporting Sponsor: $2,500 - $5,000
“Thank you shoutout” on all social media platforms and Wall of Gratitude
Individual Sponsor credit in the film credits
Half page acknowledgement in the Screening Program Book
Company logo prominently displayed on the MIA-mi film Website
Product placement if applicable
Company referenced in press releases and blog posts
Six tickets to the premiere screening and VIP seating
Copy of final DVD - 5

Figure 9: MIA-mi Corporate Sponsorship Package, Page 1
MIA-mi Title Sponsor: $5,000-$10,000
"Thank you shoutout" on all social media platforms and Wall of Gratitude
Full page color acknowledgement in the Screening Program Book
Company logo prominently displayed on the MIA-mi website
Product placement if applicable
Company referenced in press releases and blog posts
Ten tickets to the premiere screening and VIP seating
Copy of final DVD - 10

MIA-mi Corporate Sponsor: $10,000+
"Thank you shoutout" on all social media platforms and Wall of Gratitude
Full page color cover acknowledgement on either the front interior, back interior or back exterior of the Screening Program Book
Company logo prominently displayed on the MIA-mi website
Company logo or listing displayed on the film poster
Company logo in End Credits
Product placement if applicable
Company referenced in press releases and blog posts
Ten tickets to the premiere screening and VIP seating
Copy of final DVD - 15

Executive Producer: $15,000+

The producers are also offering the opportunity to become an executive producer of the film:
Executive Producer credit in the film credits for 1 Company Executive (Includes name appearing in film IMDB.com listing and in end credits of film.)
"Thank you shoutout" on all social media platforms and Wall of Gratitude
Full page color cover acknowledgement on either the front interior or back exterior of the Screening Program Book
Company logo prominently displayed on the MIA-mi Film website
Company logo or listing displayed on the film poster
Company logo in End Credits
Product placement if applicable
Company referenced in press releases and blog posts
Twelve tickets to the premiere screening and VIP seating
Copy of final DVD - 20
Figure 11 - MIA-mi Teaser Poster
Budget Assumptions

DIRECTOR NAME: Yesenia Lima

PRODUCER NAME: Yesenia Lima

FILM TITLE: MIA-mi

BUDGET AMOUNT: $20,000

LOCATION(S) OF SHOOT: Miami, FL (Principal) and Orlando, FL (Promo and Pick ups)

SHOOT DATES: July 17 through July 31

5 OR 6 DAY WEEKS: 5

NUMBER OF SHOOT DAYS: 12

FORMAT (HD, DV, etc.): HD

NUMBER OF SPEAKING PARTS: 37

NUMBER OF BACKGROUND ACTORS TOTAL: 30

HOW MANY SAG PLAYERS?: N/A

HOW MANY LOCATION(S): 30

HOW MANY SETS?: 40

ANY STAGE WORK? IF SO, WHERE?: Yes; Downtown Orlando Public Library Melrose Center, in pick ups after principal photography.

ANY SET CONSTRUCTION? IF SO, WHERE?: No

NUMBER OF CREW: 12

ARE ANY CAST OR CREW BEING PAID?: No

ARE YOU USING A PAYROLL COMPANY? IF SO, WHO IS IT?: No
WHO IS YOUR INSURANCE BROKER?: TBD

WHO IS YOUR LEGAL ADVISOR?: N/A

STUNTS, EFFECTS, MINORS, ANIMALS, PYRO, ETC? EXPLAIN: Possible minors as high school extras; Parrot, caged, in one scene.

DIRECTOR OF PHOTOGRAPHY IS: Benjamin Michel

1ST ASSISTANT DIRECTOR IS: Tricia Connelly

WHAT IS THE BIGGEST CHALLENGE(S) OF YOUR PRODUCTION?:

With many locations and characters, scheduling our 12-hour days efficiently will be a major focus heading into production. We will try to curb budget costs as much as possible by borrowing and leveraging resources.
# Budget

**Director:** Yesenia Lima  
**Producer:** Yesenia Lima  
**Date of Script:** April 2014  
**Date of Budget:** January 2014  
**Budget Created By:** Yesenia Lima

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**Schedule and Budget Assumptions:**  
**Director Name:** Yesenia Lima  
**Producer Name:** Yesenia Lima  
**Film Title:** Miami  
**Budget Amount:** $20,000  
**Location(s) of Shoot:** Miami, FL (Principal), Orlando, FL (Promo and Pick Ups)  
**Shoot Dates:** July 17 through July 31, 2014  
**5 or 6 Day Wraps:** $5  
**Number of Shooting Days:** 12 Principal, 2 Promo, 2 Pick ups = 16 total  
**Format (HD, DV, etc.):** HD  
**Number of Speaking Parts:** 37  
**Number of Background Actors Total:** 50  
**How Many SAG Players:** N/A  
**How Many Locations(s):** 30  
**How Many Sets:** 40
ANY STAGE WORK? IF SO, WHERE? Yes; Downtown Orlando Public Library Merrose Center, in pick ups after principal.
ANY SET CONSTRUCTION? IF SO, WHERE? No
NUMBER OF CREW: 12-15
ARE ANY CAST OR CREW BEING PAID? Yes
ARE YOU USING A PAYROLL COMPANY AND IF SO, WHO IS IT? No
WHO IS YOUR INSURANCE BROKER? TBD, Indie Film Club Milan
WHO IS YOUR LEGAL ADVISOR? TBD
STUNTS, EFFECTS, MINORS, ANIMALS, PYRO, ETC? EXPLAIN: Possible minors as high school extras, Parrot, ragged in one scene
DIRECTOR OF PHOTOGRAPHY IS: Benjamin Michel
PRODUCTION DESIGNER IS: TBD
1ST ASSISTANT DIRECTOR IS: Tricia Connely

WHAT IS THE BIGGEST CHALLENGE(S) OF YOUR PRODUCTION?:
With many locations and characters, scheduling our 12-hour days efficiently will be a major focus heading into production. We will try to curb budget costs as much as possible by borrowing and leveraging resources. We would like to pay our cast and crew but all are willing to work at no cost if we do not raise the necessary funds for their salaries.
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**Total For 3100**

**Sub-Total**

**Total Fringes**

**Total For 3600**

1. Food, drinks, and supplies total (ingredients for cooking, supplies (plates, utensils, etc.)) 16 days x 150 = 2,400

Sub-Total $2,400

Total Fringes

Total For 4100

1. Est. (general dressing for various scenes) 1 general x 500

Sub-Total $500

Total Fringes

Total For 5100

1. Est. (general props for various scenes) 1 general x 500

Sub-Total $500

Total Fringes

Total For 6100

1. Est. (various wardrobe pieces) 1 general x 200

Sub-Total $200

Total Fringes

Total For 6100

1. Est. (various wardrobe loss, damage)

Sub-Total $200

Total Fringes

Total For 6100

Sheet/ Budgeting 8/11 Printed on Mar 6, 2015 5:56 PM
### HAIR/MAKEUP

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**EFFECTS MAKEUP EXPEND.**

**Sub-Total $130**

**Total Fringes**

**Total For 6600** $130

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**Sub-Total**

**Total Fringes**

**Total For 7100** $2,000

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**CAMERA PURCHASES & FX**

**Sub-Total $2,000**

**Total Fringes**

**Total For 7600** $2,000

### PRODUCTION SOUND

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**Sub-Total $69**

**Total Fringes**

**Total For 8100** $69

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**DRIVERS**

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**Sub-Total $1,620**

**Total Fringes**

**Total For 8600** $1,620

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**PERMITS & FEES**

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**Sub-Total $860**

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Sheet Budgeting 4/11: Printed on Mar 6, 2015 5:56PM

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| 12107 | ACCOUNTING                    |      |      |      |   |      |        |        |

Sub-Total $9,018
Total Fringes $9,018
Total For 12100 $9,018
References


CHAPTER 4: PRODUCTION LITERACY REVIEW

Purpose and Story

As mentioned in the Aesthetic Literature Review, MIA-mi explores breaking the tradition of what is portrayed as the essence of a city, namely Miami, FL. It touches on culture, interpersonal relationships, the realities of living in different neighborhoods, etc. What has mainly been seen of Miami via film has been a high-budget, Hollywood approach, i.e. True Lies, Bad Boys, Scarface, There’s Something About Mary, Miami Vice, etc. A low-budget aesthetic and intimate digital style best serves the story I want to tell and delivers the most genuine experience of the city and its people to natives and foreigners alike.

MIA-mi is an insight into the everyday lives of four young adults experiencing various parts of Miami. It is a contemporary view of the city without the common depiction of drugs, violence, glitz and glamour that typically make up its portrait in film and television. Through the lives of Tony, 18, a high school senior balancing his future and a rocky relationship with his mom; Juan, 28, an actor working in Spanish telenovelas and striving for a more mainstream acting career; Marvin, 25, living with his grandma as an aspiring rapper; and Laura, 23, a college graduate that has moved back home and is planning her next step, I aim to delve into the idea of what home is and means to these characters. They are all dealing with choices about their future that put to the test just how willing they are to discover new things and places in order to advance in their respective goals. For these characters, the analysis of the meaning of home leads to an exploration of the limitations placed on the self in relation to their environment. The film is a
narrative drama/comedy in the vein of films considered to be part of the “mumblecore” genre such as Cyrus (Duplass, 2012), Tiny Furniture (Duhnam, 2010), etc. This means the film embraces low-budget production values, uses amateur actors, and focuses on naturalistic dialogue. It is entirely scripted though I gave the actors freedom to improvise within their given scenarios.

One of the biggest challenges of the film was weaving through the stories of four different main characters without losing momentum or leaving any character underdeveloped. I am most influenced by the way this is done in the film Me and You and Everyone we Know (July, 2005). We are able to successfully follow several characters that all relate subtly, seamlessly, and organically. This is what I worked to accomplish with the story. I also looked to Garden State (Braff, 2004) for inspiration on delivering a theme as it deals with some of the same ideas in MIA-mi regarding the idea of ‘home’ as it relates to personal success.

A main goal of the project is to depict locations in Miami that have not typically been seen in films. This is a Miami that is made up entirely of crime, drugs, and sunny beaches. While these elements are present in the story they are approached in a naturalistic style rather than a big budget, Hollywood style, as well as framed within context to be clear that it is only one facet of the city’s persona. Making use of what has become the stereotype of what the city is not only brings humor to the story but also makes an alternate presentation of it more accessible to the audience. They will be able to identify with the portrayal already established and decide for
themselves what they find to be inaccurate and what they would like to see more of beyond the screen.

Production

The plan for production on the film was to shoot for three days, taking the fourth day off for a total of three four day blocks equaling three days off and twelve shooting days. We shot principal photography on location in Miami, FL. However, we shot pick up scenes and other minor interior scenes seven months after principal photography in the Orlando area. Rather than extend shooting time in Miami or return to location with an entire cast and crew, this allowed us to create a more efficient workflow for crew that is located in Orlando. For principal we kept our crew to a small and resourceful group of about 8-10 people so that we were able to move quickly and easily. We made use of natural and practical light whenever possible and kept equipment light. We used the BlackMagic Pocket Camera as our A camera and had a duplicate set up as our B camera. This helped maximize coverage, getting us in and out of locations that were open, operating businesses much quicker. It allowed us to more easily shoot scenes where we were working under pressure (due to location, losing daylight, etc.), cut down on time for setting up shots, and cover scenes with less takes. For pick ups we used only one A camera set up but stuck to the same size crew. This worked for us here because we had much less scenes to cover and little to no company moves in a day, shooting over the course of three comparatively light production days.
Acting

The acting in the film aspired to be very naturalistic. Scenes were scripted however I gave actors the freedom to improvise off of the given scenario where they saw fit. I worked with them to find truth in the characters and the situations they found themselves in. I worked with a mix of amateur actors, professional and non-actors. I cast as close to type as possible. This allowed the actors to delve into emotion, reaction, etc. within situations/settings that already feel natural to them. There were four lead characters and a group of side characters. There are about three supporting characters that required a more in-depth performance from actors. Other minor parts had minimal to no lines and were cast with onlookers as we shot. I wanted to cast real people where ever possible. For example, we shot a scene in a store that required the store manager to be in the scene. I cast the actual manager who was very generous and supportive in our time shooting in the store. This is a technique that also proved successful for Peter Sollet in the production of his debut feature film, *Raising Victor Vargas*, in which he also used a mix of actors and non-actors (Sollet, 2001).

Sound

*MIA-mi* will employ subtle use of music and sound. The soundscape of the film will rely heavily on the use of diegetic sound whenever possible to shape the pace and rhythm of scenes. We will accentuate the natural sounds of the locations characters are in using it, at times, as a tool to
show more of a character’s emotions and state of mine. Certain scenes and transitions may include minimal use of music that would be mostly donated by local Miami and Orlando artists. Still I will look to make this music diegetic where possible. For example, Marvin is an aspiring rapper/producer/promoter/everything. He will have some "freestyles" or "beats" that may be used as transitions between scenes or as music for a scene he is in. It will tell us more about the characters without forcing the audience to a particular emotion but rather pointing them in that direction naturally.

Marketing

One of my main interests leading into producing this film was beginning to market the film as early as possible. During the fundraising and pre-production process I worked to develop an audience for the film and incorporate it into the scope of the current local art in Miami. Throughout this process the audience itself along with the businesses and organizations we partnered with influenced the style of the film and ultimately made it more relevant to life in the city today. The benefit to this has been the progression of building an audience for the film before the film is complete. This has allowed for a closer relationship between a niche audience and the film as well as helped to continuously attract a wider audience, with the support and influence of a smaller loyal following.
One approach to reaching our audience during the pre-production and production process was to create bonus material that was to be available through the film’s website. We aimed to give certain characters personal YouTube accounts, Twitter accounts, etc. This would serve to give viewers a chance to further interact with characters and become invested in them before seeing the film or having more of them once they have seen the film. For example, Marvin might have a YouTube vlog about his experiences as an aspiring rapper in Miami; Laura might have a Twitter account where she mainly communicates with the friends she is trying to reconnect with about events and places they attend in the city, etc. The material would give more background story for the characters involved in the film, allowing the editing of the film to be tighter and the story to be that much more subtle. This is similar to the strategy used in marketing the film *Cloverfield* (Matt Reeves, 2008) inspired by the strategy used to market *The Lost Experience* (2004). For both campaigns they launched viral components that made characters and products seem real rather than fictional. This would give the audience a deeper sense of investment in the story and characters as well as placing the story’s fictional world within the context of the viewers’ real world. Additional content would be overseen by the Marketing Manager, it may also be managed by the actors and serve as an exercise in further understanding their characters prior to shooting. The benefit of marketing the film during pre-production and production lies in creating an audience for the film before it is ready to screen at film festivals. The intention is to create a buzz for the film that may increase its chances of playing at top tier film festivals once it is complete. This plan however, proved to be difficult to execute given our time and resources. The marketing team was mainly comprised of myself, and one associate producer in the pre-production stage. We focused mainly on creating press for the film and put together events to help us connect
directly to and expand our audience. We created some materials in pre-production that aimed to set our transmedia marketing campaign into motion, for example, a YouTube channel for the character Marvin that includes several vlog entries of Marvin talking to fans about his upcoming album, and a short video giving us an incite into a day in the life of the character.

Figure 12: Transmedia Marketing Test, Marvin on YouTube
We linked to the channel through the film’s main social media accounts aiming to keep the link between the ‘character’ and the film subtle and blur the line between the character’s existence in the film’s world versus the real, off screen, world. Beyond this we have yet to implement other plans for creating an online presence for characters in the film. However, since pre-production we have built a marketing team that is currently working in post-production to maintain the film’s social media networks as well as continue efforts to connect face-to-face with our audience in events, and promote the film via press relations.
Post-Production

The film is more concerned with emotional continuity than physical continuity. However, there is not one linear story line. Each character’s story is broken up into tones and themes that run through the whole film and are exemplified by each character individually. Each character’s story is presented separately though there are some scenes in each story where we meet, see, or hear characters talking about one another. During post-production I am working alongside an editor and assistant editor to shape the most efficient structure, soundscape, and picture for the film. With the marketing team I am working to further fine-tune a festival strategy to embark on upon the film’s completion as well as working to further promote the film.
References

*Me and You and Everyone we Know* [Motion Picture] (2005). US.


*Garden State* [Motion Picture] (2004). US.

*Cyrus* [Motion Picture] (2011). US.

*Tiny Furniture* [Motion Picture] (2010). US.

*Raising Victor Vargas* [Motion Picture] (2001). US.

*Cloverfield* [Motion Picture] (2008). US.
Pre-Production

Pre-production for *MIA-mi* was a challenging task due to the schedule we needed to uphold in order to shoot principal photography in the summer (2014). We moved our original production dates from June to July in the face of having to reassign the project’s original producer. As the director ultimately took on the duties of producer, several logistical elements, such as securing locations, casting minor supporting parts, etc. were executed under a substantial amount of pressure due to the impossibility for the director to be on location before May. Ultimately, however, these circumstances did not equal a compromise in the ability to shoot in certain locations or work with certain actors or crew members, mainly because the director maintained an open and efficient line of communication between all collaborators leading up to principal photography.

Key roles such as Director of Photography, Assistant Camera, First, and Second Assistant Director were filled by supporting artists that were on board from the project’s inception and continue to support the film today in post-production. The greatest challenge in managing cast and crew was in keeping steady communication and involvement leading up to production and beyond as we had collaborators living in Miami, FL, Orlando, FL, and Oakland, CA. We managed this effectively by making use of various tools- Google Drive, Google Calendar, and
Skype. Regularly scheduled meetings, updates, and information kept our production moving forward as one single unit despite our respective distances.

The director increased pre-production trips to Miami beginning January 2014 through to May 2014, helping to keep open communication between cast and crew in the area while simultaneously keeping members located in Orlando, FL engaged. Our Director of Photography kept regular communication via previously mentioned digital tools and visited location for a test shoots in March 2013 and March 2014 before returning for production in July 2014.

Casting was more of a challenge. We held open auditions in Miami and Orlando working in sessions beginning October 2013 before finalizing our choices in March 2014. We held a total of three casting sessions in Miami with the support of local ventures The LAB, and Midtown Studios, and two sessions in Orlando with the support of UCF and FullSail University.

Another important part of pre-production was working to raise funds for production. In addition to live events, where fans could directly donate to the project, we held two online crowdfunding campaigns. One launched February 2014 via Seed&Spark.com. We raised $600 but were unable to keep any of these funds as we did not meet our campaign goal of $20,000. We later launched a campaign via Indiegogo.com with a slightly lower goal of $15,000. Again, we raised $600, but were able to keep it, the main reason we chose to launch the second campaign with Indiegogo. We plan to continue collaboration with Seed&Spark’s Cinema feature, which will allow us to submit our completed film for consideration to be available to rent via Seed&Spark.com.
Figure 14: MIA-mi on Seed&Spark

Figure 15: MIA-mi on Indiegogo
Production

The director arrived on location in Miami, FL at the start of May 2015. Our Director of Photography arrived in Miami on July 14th, our First Assistant Director arrived on July 16th. We began principal photography on July 17th, 2014 and shot until July 31st, 2014 taking every fourth day off for a total of fifteen production days, three days off, twelve shooting. A challenge we faced was the Director and Assistant Director wearing the additional hats of Producer, Unit Production Manager, and Catering as well as any other miscellaneous tasks that needed resolution or delegating. The Director of Photography also acted as Digital Assets Manager at the end of production days with help from the First Assistant and Second Assistant Camera with data management during production. Our days off were spent prepping catering for the upcoming shooting block, updating and sending out call sheets for the upcoming shooting block, working to secure and stay in communication with all locations or talent, organizing and managing digital assets, etc. The only complication came in losing one actress resulting in five scenes being scheduled for pick-up shoots. These additional scenes were shot in February 2015 over the course of three production days in Orlando, FL.
Marketing

A large focus of the *MIA-mi* team has been exploring the possibilities of micro-budget model film marketing as a means of creating and sustaining a connection to our audience in parallel to planning for and executing production. Our three marketing assistants worked on set as Production Assistants and came back to their focus on assisting with marketing efforts in the Fall of 2014, following production. Prior to assembling the marketing team, marketing efforts, including managing social media and press, planning promotional events, etc. were managed by the film’s Director with support from Associate Producers. In an effort to reach audiences in a more personal and face-to-face manner we discussed hosting events to build community around the film and artists involved. Our first event, MIA-mi Kickback Sessions 1, took place July 2013 at a bar and art collective in South Beach, FL called Kill Your Idol.
The event featured three local DJ’s, an interactive art wall titled “What’s Your Miami?”, a raffle for a bar tab and a table where guests could talk to the Director, Director of Photography, and Associate Producer as well as sign up for the then future MIA-mi Newsletter. About 30-50 guests attended that night and about 20 followed up with MIA-mi via social media platforms.
Figure 17: "What's Your Miami?" Wall at MIA-mi Kickback Sessions
Figure 18: Director and Director of Photography at MIA-mi Kickback Sessions

The event helped to solidify ties to various artists and arts/culture publications in the community. However, we found the demand of resources, mainly in manpower, setting up materials/communications needed, and putting out an adequate amount of advertising for the event to be slightly outside of the range of our scope. Thus, we have yet to host MIA-mi Kickback Sessions 2. Since then, we focused our event marketing efforts on collaborative events where the work of setting up logistics for the event to take place could be shared with other artists or organizations. We took our time to plan our next similar event marketing ventures and focused in the meantime on press. MIA-mi appeared on Indiewire.com in February 2014 as project of the day in the running for project of the week, with a potential to move on to project of
the month and the prize package that came with the title. We came in second in the project of the week running but still gained more attention and recognition for the film, helping to reach a wider audience.

Figure 19: MIA-mi competing for Indiewire Project of the Week.

In March 2014, the Director, Associate Producer, and Director of Photography, were guests on Miami’s pFunk Radio show, put on by pFunk Media Company Miami, also helping us reach out to more potential audience for the film. Nearing production we held two more live events, this time in collaboration with other artists, to help raise funds for production and keep our audience involved in the film’s progress. In March 2014 we held an event at The Bar in Coral Gables, FL. This helped solidify a partnership with the establishment, promote the work of other local visual
artists in Miami, and expand our fan base. The event was titled MIA-mi and Friends: A South Florida Art Showcase, it featured several local artists, a live painter, raffles of donations from partnering local businesses, such as a pair of tickets from the Blue Starlite Drive-in Movie Theatre, and a screening of the short prequel film to MIA-mi, MIA-mi:SB. We raised a total of close to $400 in donations throughout the course of the event to go towards production.

Figure 20: MIA-mi and Friends Flyer
Our last event prior to production took place in May 2014 with national arts organization RAW Artists. We represented Miami Filmmakers at their March Art Showcase titled, Revolution. This event gave us one more push of press and opportunity to directly interact with our audience before entering principal photography. We again hosted a “What’s your Miami?” wall and a table run by the director, and featuring the MIA-mi prequel short film, MIA-mi:SB. We’ve since built a partnership with RAW artists that has lead to several opportunities such as a reduction in fees taken from Indiegogo at the end of our campaign with them, and most recently participation
in the RAW Artists annual RAwards competition in which we stand a chance to be awarded National Filmmaker of the Year and have received press from being awarded RAW Miami Filmmaker of the Year.

Figure 22: RAW Revolution "What's Your Miami?" Wall
Figure 23: RAW Revolution "What's Your Miami?" Wall 2

Figure 24: Cast and Crew of MIA-mi at RAW Revolution
Post-Production

*MIA-mi* is currently in post-production and is set to complete this stage in May 2015. We are working with a post-production team of four- Editor, Assistant Editor, Re-recording Mixer/Sound Engineer, and Colorist. Along with feedback and critique from the UCF film faculty, we are working to receive and incorporate feedback from local audiences in Orlando, FL and Miami, FL as we move towards a final version of the film.

Afterword

Moving forward through post production and beyond, we have gained a stronger grasp on how to manage our resources. Primarily, we have focused this knowledge on what we’ve learned we need in order to execute our marketing strategy. This is a large portion of the work that was constantly evolving to align more closely to the resources we had both fiscally and in terms of man power. An original strategy for the film was to explore a transmedia campaign for the story through the online lives of the main characters, looking for ways to expand our story and its reach beyond the screen. While we tested this with a YouTube channel for the character Marvin, we are, to this point, unable to follow up due to restrictions on our marketing team size. Currently, we have a team of three working on keeping up our social media outlets, website, and press relations. With the film now approaching the completion of post-production we are looking to continue applying our efforts to promoting and interacting with our audience via social media and web avenues we have established. After test screening a working cut of the film we have
received a lot of positive feedback on audiences’ interest in the story and characters which is now a good starting point in gauging if they would be interested in continuing to interact with these characters. As the director is able to change focus from the completion of the film to its distribution she will again begin to look towards developing these ideas and building a team of collaborators to work with on the MIA-mi transmedia story.
APPENDIX A: TREATMENT
MIA-mi

Treatment

By

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Aug. 2012

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Montage: A group of 3 guys and 2 girls, college age students at UF, are on spring break in Miami. We see video they’re taking of their trip, all typical tourist sights around Miami Beach, them dancing and drinking on the beach, parties, etc. One of them has a friend, MARVIN, in Miami who’s hooking them up with a connection to pick up some weed.

The group is driving out of the beach trying to find the address Marvin has sent them and they get lost. Eventually they find the right street and see a group of guys hanging out on a stoop…

Tony, 18, Little Havana

We start with TONY, an 18-year-old boy soon to be graduating high school and trying to figure out what he’ll do with himself. Tony is hanging out with his best friend MARVIN, 19, and some of their other friends. When the group of Spring-Breakers come to Marvin’s house to buy some pot, Marvin leads his friends in carjacking them at gun point just for fun. Tony knows what they’re doing is not right but doesn’t know what to do in the moment. He nervously looks around for an idea but finding none reluctantly jumps in the car. As Marvin drives their friends drink, listen to music, and laugh at Tony for being uptight. They get a call from MARVIN, 24, who lives at home with his parents and still hangs out with his high school buddies. He asks if they’d like to join him at the beach to hang out with some girls. Marvin is interested and asks Marvin to pick him, Tony, and their friends up at a gas station. They leave the stolen car there and hitch a ride with Marvin. They spend the night out on the beach drinking. Tony is still upset over the
situation Marvin put him in. He relaxes a bit over a few drinks when he meets MARCO and ALICIA, two high school students who make up 2/3rds of a best friend trio. Alicia, very outgoing and quirky brings conversation out of Tony and the three spend some time chatting. Marvin and Marvin in the background laugh and flirt with a group of 17-19 year old drunken girls. Tony goes home with Marvin at the end of the night and sleeps over. Marvin’s family welcomes Tony and is very hospitable to him.

Tony is at home in the small one bedroom efficiency he shares with his mom, YOLANDA. He gives her the bulk of the money he earned at work last week and keeps $20 for himself. He apologizes for bringing home a smaller paycheck than he usually does and explains he had a few hours cut. She is angry and blames it on the time he spends with his friends. She tells him he’s going to end up just like his good for nothing father, Tony answers saying he wouldn’t know. He’s angry and frustrated; Yolanda breaks down and starts crying about her ex-husband (not Tony’s dad), and how she’ll be alone forever. She tells him he’s all she’s got. Tony tries to encourage her and tell her it’ll be ok, she’s a beautiful woman, and she’ll find a husband. She is enraged and throws him out of the house. He leaves the house and takes the bus and metro rail to the public library where he spends some time thinking about his future. He looks around online at sites for state universities, army recruiters, and local tech colleges. He stops on the site for Florida State University.

Yolanda picks him up from the library. She apologizes about how she acted but explains it was his fault as he can be so much like her ex-husband sometimes. She takes him to a fast food drive
thru and asks him to pay. They eat in the parking lot in her car. She asks him about his plans
after school telling him he should apply to the local community college so that he can get
financial aid. She tells him with that they’ll be in a much better situation, he can have the junky
car she drives now, and she can use the money to put down a payment on a new car. He hints at
what he’s been thinking but is too afraid to tell her about his ideas. He starts asking about
relatives that live in the area, carefully asking about her maybe going back to school as well. She
starts to get somewhat defensive and he suggests she could get financial aid from it too.

Tony runs into Alicia and Marco at school, they introduce him to their best friend, LAURA, 18,
quiet, smart, and talented. Led by Alicia they start talking to him about their plans once they
graduate. They plan to go to a public state school, they want to get out of town together. They
ask Tony what he’ll be doing and he replies he’s not sure, probably just working for a while.
They encourage him to apply to the same school. They could all be roommates. He is flattered
and somewhat excited by the possibility of this actually happening although part of him doesn’t
believe it ever could.

Tony is at the library at school and runs into Laura. They share some small talk. Tony asks her if
she’s really going away for school she tells him she’s not sure. She really wants to go to Amherst
College and study Political Science. He admits to her that he applied to FSU and feels stupid for
doing so. He’s sure he won’t get in and doesn’t know what he’d do even if he did. She reassures
him, telling him it could happen and he’ll figure it out when it does (she’s almost speaking to
reassure herself here).
Tony gets a letter in the mail from FSU admissions. He gets home, his mom has opened it, she’s sitting on the couch waiting for him, she’s been crying. She confronts him with it right away, disappointed that he was keeping secrets. He apologizes, telling her it was just a joke, he knew he wouldn’t get in and doesn’t know why he did it. She asks if he intends on going, he tells her he’s not sure. She tells him if he does he’ll be dead in her eyes and she’ll disown him. She laughs telling him he wasn’t accepted anyway and takes the letter with her. It states he was accepted for their summer term. Tony stays with his mom.

Laura, 17, Coral Gables

Laura sits at dinner with her parents. She brings up her ideas for the future, they are strict and want her to go to a private school like Barry University. They want her to stay close to them and finally get the education they couldn’t afford for her in high school. They also express their disapproval of her friends Marco and Alicia, saying they believe the two are a couple and set a bad example for Laura as their studies are currently more important than their love lives.

After dinner she watches a TV novella with her family starring their cousin, JUAN. She brings up spending a day with him. They express their concern for his “fast” lifestyle as an actor. They argue over her ability to make her own choices.
She spends the night in her room alone listening to music and writing notes to Marco and Alicia to give them in class the next day.

Alicia and Marco are trying to convince Laura to spend a night out telling her she can lie to her parents about where she is. She is hesitant at first but after a while gives in becoming interested in the prospect of a regular night out for a girl her age. The three are trying to figure out what they could get into for the night. Laura suggests they go to the movies, Alicia suggests a bar, Churchill’s pub, that she’s always wanted to check out, Marco says he could borrow his brother’s car. Laura is nervous but they assure her if she’s going to lie to her parents she might as well go all the way. They go to the bar, Alicia and Marco end up getting drunk. Laura doesn’t know what to do; she barely knows how to drive and only has a learner’s permit. She also doesn’t know directions for where they are. For a moment she considers calling her parents. She finally decides against it and calls her cousin.

Juan arrives to pick them up. He’s somewhat disappointed with Laura but also laughs at the carelessness of youth. He levels with Laura and tells her he understands what it’s like to be young. He tells her that she should’ve called him to begin with and he would’ve taken her and her friends out responsibly. She explains she didn’t call because she knew her parents wouldn’t let her go out with him. They talk a little about her parents while Marco and Alicia are passed out in the back seat. They drop off Marco and Alicia, Juan asks Laura what she wants to do. She tells him to take her home, she’ll tell them she got back on her own, she wants to tell them the truth about everything else.
Alicia, Marco and Laura are at the park where they hang out after school. She tells them she got into the school she really wants to go to, Amherst. She won’t be able to see them much during the summer because she is grounded all summer. Alicia tells her she didn’t get in to the state school and Marco never got around to applying.

Juan, 28, Brickell

Juan stops at a convenience store for milk on his way home. He is approached by 3 women in their 50’s. They recognize him from the popular TV Novela he stars in. They are all excited to meet him and ask for his autograph, pictures, joking that he should date their daughters. At home Juan is video chatting with his parents who live in California. They are proud of him for moving forward in his career. They also miss him and wish to see him more. They tell him they are thinking of moving to Florida to be near him and the rest of the family that has moved to Miami.

Juan is in the make up chair at work, getting ready to tape an episode of his show. The producer walks in to let him know that they have changed a few scenes and will be killing his character off in this episode. He storms out of the make up room and follows the producer back to his office to discuss the situation. The producer makes it clear that Juan is not as big of a star as he may believe himself to be. He offers him a drink and tries to further console him with a gig as the host of a Spanish talent show (similar to America’s got talent) that will be shooting at Dolphin Mall.
It will air live on the Spanish public access channel on Sunday afternoons and starts taping in three weeks. Juan turns down the offer, he tells him he’ll finish taping this episode and keep his dignity. Back on set they tape a scene in which Juan’s character is sleeping with a married woman. Her husband gets home, finds them together and attacks the wife. Juan’s character steps in to save her and is killed by the husband in a fit of rage.

Juan, determined to move past the TV Novela circuit, too embarrassed to try and be on any others, starts auditioning for any show he can in Miami–CSI, Burn Notice, etc. He keeps getting notes about having the wrong look and too much of an accent, they tell him maybe he should consider a stage name that is less ethnic.

Juan is out to dinner with a girl he sleeps with, IRENE. They have a casual relationship although it is obvious she wants more. When she hints at this he dodges the conversation and starts talking about his plans for his career and films/actors he likes recently.

They go back to his house later in the evening. After they have sex she asks if she could stay over, she’s too tired to drive. He is hesitant but tells her it’s ok for tonight she’ll just have to be up early because he has to leave for an audition at 7am.

Juan gets back from his audition. He fixes himself a bowl of cereal and opens his computer. He video calls his parents. He explains he just had an audition but it didn’t go well. He talks to them about possibly moving back to California, LA is about 2 hours away from where they live but he
can try and drive out for auditions, etc. They tell him that they have decided to move to Miami, his dad has a job already. They are making plans to be there in the next month.

Juan is in bed with Irene, it is early evening. She is acting strange and starts suggesting things they could do together. Juan tells her he has plans with some friends and they could save the suggestions for another time. She is fragile and sensitive although they’ve been clear about their arrangements. She finally tells Juan that she is pregnant and wants to keep it. He doesn’t know how to react, he agrees to break the plans with his friends and spend the evening with her but he will need time to think about this on his own later. Out of desperation, now thinking of a family to support, he takes the talent show hosting gig his old boss offered him.

Juan is in an office meeting with the producer for a show he auditioned for. The producer tells him sorry he didn’t get the last part but he thought of him for a show he’s working on now. It’s a pilot for a show that’s shooting in New York, still not a sure thing, it’s only a pilot but it could be a very good opportunity and New York is a great place for him to be, etc.

Juan is at home with Irene; they’re discussing their plans. He tells her he wants to focus on getting a real job, acting is not working out for him he needs to be able to provide, his family will be here now, they can help with the baby. Because he’s being so good about it she breaks down and tells him the truth. She’s not pregnant, she just wanted him to want her, wanted something more serious with him, etc. Juan takes the pilot and makes arrangements to move to New York.
Juan is at a bar after he’s done with his final shoot for the novela. Marvin comes to the bar and asks the bartender to speak to the owner. He recognizes Juan from the novela, telling him he watches it every week with his grandma. Juan tells him he won’t be seeing him any longer. Marvin sympathizes with him and asks him what he’ll be working on next. Juan tells him about the talent show. Marvin tells him he heard about the show and promotes a rapper Young Marv, a.k.a Starvin’ Marvin. He asks Juan to put a word in for him. The bartender returns and asks Marvin what he’d like to speak to the owner about. He tells him he has a business proposition for him. The bartender tells him the owner is tired of talking to him and he’s already told him several times that he’s not going to let Young Marv host an event at the bar.

Marvin is on the bus going to work. He works at a retail store similar to Express at Westland Mall. He’s an hour and a half late, tries to clock in and the clock won’t let him. He carries on working. A group of young women come into the store, he approaches them trying to be suave. The girls are uncomfortable and ask to speak to the manager. Marvin tries to use his charm to convince them not to. The manager, seeing the commotion, comes over and apologizes to the customers, they leave. He pulls Marvin aside telling him he was not able to clock in today for a reason, he’s always late, he barely works, makes the customers uncomfortable, and doesn’t abide by the correct dress code for the store. He is fired.
Marvin picks him up from work and Marvin tells him that he found some guys that are going to hook him up with some coke and weed, enough to flip and make the money to record a good demo. Marvin doesn’t believe him but humors him. Marvin assures him that these guys have a reputation. They own a farm in homestead that’s the front for their business.

Marvin borrows his dad’s car to go to homestead. Marvin brings his gun. As they’re driving there Marvin asks how Marvin found out about these guys, he says they had an ad on craigslist “they said they had the most exotic perico (parrots) y Borrego (sheep)…sin pulgas (without fleas)….”. Marvin is angry, he tells him he’s stupid for setting up a drug deal via craigslist, the guys could be cops. Marvin tells him “it’s all good” he’s been texting with the guys all week. Marvin is nervous but goes along with it because he half doesn’t believe Marvin is telling the truth.

When they arrive there’s a long entrance to a house. They are stopped at a gate with surveillance. They are let in and met by two men in casual black uniform. They ask for Miguel and Vicente, the men lead them to an office.

The men ask them to have a seat and wait. When they leave Marvin and Marvin start looking around. The office looks expensive, Marvin starts thinking maybe Marvin’s not lying after all. In the drawer at the desk they find a small personal stash of cocaine and a small handgun. Marvin is nervous but tries to hide it and tells Marvin he’s glad he brought his gun. Marvin tells him the gun is registered to his cousin who is on parole and doesn’t want to get into any trouble.
Miguel walks in and apologizes that Vicente couldn’t be there, he was hurt doing some business and is in the hospital recovering, nothing too serious. He asks if they’d like to go back to the barn and see the goods. Marvin and Marvin say yes, they try to appear as though they know what they’re doing, but clearly don’t. Marvin says he should go back to the car because he left the money there. Miguel tells him it’s ok he can see the product first and then they can make arrangements.

They get in a golf cart and start driving back towards the barn, they get off just outside and Miguel starts to tell them about the quality of the product, Marvin breaks out the gun and points it at Miguel, Miguel puts his hands up, Marvin is freaking out but trying to keep face.

Marvin tells him he doesn’t have any money but they have to make this deal. Miguel tells him not to worry they can work something out. Marvin doesn’t really know how to handle a gun and it shows, Miguel is nervous about this and makes a move to disarm Marvin, Marvin jumps in. They pistol whip Miguel and he passes out. They shoot the barn door open and a herd of well-groomed sheep runs out. There are also several large cages of parrots. They look around frantically and find nothing else.

Marvin runs in, grabs a cage, and signals Marvin to run out. They jump in the golf cart and take off back to their car. At home Marvin sits next to his grandma watching Novelas. A cage with
parrots sits next to them. His grandma complains that they’re loud and they smell. He tells her not to worry he’s trying to sell them.

The End.
APPENDIX B: CREDIT LIST
Enrique Fernandez-Bravo

2nd AC
Stéphane Renard

Second Unit Camera (Pick Up Photography)
Shriyantha Wimalasekera

Production Assistants/Script Supervisors
Natalie Machado
Jennifer Huynh
Miranda Campbell

Sound
Johnathan Ortega
Gabriel Ortega
Tristan John
Juan Ordonez

Behind the Scene Photographer
Jennifer Huynh
Editor
Tricia Connelly

Assistant Editor
Michael Leber

After Effects Editor
Joseph Sweredowski

Re-recording Mixer
Johnathan Luna

Post Sound Designer
Dustin Burton

Colorist
Juan Ordonez

Graphic Design
Jayceees Feliz

Cast
Greysun Morales                    Tony
Antonio Gonzalez                  Marvin
Laura Di Lorenzo                  Laura
Riccy Carabao                     Juan
Nicole Larez                      Irene
Aylin Silva                       Yolanda
Maryely Tejada                    Alicia
James Noir                        Chris aka Care Bear
Izzy Martinez                     Armando
Ana (Laura’s Mom)                 Ika Santamaria
David (Laura’s Dad)               Mario Nalini
Gladys (Marvin’s Grandma)        Delia Gonzalez
Ruben                             Demi Castro
Mario                             David Tamayo
Marvin’s Boss                     Miguel Gimenez
Marco                             Jaycees Feliz
Margarita (Juan’s Mom)            Ibis Enid Rodriguez

Extras

Navarro Cashier                   Raul Suarez
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**SCHEDULE AND BUDGET ASSUMPTIONS**
- **FILM TITLE:** Miami
- **DIRECTOR NAME:** Yesenia Lima
- **PRODUCER NAME:** Yesenia Lima
- **BUDGET AMOUNT:** $200,000
- **LOCATION(S) OF SHOOT:** Miami, FL (Principal), Orlando, FL (Promo and Pick Ups)
- **SHOOT DATES:** July 17 through July 31, 2014
- **5 OR 6 DAY INKOTS:** 5
- **NUMBER OF SHOOT DAYS:** 12 Principal, 2 Promo, 2 Pick ups = 16 total
- **FORMAT:** HD, DV, etc.; HD
- **NUMBER OF SPEAKING PARTS:** 37
- **NUMBER OF BACKGROUND ACTORS TOTAL:** 50
- **HOW MANY SAG PLAYERS:** N/A
- **HOW MANY LOCATIONS:** 30
- **HOW MANY SETS:** 40
ANY STAGE WORK? IF SO, WHERE?: Yes, Downtown Orlando Public Library Mirose Center, in pick ups after principal.
ANY SET CONSTRUCTION? IF SO, WHERE?: No
NUMBER OF CREW: 10-15
ARE ANY CAST OR CREW BEING PAID?: No
ARE YOU USING A PAYROLL COMPANY AND IF SO, WHO IS IT?: No
WHO IS YOUR INSURANCE BROKER?: UCF SVAAD Film, Accord
WHO IS YOUR LEGAL ADVISOR?: TBD
STUNTS, EFFECTS, MINOR ANIMALS, PYRO, ETC?: Explain: Parent captured in one scene.
DIRECTOR OF PHOTOGRAPHY IS: Benjamin Michel
PRODUCTION DESIGNER IS: N/A
1ST ASSISTANT DIRECTOR IS: Troie Connelly

WHAT IS THE BIGGEST CHALLENGE(S) OF YOUR PRODUCTION?:
With many locations and characters, scheduling our 12-hour days efficiently will be a major focus heading into production. We will try to curb budget costs as much as possible by borrowing and leveraging resources. We would like to pay our cast and crew but all are willing to work at no cost if we do not raise the necessary funds for their salaries.
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Sub-total $199
Total Fringes
Total For 0199 $199

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1. Budget Rentals (Car Rental - Travel to Miami) 1 car x 65 x 1 65
2. 7-11 (Gas) 1 price x 16 16
3. Van Man (Gas) 1 price x 50 50
4. Murphy USA (Gas) 1 price x 20 20
5. Circle K (Gas) 1 price x 37 37

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1. UPS Store (office supplies) 1 supply x 4 27 4
2. Office Depot (shipping box) 1 box x 2 35 2
3. FedEx Office (Mail Craft 6x9) 1 box x 0.96 1

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<td>Psu Wei (Arrival dinner with DP and Lead actor)</td>
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<td>2.</td>
<td>Costco (Ingredients, Snacks, Craft Supplies (principal))</td>
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<td>$59.77</td>
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<td>5.</td>
<td>Walmart (Ingredients, Snacks, Craft Supplies (principal))</td>
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<td>6.</td>
<td>BJ's (Ingredients, Snacks, Craft Supplies (principal))</td>
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<td>109</td>
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<td>1.09</td>
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<td>7.</td>
<td>Sedano's (Craft extras)</td>
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<td>8.</td>
<td>Navarro (Craft extras)</td>
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<td>McDonald's (Craft extras - coffee)</td>
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<td>Alex's Bakery (Craft extras)</td>
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<td>Jerry and Joe's Pizza (Craft extras)</td>
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<td>Publix (Ingredients, snacks, craft supplies (pick ups))</td>
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<td>13.</td>
<td>Publix (Ingredients, snack, craft supplies (promo shoots))</td>
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<tr>
<td>1.</td>
<td>Target (Trent's Bedroom, Ruben's office). Photo of laurel)</td>
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<td>2.</td>
<td>Whole Foods (Candles and photo of laurel and chris print, black garbage bags)</td>
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<td>3.</td>
<td>CVS (Kraft Glue)</td>
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## PROPR. Note Frin. Qty Unit Rate X Misc Fringe Budget Frin. Qty Unit Rate X Misc Fringe Actual
## PROP DEP.  
## PROP RUN.  
## PROP MH.  
1. Wire Dixie (Prop Food) 1 purchase x 11.58 12  
2. Sodano's (Prop Food) 1 purchase x 7.87 8  
3. Walmart (Prop Food (pick ups)) 1 purchase x 5 5  
4. Wegmans (Ping Pong Balls-party scene) 1 purchase x 2.13 2  
5. 7-11 (car air freshener, cigarette box (Promo shoot and Princess)) 1 purchase x 10 10  
## PROP DA.  
Sub Total $500  
Total Fringes  
Total For 6000 $500  
$37  
## WARDROBE Note Frin. Qty Unit Rate X Misc Fringe Budget Frin. Qty Unit Rate X Misc Fringe Actual  
## WARDROBE.  
## WARDROBE.  
## WARDROBE.  
1. Ross (4 Irene Costumes (pick ups)) 1 purchase x 117.09 117  
## WARDROBE.  
## WARDROBE.  
## WARDROBE.  
Sub Total $200  
Total Fringes  
Total For 6000 $200  
$17  
## HAIRMAK. Note Frin. Qty Unit Rate X Misc Fringe Budget Frin. Qty Unit Rate X Misc Fringe Actual  
## HAIRMAK.  
## HAIRMAK.  
## HAIRMAK.  
1. Floyd's Barbershop (Haircut for latest (M/A-emi SB Promo shoot)) 1 haircut x 31 x 1 31  
## HAIRMAK.  
## HAIRMAK.  
## HAIRMAK.  
Sub Total $139  
Total Fringes  
Total For 6800 $139  
$31  
## ELECTRIC. Note Frin. Qty Unit Rate X Misc Fringe Budget Frin. Qty Unit Rate X Misc Fringe Actual  
## ELECTRIC.  
## ELECTRIC.  
## ELECTRIC.  
Sub Total $200  
Total Fringes  
Total For 7100 $200  
## CAMERA Note Frin. Qty Unit Rate X Misc Fringe Budget Frin. Qty Unit Rate X Misc Fringe Actual  
## CAMERA.  
## CAMERA.  
## CAMERA.  
1. LensRentals.com (Blackmagic Pocket Cinema Camera) 1 package x 11 x 15 185  
2. LensRentals.com (Lens Focus Gear B) 1 set x 1.40 x 15 21  
3. LensRentals.com (SanDisk 128GB SDXC) 1 card x 3.07 x 15 46  
4. LensRentals.com (Switronix V-Mount Plate for Blackmagic Camera) 1 package x 2.03 x 15 44  
5. LensRentals.com (Metabones Speed Booster) 1 adapter x 5.07 x 15 85  
6. LensRentals.com (Voigtlander 17.5mm) 1 lens x 9.87 x 15 145  
7. LensRentals.com (Voigtlander 28mm) 1 lens x 5.53 x 15 83  
8. LensRentals.com (Speed Booster and Voigtlander 28mm (4 day rental-pick ups)) 1 order x 97.50 98  
## CAMERA.  
## CAMERA.  
## CAMERA.  
Sub Total $2,000  
Total Fringes  
Total For 7600 $2,000  
$687
## MIA-mi Final Costs Report

### Sound

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<tr>
<td>1. Amazon.com (Rechargeable battery set with charger) 2 sets x 24.83</td>
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Sub-Total $69

Total Fringes $

Total For $109 $

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<tr>
<td>1. Midtown Studios (Casting Call Location) 1 room x 160 x 1</td>
<td>5 room</td>
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<td>700</td>
<td>2</td>
<td>50</td>
<td>700</td>
<td>$700</td>
<td>2. Davey County Public Schools (Application for Miami Senior High) 1 fee x 25</td>
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Sub-Total $750

Total Fringes $

Total For $900 $

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Sub-Total $2,000

Total Fringes $

Total For $2,000 $

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### Audio

### Still
# Final Costs Report

## Editorial

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**Total Fringes:**

- **Sub Total:** $475
- **Total $475**

## Review

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- **Total $475**

## Post-Prod

### Final Eff

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## Music

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## Post-Prod

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## General

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### Marketing

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## Web Site

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## Products

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## Account

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**Total Fringes:**

- **Sub Total:** $475
- **Total $475**

---

## Summary

- **Total For 10100:** $399
- **Total For 10600:** $399
- **Total For 11180:** $459
- **Total For 11600:** $559
- **Total For $9,018:** $7,264
APPENDIX D: SHOOTING SCHEDULE
<table>
<thead>
<tr>
<th>Scene</th>
<th>Summary</th>
</tr>
</thead>
</table>
| 69 INT | YOLANDA'S CAR (DRIVING)  
Armandio takes out his buggie while being questioned by Tony and Marvin. | DAY | 1.15 pgs | 2, 3, 9 |
| 70 INT | YOLANDA'S CAR (ARMANDIO'S DRIVEWAY IN HALEAH)  
Tony realizes what Armandio is selling when they arrive in his driveway. | DAY | 0.76 pgs | 2, 3, 9 |
| 71 EXT | ARMANDIO'S HOUSE (DRIVeway)  
Marvin decides to see what birds Armandio has. | DAY | 0.26 pgs | 2, 9 |
| 72 EXT | ARMANDIO'S HOUSE (BACKYARD)  
Marvin and Armandio walk to Armandio's shed. | DAY | 0.16 pgs | 2, 9 |
| 64 INT | YOLANDA'S CAR (PARROT JUNGLE PARKING LOT)  
Tony and Marvin pull into the Parrot Jungle parking lot. | DAY | 0.38 pgs | 2, 3 |
| 66 INT | YOLANDA'S CAR (PARROT JUNGLE PARKING LOT)  
Armandio joins Marvin and Tony in the car. | DAY | 1.48 pgs | 2, 3, 9 |
| 65 EXT | PARROT JUNGLE PARKING LOT  
Armandio is seen sitting in the corner of the parking lot. | DAY | 0.18 pgs | 2, 3 |
| 67 EXT | PARROT JUNGLE PARKING LOT  
Marvin talks with Armandio as Tony watches and waits. | DAY | 0.38 pgs | 2, 3 |
| 9 EXT | RICKENBACKER Causeway  
Marvin, Robert, and Tony party on the beach with some girls and are later joined by Alicia and Marco. | NIGHT | 2.38 pgs | 2, 3, 5, 27, 41 |

**End of Day #1 - #297**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Summary</th>
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</table>
| 56 EXT | BUS STOP  
Marvin waits on his phone at the bus stop. | DAY | 0.18 pgs | 2 |
| 59 EXT | BUS STOP  
Marvin enters shop at the bus stop. | DAY | 0.18 pgs | 2 |
| 6 INT | MARVIN'S HOUSE  
Marvin and Tony play X-Box in Marvin's living room. | DAY | 0.58 pgs | 2, 3 |
| 55 INT | MARVIN'S BEDROOM  
Marvin gets ready for his day. | DAY | 0.40 pgs | 2 |
| 11 INT | MARVIN'S HOUSE  
Marvin and Tony are greeted by Gladys in the kitchen when they arrive at Marvin's house. | DAY | 0.76 pgs | 2, 3, 12 |
| 16 INT | MARVIN'S HOUSE  
Tony and Marvin are playing X-Box in Marvin's living room. | DAY | 2.08 pgs | 2, 3 |
| 73 INT | MARVIN'S HOUSE  
Gladys and Marvin sit in the living room with the bad in the corner. | NIGHT | 0.76 pgs | 2, 12 |

**End of Day #2 - #306**

<table>
<thead>
<tr>
<th>Scene</th>
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</table>
| 62 INT | MIAMI DADE COMMUNITY COLLEGE NORTH CAMPUS  
Marvin is bragging to his friends when Tony arrives to pick him up. | DAY | 0.60 pgs | 2, 3, 39 |
| 63 INT | YOLANDA'S CAR (MIAMI DADE COLLEGE NORTH CAMPUS)  
Tony and Marvin discuss his plans while in the car. | DAY | 1.58 pgs | 2, 3 |
| 8 INT | ROBERT'S MOWS CAR  
Marvin, Tony, and Robert drive around and drink in Robert's car. | NIGHT | 0.38 pgs | 2, 3, 41 |
| 7 EXT | GAS STATION  
Marvin and Tony wait for Robert at the gas station. | NIGHT | 0.38 pgs | 2, 3, 41 |
| 32 INT | HOUSE PARTY  
Laura and Tony share an awkward encounter right before Marvin raps at a house party. | NIGHT | 3.38 pgs | 1, 2, 3, 5, 41 |

**End of Day #3 - #316**

<table>
<thead>
<tr>
<th>Scene</th>
<th>Summary</th>
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</table>
| 13 INT | MIAMI HIGH SCHOOL  
Tony receives texts from Marvin while he sits in class. | DAY | 0.48 pgs | 2, 3 |
| 33 INT | MIAMI HIGH SCHOOL OFFICE  
Laura gets a phone call from Chris while working. | DAY | 2.18 pgs | 1 |
| 34 INT | MIAMI HIGH SCHOOL OFFICE  
Tony visits Laura in her office. Also an interlude sequence of stop motion photography. | DAY | 3.78 pgs | 1, 3 |
| 22 INT | MIAMI HIGH SCHOOL OFFICE  
A school administrator helps to get Laura settled. | DAY | 0.28 pgs | 1, 19 |
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</tr>
<tr>
<td></td>
<td>OFFICE</td>
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</tr>
<tr>
<td></td>
<td>Laura avoids</td>
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<td></td>
<td>working at</td>
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<td>her desk.</td>
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<tr>
<td></td>
<td>HALLWAY</td>
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<tr>
<td></td>
<td>Tony stays</td>
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<td>wakes Laura</td>
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<tr>
<td></td>
<td>Tony</td>
<td></td>
</tr>
<tr>
<td></td>
<td>outside of</td>
<td></td>
</tr>
<tr>
<td></td>
<td>the door.</td>
<td></td>
</tr>
</tbody>
</table>

End of Day # 4 - Shoot Monday, July 21, 2014 8:48 pages

| 48 INT   | JUAN'S     |                         |
|          | APARTMENT  |                         |
|          | (BEDROOM)  |                         |
|          | Juan       |                         |
|          | prepares   |                         |
|          | for his    |                         |
|          | audition.  |                         |
| 49 INT   | JUAN'S     |                         |
|          | APARTMENT  |                         |
|          | (KITCHEN)  |                         |
|          | Juan eats  |                         |
|          | breakfast  |                         |
|          | and listens|                         |
|          | to his     |                         |
|          | voicemail. |                         |
| 37 INT   | JUAN'S     |                         |
|          | APARTMENT  |                         |
|          | (LIVING    |                         |
|          | ROOM)      |                         |
|          | Juan and   |                         |
|          | Irene get   |                         |
|          | comfortable|                         |
|          | on the     |                         |
|          | couch after|                         |
|          | dinner.    |                         |
| 36 INT   | JUAN'S     |                         |
|          | APARTMENT  |                         |
|          | (VARIOUS   |                         |
|          | ROOMS)     |                         |
|          | Juan picks  |                         |
|          | up his      |                         |
|          | apartment   |                         |
|          | and gets    |                         |
|          | ready for  |                         |
|          | his evening.|                         |
| 45 INT   | JUAN'S     |                         |
|          | APARTMENT  |                         |
|          | (LIVING    |                         |
|          | ROOM)      |                         |
|          | Juan and   |                         |
|          | Irene      |                         |
|          | arrive     |                         |
|          | back at    |                         |
|          | the         |                         |
|          | apartment   |                         |
|          | in time for |                         |
|          | romance.   |                         |
| 54 INT   | JUAN'S     |                         |
|          | APARTMENT  |                         |
|          | (BEDROOM)  |                         |
|          | Juan falls  |                         |
|          | asleep      |                         |
|          | while       |                         |
|          | creepinng  |                         |
|          | on Facebook.|                         |
|          | Also a      |                         |
|          | dream       |                         |
|          | sequence.  |                         |
| 53 INT   | JUAN'S     |                         |
|          | APARTMENT  |                         |
|          | (LIVING    |                         |
|          | ROOM)      |                         |
|          | Juan       |                         |
|          | shares the  |                         |
|          | news with   |                         |
|          | Irene about |                         |
|          | his new job.|
| 47 INT   | JUAN'S     |                         |
|          | APARTMENT  |                         |
|          | (BEDROOM)  |                         |
|          | Juan and   |                         |
|          | Irene      |                         |
|          | share      |                         |
|          | pillow talk.|                         |
| 46 INT   | JUAN'S     |                         |
|          | APARTMENT  |                         |
|          | (BEDROOM)  |                         |
|          | Irene      |                         |
|          | sits on the |                         |
|          | bed and     |                         |
|          | waits for  |                         |
|          | Juan's next |                         |
|          | move.      |                         |
| 52 INT   | JUAN'S     |                         |
|          | APARTMENT  |                         |
|          | (BEDROOM)  |                         |
|          | Juan       |                         |
|          | receives   |                         |
|          | a call from |                         |
|          | a producer. |                         |

End of Day # 5 - Shoot Tuesday, July 22, 2014 8:48 pages

| 10 EXT   | BUS STOP    |                         |
|          | Tony and   |                         |
|          | Marvin     |                         |
|          | wait for   |                         |
|          | the bus to |                         |
|          | arrive.    |                         |
| 35 INT   | NAVARRO    |                         |
|          | PHARMACY   |                         |
|          | STORE      |                         |
|          | Juan is    |                         |
|          | photographed| with 3 fans in the     |
|          | pharmacy.  |                         |
| 17 INT   | NAVARRO    |                         |
|          | PHARMACY   |                         |
|          | STORE      |                         |
|          | Laura      |                         |
|          | recognizes |                         |
|          | Tony while |                         |
|          | he's       |                         |
|          | working    |                         |
|          | but he     |                         |
|          | leaves     |                         |
|          | before she |                         |
|          | gets to    |                         |
|          | the counter.|
| 90 INT   | NAVARRO    |                         |
|          | PHARMACY   |                         |
|          | STORE      |                         |
|          | Marvin     |                         |
|          | harasses  |                         |
|          | Tony while |                         |
|          | he is      |                         |
|          | working.  |                         |
| 29 INT   | NAVARRO    |                         |
|          | PHARMACY   |                         |
|          | STORE      |                         |
|          | Laura     |                         |
|          | parks her  |                         |
|          | bike and   |                         |
|          | visits the |                         |
|          | pharmacy. |                         |

Lauras Montage

61 EXT   | NAVARRO    |                         |
|          | PHARMACY   |                         |
|          | STORE      |                         |
|          | BACK DOOR |                         |
|          | Tony and   |                         |
|          | Marvin     |                         |
|          | smoke a    |                         |
|          | blunt in   |                         |
|          | the back of|                         |
|          | the pharmacy.|

End of Day # 6 - Shoot Wednesday, July 23, 2014 7:38 pages

| 5 INT    | TONY'S     |                         |
|          | HOUSE      |                         |
|          | (KITCHEN)  |                         |
|          | Tony and   |                         |
|          | his mother |                         |
|          | talk about |                         |
|          | his future |                         |
|          | in the     |                         |
|          | kitchen.   |                         |
| 12 INT   | TONY'S     |                         |
|          | HOUSE      |                         |
|          | (LIVING    |                         |
|          | ROOM)      |                         |
|          | Tony and   |                         |
|          | Yolanda    |                         |
|          | argue      |                         |
|          | in the     |                         |
|          | living     |                         |
|          | room.      |                         |
| 4 INT    | TONY'S     |                         |
|          | HOUSE      |                         |
|          | (LIVING    |                         |
|          | ROOM)      |                         |
|          | Tony       |                         |
|          | arrives    |                         |
|          | home and   |                         |
|          | is greeted |                         |
|          | by his     |                         |
|          | mother and |                         |
|          | her         |                         |
|          | homemade   |                         |
|          | food.      |                         |
| 16 INT   | TONY'S     |                         |
|          | HOUSE      |                         |
|          | (KITCHEN)  |                         |
|          | Tony and   |                         |
|          | Yolanda    |                         |
|          | argue      |                         |
|          | about his  |                         |
|          | future in  |                         |
|          | the kitchen|                         |
|          | and he     |                         |
|          | watches 3  |                         |
|          | commercials when she leaves. |         |

End of Day # 7 - Shoot Thursday, July 24, 2014 7:48 pages

Generated by scenechronize on 7/15/2014 at 7:12 AM PDT
<table>
<thead>
<tr>
<th>Scene Order</th>
<th>Time</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>INT</td>
<td>LAURAS HOUSE (LIVING ROOM)</td>
<td>DAY</td>
</tr>
<tr>
<td>21</td>
<td>INT</td>
<td>LAURAS HOUSE (BEDROOM)</td>
<td>NIGHT</td>
</tr>
<tr>
<td>20</td>
<td>INT</td>
<td>LAURAS HOUSE (DINING TABLE)</td>
<td>NIGHT</td>
</tr>
<tr>
<td>26</td>
<td>EXT</td>
<td>THE BAR-CORAL GABLES</td>
<td>NIGHT</td>
</tr>
<tr>
<td>36</td>
<td>INT</td>
<td>BOOKS &amp; BOOKS CORAL GABLES</td>
<td>DAY</td>
</tr>
<tr>
<td>50</td>
<td>EXT</td>
<td>DOWNTOWN OUTSIDE CAFE WINDOW</td>
<td>DAY</td>
</tr>
<tr>
<td>43</td>
<td>INT</td>
<td>LAURAS CAR</td>
<td>DAY</td>
</tr>
<tr>
<td>44</td>
<td>INT</td>
<td>RESTAURANT</td>
<td>NIGHT</td>
</tr>
<tr>
<td>51</td>
<td>EXT</td>
<td>BAYFRONT PARK</td>
<td>DAY</td>
</tr>
<tr>
<td>26</td>
<td>EXT</td>
<td>CORAL GABLES STREET</td>
<td>DAY</td>
</tr>
<tr>
<td>31</td>
<td>EXT</td>
<td>MIRACLE MILE</td>
<td>DAY</td>
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</table>
APPENDIX E: CALL SHEET
SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scribed Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DIN</th>
<th>VE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yulianda’s Car (Driving)</td>
<td>69</td>
<td>Amanda turns on the engine while being questioned by Tony and Martin</td>
<td>D</td>
<td>I</td>
<td>1, 2, 3</td>
<td>1/48</td>
<td>1 1/2 hours</td>
<td>Emma’s Car - Miami Area</td>
</tr>
<tr>
<td>Yulianda’s Car (Amanda’s Entrance)</td>
<td>70</td>
<td>Tony waits for Amanda to enter in the car</td>
<td>D</td>
<td>I</td>
<td>1, 2, 3</td>
<td>1/8</td>
<td>1 hour</td>
<td>250 East 12th St - Miami, FL</td>
</tr>
<tr>
<td>Amanda’s House (Entrance)</td>
<td>71</td>
<td>Martin decide to see what’s behind Amanda’s house</td>
<td>D</td>
<td>E</td>
<td>1, 2</td>
<td>1/8</td>
<td>1 hour</td>
<td>250 East 12th St - Miami, FL</td>
</tr>
<tr>
<td>Amanda’s House (Indoors)</td>
<td>72</td>
<td>Martin and Amanda walk into Amanda’s house</td>
<td>D</td>
<td>E</td>
<td>1, 2</td>
<td>1/8</td>
<td>1 hour</td>
<td>250 East 12th St - Miami, FL</td>
</tr>
<tr>
<td>Yulianda’s Car (Partial Jungle Parking Lot)</td>
<td>64</td>
<td>Tony and Martin pull off the Partial Jungle parking lot</td>
<td>D</td>
<td>I</td>
<td>1, 2</td>
<td>1/8</td>
<td>1/2 hour</td>
<td>580 McArthur Boulevard</td>
</tr>
<tr>
<td>Yulianda’s Car (Partial Jungle Parking Lot)</td>
<td>65</td>
<td>Amanda and Martin in Amanda’s car</td>
<td>D</td>
<td>I</td>
<td>1, 2</td>
<td>1/8</td>
<td>1 hour</td>
<td>580 McArthur Boulevard</td>
</tr>
<tr>
<td>Yulianda’s Car (Partial Jungle Parking Lot)</td>
<td>66</td>
<td>Amanda and Martin in Amanda’s car</td>
<td>D</td>
<td>I</td>
<td>1, 2</td>
<td>1/8</td>
<td>1 hour</td>
<td>580 McArthur Boulevard</td>
</tr>
<tr>
<td>Partial Jungle Parking Lot</td>
<td>67</td>
<td>Martin talks with Amanda as they walk and talk</td>
<td>D</td>
<td>E</td>
<td>1, 2</td>
<td>1/8</td>
<td>1/2 hour</td>
<td>580 McArthur Boulevard</td>
</tr>
</tbody>
</table>

"TOTAL NUMBER OF SCENES: 9" "TOTAL NUMBER OF PAGES: 4"

TALENT

<table>
<thead>
<tr>
<th>#</th>
<th>Scribed Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Info W Vernieb</th>
<th>Info Make Up</th>
<th>Ready on Set</th>
<th>SWHR/Tri/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Martin</td>
<td>Tony</td>
<td>9:00AM</td>
<td>9:00AM</td>
<td>10:00AM</td>
<td>10:00AM</td>
<td>10:00AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Tony</td>
<td>Amanda</td>
<td>9:00AM</td>
<td>9:00AM</td>
<td>10:00AM</td>
<td>10:00AM</td>
<td>10:00AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Amanda</td>
<td></td>
<td>9:00AM</td>
<td>9:00AM</td>
<td>10:00AM</td>
<td>10:00AM</td>
<td>10:00AM</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ATMOSPHERE:

SCENES NEEDED FOR: CALL TIME: WHERE TO REPORT TO:

SPECIAL DEPARTMENT INSTRUCTIONS

Art:
Props:
Baggage and Parcels (ARMANDO), Parachute (ARMANDO), Amanda’s Cell phone, Martin’s Cell phone

Camera:

Lighting:

Makeup:
Black Hoodie (ARMANDO), Large Shorts (ARMANDO), Hawaiian Shirt (ARMANDO)

Production:

UCF FILM UNIVERSITY OF CENTRAL FLORIDA
**ADVANCE SCHEDULE**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Shots</th>
<th>Description</th>
<th>DN</th>
<th>HE</th>
<th>Cast</th>
<th>Pages</th>
<th>Time</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>69</td>
<td></td>
<td>Amanda takes out her bags while being questioned by Tony and Martin.</td>
<td>D</td>
<td>E</td>
<td>1-3</td>
<td>1-18</td>
<td>10:30AM</td>
<td>Former's Car</td>
</tr>
<tr>
<td>70</td>
<td></td>
<td>Tony notices what Amanda is selling when they arrive in her driveway.</td>
<td>D</td>
<td>E</td>
<td>1-3</td>
<td>1-18</td>
<td>12:00PM</td>
<td>Former's Car</td>
</tr>
<tr>
<td>71</td>
<td></td>
<td>Martin decides to see what's inside of Amanda's house.</td>
<td>D</td>
<td>E</td>
<td>1-3</td>
<td>1-18</td>
<td>4:00PM</td>
<td>Former's Car</td>
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<tr>
<td>72</td>
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<td>Martin and Amanda walk to Amanda's shed.</td>
<td>D</td>
<td>E</td>
<td>1-3</td>
<td>1-18</td>
<td>7:00PM</td>
<td>Former's Car</td>
</tr>
<tr>
<td>64</td>
<td></td>
<td>Tony and Martin pull into the Perrot Jungle parking lot.</td>
<td>D</td>
<td>E</td>
<td>1-2</td>
<td>3-18</td>
<td>5:30PM</td>
<td>Former's Car</td>
</tr>
<tr>
<td>65</td>
<td></td>
<td>Amanda and Martin radar and Tony in the car.</td>
<td>D</td>
<td>E</td>
<td>1-2</td>
<td>3-18</td>
<td>7:30PM</td>
<td>Former's Car</td>
</tr>
<tr>
<td>66</td>
<td></td>
<td>Tony and Martin notice Amanda.</td>
<td>D</td>
<td>E</td>
<td>1-2</td>
<td>3-18</td>
<td>7:30PM</td>
<td>Former's Car</td>
</tr>
<tr>
<td>67</td>
<td></td>
<td>Martin talks with Amanda as Tony watches.</td>
<td>D</td>
<td>E</td>
<td>1-2</td>
<td>3-18</td>
<td>8:00PM</td>
<td>Former's Car</td>
</tr>
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</table>

**TOTAL NUMBER OF SCENE: 9 TOTAL NUMBER OF PAGES: 4**
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Yessica Lima</td>
<td>352-608-7338</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
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</tr>
<tr>
<td>1st Assistant Director</td>
<td>Isaac Connolly</td>
<td>301-444-3673</td>
<td></td>
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<tr>
<td>2nd Assistant Director</td>
<td>Brien Gallie</td>
<td>818-366-8449</td>
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<tr>
<td>Production Assistant</td>
<td>Natalie Muhado</td>
<td>302-991-6065</td>
<td></td>
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<tr>
<td>Production Assistant</td>
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<tr>
<td>Production Assistant</td>
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<tr>
<td>Script Supervisor</td>
<td>Miranda Campbell</td>
<td>386-583-7741</td>
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<td>Locations</td>
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<tr>
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<tr>
<td><strong>Camera</strong></td>
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<tr>
<td>Director of Photography</td>
<td>Benjamin Michel</td>
<td>407-925-6588</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Leanne Fernandez/</td>
<td>786-296-6439</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Stephanie Romuald</td>
<td>786-646-8449</td>
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<tr>
<td><strong>Art</strong></td>
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<tr>
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</tr>
<tr>
<td>Mixer</td>
<td>Isla John</td>
<td>786-510-8291</td>
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<tr>
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<tr>
<td>Catering</td>
<td>Kelly Nelsonson</td>
<td>375-341-3334</td>
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<td>Breakfast time</td>
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<tr>
<td>Lunch</td>
<td>3:00PM for 2 people</td>
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<tr>
<td>Lunch</td>
<td>3:00PM for 2 people</td>
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</tbody>
</table>

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

123
**CALL SHEET**

**MIami**

**DIRECTOR:** Yesenia Lima

**1st A.D.:** Tricia Connolly

**SET PHONE:** 201-446-3679

**WEATHER:** ...

**PRODUCTION OFFICE:** 537 E. 35th St. Miami, FL

**SET LOCATION:** 1130 NW 27th Ave. Miami, 537 E. 35th St. Miami, and 27 E. 15th St. Miami

**NEAREST HOSPITAL TO LOCATION:** 1400 NW 12th Ave. Miami, FL

**SUNRISE:** 6:41AM  **SUNSET:** 8:41PM  **MOON PHASE:** Last Quarter

**LUNCH @ SET:** 2:30  **DINNER:** 8:00

*Quote of the Day:* "My three Ps: passion, patience, perseverance. You have to do this if you've got to be a filmmaker." - Robert Wise

### SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miami Dade Community College North Campus</td>
<td>67</td>
<td>Women is bringing to his friends when Tony arrives to pick him up</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>688</td>
<td>1.5 hours</td>
<td>1090 NW 27th Ave. Miami, FL</td>
</tr>
<tr>
<td>Yolanda's Car (Miami Dade Community College North Campus)</td>
<td>67</td>
<td>Tony and Women discuss their plans while in the car</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>1.7</td>
<td>1.5 hours</td>
<td>537 E. 35th St. Miami, FL</td>
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<tr>
<td>Park 'n' Race</td>
<td>66, 69, 67, 68</td>
<td>Two bus stop scenes. Dinner in Yolanda's car, and Parent Jungle Parking Lot</td>
<td>D</td>
<td>F</td>
<td>1</td>
<td>1.2</td>
<td>1.5 hours</td>
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<tr>
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<td>67</td>
<td>Women and Tony wait for Robert at the gas station</td>
<td>N</td>
<td>F</td>
<td>1.25</td>
<td>3.3</td>
<td>1 hour</td>
<td>27 E. 15th St. Miami, FL</td>
</tr>
<tr>
<td>Robert's Mom's Car</td>
<td>68</td>
<td>Women, Tony and Robert drive around and drink in Robert's car</td>
<td>N</td>
<td>I</td>
<td>1.25</td>
<td>3.3</td>
<td>1 hour</td>
<td>27 E. 15th St. Miami, FL</td>
</tr>
<tr>
<td>House Party</td>
<td>72</td>
<td>Laura and Tony share an ambient conversation right before Mimmo runs at a house party</td>
<td>N</td>
<td>I</td>
<td>1.3, 3.4, 5</td>
<td>3.36</td>
<td>6 hours</td>
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**TOTAL NUMBER OF SCENES:** 3  **TOTAL NUMBER OF PAGES:** 66

### TALENT

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<th>Talent Name</th>
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<th>Arrive Location</th>
<th>Info Wardrobe</th>
<th>Info Make-Up</th>
<th>Ready on Set</th>
<th>5WHR/Fn/F</th>
<th>Notes</th>
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<tr>
<td>2</td>
<td>Tony</td>
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<td>2:30PM</td>
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<td></td>
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<tr>
<td>3</td>
<td>Laura</td>
<td></td>
<td>8:00PM</td>
<td>5:00PM</td>
<td>5:00PM</td>
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<td>Alma</td>
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<tr>
<td>5</td>
<td>Robert</td>
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<td>5:00PM</td>
<td>5:00PM</td>
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**ATMOSPHERE:** Party goes and "same gas"  **SCENES NEEDED FOR:**  **CALL TIME:**  **WHERE TO REPORT TO:**

### SPECIAL DEPARTMENT INSTRUCTIONS

<table>
<thead>
<tr>
<th>Act</th>
<th>Props</th>
<th>Camera</th>
<th>Grip</th>
<th>Lighting</th>
<th>Locations</th>
<th>Make-up</th>
<th>Production</th>
<th>Sound</th>
<th>Transportation</th>
<th>Wardrobe</th>
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<tbody>
<tr>
<td></td>
<td>Chair to stand on, Caps for the alcohol key</td>
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**UCF FILM**

**University of Central Florida**

124
<table>
<thead>
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<th>Department/Position</th>
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<tr>
<td>Director</td>
<td>Yves van Leeuwen</td>
<td>312-686-7338</td>
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<tr>
<td>Producer</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Travis Canady</td>
<td>201-445-3579</td>
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<tr>
<td>2nd Assistant Director</td>
<td>Travis Canady</td>
<td>778-376-8449</td>
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<tr>
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<td>Alec Behnke</td>
<td>305-691-6668</td>
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<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Miranda Campbell</td>
<td>305-503-7944</td>
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<td>Location Manager</td>
<td></td>
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<tr>
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<td>Benjamin Mitchell</td>
<td>419-505-6668</td>
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<td>Enrique Fernandez</td>
<td>778-580-6488</td>
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<td>Grip</td>
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<td>Sound</td>
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<tr>
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<td>Patrick John</td>
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<tr>
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<tr>
<td>Lunch Wrangler</td>
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<tr>
<td><strong>M.A.S.</strong></td>
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<tr>
<td>Breakfast time</td>
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UCF FILM
UNIVERSITY OF CENTRAL FLORIDA
125
**SHOOTING SCHEDULE**

<table>
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<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>F/E</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
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<tbody>
<tr>
<td>Gas Station</td>
<td>1</td>
<td>Minor and Tony wait for Robert at the gas station</td>
<td>N</td>
<td>E</td>
<td>1.25</td>
<td>3.88</td>
<td>1 hour</td>
<td>27 E 10th St, Hollywood, FL</td>
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<tr>
<td>Robert's Mom's Car</td>
<td>2</td>
<td>Minor, Tony, and Robert drive around and drink in Robert's car</td>
<td>N</td>
<td>E</td>
<td>1.25</td>
<td>3.88</td>
<td>1 hour</td>
<td>27 E 10th St, Hollywood, FL</td>
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<tr>
<td>House Party</td>
<td>3</td>
<td>Laura and Tony share an armchair conversation right before Minor runs at a house party</td>
<td>N</td>
<td>I</td>
<td>1.2, 3.4, 5</td>
<td>3.38</td>
<td>6 hours</td>
<td>27 E 10th St, Hollywood, FL</td>
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"TOTAL NUMBER OF SCENES: 3  TOTAL NUMBER OF PAGES: 5 600"

**TALENT**

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<th>Arrive Location</th>
<th>Info Wardrobe</th>
<th>Info Make-Up</th>
<th>Ready on Set</th>
<th>S/WHAT/T/F</th>
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<td>1</td>
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<td>5</td>
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**ATMOSPHERE:**
- Dark, gothic, and "gloomy night."
- SCENES NEEDED FOR: 8:00PM-9:00PM
  - CALL TIME: 8:00PM
  - WHERE TO REPORT TO: Gas Station

**SPECIAL DEPARTMENT INSTRUCTIONS**

- **AC:**主席: Chair to stand on, Cups for the alcoholic keg
- **Camera:**
- **Grip:**
- **Lighting:**
- **Locations:**
- **Make-up:**
- **Production:**
- **Sound:**
- **Transportation:**
- **Wardrobe:**

---

*UCF FILM UNIVERSITY OF CENTRAL FLORIDA*
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tr>
<td><strong>Production</strong></td>
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<tr>
<td>Director</td>
<td>Yevgenia Lime</td>
<td>305-605-7338</td>
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<td>Producer</td>
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<tr>
<td>1st Assistant Director</td>
<td>Trevor Camely</td>
<td>201-445-3679</td>
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<tr>
<td>2nd Assistant Director</td>
<td>Scott Ramirez</td>
<td>786-396-5449</td>
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<tr>
<td>Production Assistant</td>
<td>Matthew Mezindo</td>
<td>305-691-6888</td>
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<tr>
<td>Script Supervisor</td>
<td>Miranda Campbell</td>
<td>305-503-7944</td>
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<td>Location Manager</td>
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<tr>
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<tr>
<td>Director of Photography</td>
<td>Benjamin Michel</td>
<td>407-505-6888</td>
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<tr>
<td>1st Assistant Camera</td>
<td>Enrique Hernandez</td>
<td>786-780-6438</td>
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<tr>
<td>2nd Assistant Camera</td>
<td>Stephanie Bernard</td>
<td>786-616-5448</td>
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<td>Tristan John</td>
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<td>Makeup Artist</td>
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<td>Lunch Wrangler</td>
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<tr>
<td>M.A.S.</td>
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<tr>
<td>Breakfast time</td>
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<tr>
<td>Lunch time</td>
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UCF FILM
UNIVERSITY OF CENTRAL FLORIDA
## SHOOTING SCHEDULE

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<th>Description</th>
<th>DIN</th>
<th>VE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
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<tbody>
<tr>
<td>1</td>
<td>Miami High Hallway</td>
<td>14</td>
<td>Tony broker outside of office, engages in conversation with Laura.</td>
<td>B</td>
<td>1</td>
<td>3, 3</td>
<td>368</td>
<td>45 minutes</td>
<td>2656 SW 1ST Miami Fl.</td>
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<td>2</td>
<td>Miami High Hallway</td>
<td>25</td>
<td>Laura meets with student in her office.</td>
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<td>1</td>
<td>3, 3</td>
<td>368</td>
<td>45 minutes</td>
<td>2656 SW 1ST Miami Fl.</td>
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<td>3</td>
<td>Miami High Office</td>
<td>30</td>
<td>Laura makes phone call from her office.</td>
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<td>3</td>
<td>128</td>
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<td>Tony visits Laura in her office.</td>
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<td>378</td>
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<td>Student visits Laura's office.</td>
<td>B</td>
<td>1</td>
<td>3, 4</td>
<td>386</td>
<td>1 hour</td>
<td>2656 SW 1ST Miami Fl.</td>
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<td>6</td>
<td>Miami High Hallway</td>
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<td>The administrator visits Laura in her office.</td>
<td>B</td>
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<td>3, 4</td>
<td>621</td>
<td>1 hour</td>
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<td>7</td>
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<td>Laura arranges new office furniture.</td>
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<td>3</td>
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<td>15</td>
<td>Tony reads report in office.</td>
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<td>2</td>
<td>126</td>
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<td>9</td>
<td>Miami High Classroom</td>
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<td>Tony enters classroom from main office.</td>
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<td>1</td>
<td>1, 7</td>
<td>416</td>
<td>15 hours</td>
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**Talent**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up Location</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Make-Up</th>
<th>On Set</th>
<th>S/W/H/W/T/</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Maria</td>
<td>Sponge Handler</td>
<td>8:30 pm</td>
<td>Same as Gas Station</td>
<td>8:30 pm</td>
<td>W</td>
<td>9:30 am</td>
<td>W</td>
<td>*Most of Miami Senior High School 2656 SW 1ST Miami Fl.</td>
</tr>
<tr>
<td>2</td>
<td>Tony</td>
<td>Cemetery</td>
<td>9:00 pm</td>
<td>10:00 am</td>
<td>W</td>
<td>10:00 am</td>
<td></td>
<td></td>
<td>*Most of Miami Senior High School 2656 SW 1ST Miami Fl.</td>
</tr>
<tr>
<td>3</td>
<td>Laura</td>
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<td>9:00 am</td>
<td>11:00 am</td>
<td>W</td>
<td>11:00 am</td>
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<td>*Most of Miami Senior High School 2656 SW 1ST Miami Fl.</td>
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<td>-</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>5</td>
<td>Robert</td>
<td>-</td>
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<td></td>
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</tr>
<tr>
<td>6</td>
<td>Alina</td>
<td>Market Imports</td>
<td>7:30 am</td>
<td>Same as gas station</td>
<td>8:30 pm</td>
<td>W</td>
<td></td>
<td></td>
<td>*Most of Miami Senior High School 2656 SW 1ST Miami Fl.</td>
</tr>
<tr>
<td>7</td>
<td>Marco</td>
<td>-</td>
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<td></td>
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</table>

**TOTAL NUMBER OF SCENES: 9** **TOTAL NUMBER OF PAGES: 84PP**
| ATMOSPHERE: | Students, Teacher, Tourists |
| CALL TIME: | WHERE TO REPORT TO: |

**SPECIAL DEPARTMENT INSTRUCTIONS**

Props:
- 2 Chairs, Backpack, Brochures and Handouts, Computer, Desk, Display for Handouts, Graded Quizzes, Laura's Cell phone, Laura's Office phone, Messy papers, Paperwork, Pen Pencil, Tony's Cell phone
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td>Director</td>
<td>Yessenia Lima</td>
<td>305-608-7338</td>
</tr>
<tr>
<td></td>
<td>Producer</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1st Assistant Director</td>
<td>Tricia Connolly</td>
<td>201-446-3679</td>
</tr>
<tr>
<td></td>
<td>2nd Assistant Director</td>
<td>Dean Galvez</td>
<td>786-506-5649</td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Shalee Marshall</td>
<td>305-610-6086</td>
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<tr>
<td>Production</td>
<td>Script Supervisor</td>
<td>Miranda Campbell</td>
<td>305-503-7781</td>
</tr>
<tr>
<td></td>
<td>Location Manager</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camera</td>
<td>Director of Photography</td>
<td>Benjamin Michel</td>
<td>407-925-6536</td>
</tr>
<tr>
<td></td>
<td>1st Assistant Camera</td>
<td>Lourdes Fernandez</td>
<td>786-296-6539</td>
</tr>
<tr>
<td></td>
<td>2nd Assistant Camera</td>
<td>Stephanie Ramon</td>
<td>786-618-9849</td>
</tr>
<tr>
<td>Lighting</td>
<td>Grip</td>
<td></td>
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<tr>
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</tr>
<tr>
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<td>Sound</td>
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<td></td>
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<tr>
<td></td>
<td>Makeup/Wardrobe</td>
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</tr>
<tr>
<td></td>
<td>Catering/Craft Service</td>
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<tr>
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**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>PE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Juan’s Apartment (Kitchen)</td>
<td>41</td>
<td>Juan eats breakfast and listens to his voicemail</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>338</td>
<td>1 hour</td>
<td>626 SW 4th St, Miami, FL 33134</td>
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<tr>
<td>Juan’s Apartment (Various rooms)</td>
<td>26</td>
<td>Juan gets up, prepares his apartment and gets ready for his evening</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>278</td>
<td>7 hours</td>
<td>626 SW 4th St, Miami, FL 33134</td>
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<tr>
<td>Juan’s Apartment (Bedroom)</td>
<td>40</td>
<td>Juan prepares for his auditions</td>
<td>D</td>
<td>I</td>
<td>1</td>
<td>0198 11</td>
<td>1 hour</td>
<td>626 SW 4th St, Miami, FL 33134</td>
</tr>
<tr>
<td>Juan’s Apartment (Bedroom)</td>
<td>54</td>
<td>Juan falls asleep while checking his Facebook</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>531</td>
<td>30 minutes</td>
<td>626 SW 4th St, Miami, FL 33134</td>
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<tr>
<td>Juan’s Apartment (Bedroom)</td>
<td>57</td>
<td>Juan receives a call from a producer</td>
<td>N</td>
<td>I</td>
<td>1</td>
<td>1,281</td>
<td>1.5 hours</td>
<td>626 SW 4th St, Miami, FL 33134</td>
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*TOTAL NUMBER OF SCENES: 10*  
*TOTAL NUMBER OF PAGES: 8.5*  

**TALENT**

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<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Acting Location</th>
<th>into Wardrobe</th>
<th>into Makeup</th>
<th>Ready on Set</th>
<th>SWHR/Trif</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Juan</td>
<td></td>
<td>9:00AM</td>
<td></td>
<td></td>
<td></td>
<td>10:00AM</td>
<td></td>
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<tr>
<td>7</td>
<td>Minna</td>
<td></td>
<td>5:00PM</td>
<td></td>
<td></td>
<td></td>
<td>6:30PM</td>
<td></td>
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<tr>
<td>3</td>
<td>Tony</td>
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<td>5:00PM</td>
<td></td>
<td></td>
<td></td>
<td>6:30PM</td>
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</tbody>
</table>

**SPECIAL DEPARTMENT INSTRUCTIONS**

- Props: Bowl of cereal, laptop, clutter, Juan's cell phone, pull-up bar
- Camera:
- Grip:
- Lighting:
- Locations:
- Make-up:
- Production:
- Sound:
- Transportation:
- Wardrobe:
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
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<tr>
<td><strong>Production</strong></td>
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</tr>
<tr>
<td>Director</td>
<td>Yesenia Lima</td>
<td>305-608-5336</td>
<td></td>
</tr>
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<td>Producer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Tracy Connolly</td>
<td>201-446-3679</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Praveen Galuvva</td>
<td>786-356-5449</td>
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</tr>
<tr>
<td>Production Assistant</td>
<td>Natalie Menacho</td>
<td>305-491-6898</td>
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</tr>
<tr>
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<td>Production Assistant</td>
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</tr>
<tr>
<td>Script Supervisor</td>
<td>Micho Campbell</td>
<td>305-523-7344</td>
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<td>Locations</td>
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</tr>
<tr>
<td>Camera</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Director of Photography</td>
<td>Benjamin Michel</td>
<td>407-656-6896</td>
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</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Francisco Fernandes</td>
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</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Stephanie Kramard</td>
<td>305-616-5149</td>
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<td><strong>Lighting</strong></td>
<td></td>
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<tr>
<td>Gaffer</td>
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<tr>
<td>Electrician</td>
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<td><strong>Grip</strong></td>
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<tr>
<td>Key Grip</td>
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<tr>
<td>Daily Grip</td>
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<tr>
<td>Grip</td>
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<tr>
<td>Sound</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Mixer</td>
<td>Jason Johns</td>
<td>861-517-9874</td>
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<tr>
<td>Boom Op</td>
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<tr>
<td><strong>Makeup/Wardrobe</strong></td>
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<td></td>
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<tr>
<td>Makeup Artist</td>
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<td></td>
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<tr>
<td>Costume</td>
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<td><strong>Catering/Craft Service</strong></td>
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</tr>
<tr>
<td>Lunch Wrangler</td>
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</tbody>
</table>
**CALL SHEET**

**CREW CALL: 8:30AM**

**DAYDATE:** Wednesday 7/23/14  
**PRODUCTION DAY:** 6 OF 12  
**DIRECTOR:** Yosenia Lima  
**A.D.:** Tricia Connelly  
**SET PHONE:** 201 446 3679  
**PRODUCTION OFFICE:** 5939 E 30th St  
**SET LOCATION:** 13035 SW 8th St, Miami FL 33143  
**NEAREST HOSPITAL TO LOCATION:** 1400 NW 12th Ave, Miami, FL 33136

**Quote of the Day: “Film is a battleground.” - Sam Fuller**

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Description</th>
<th>DIN</th>
<th>VE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>Laura parks her bike and visits the pharmacy</td>
<td>D</td>
<td>I</td>
<td>2, 3, 5</td>
<td>68</td>
<td>1 hour</td>
<td>13035 SW 8th St, Miami FL 33135</td>
</tr>
<tr>
<td>17</td>
<td>Laura recognizes Tony while he's working but he leaves before she gets to the counter</td>
<td>D</td>
<td>I</td>
<td>2, 3</td>
<td>58</td>
<td>15 hours</td>
<td>13035 SW 8th St, Miami FL 33135</td>
</tr>
<tr>
<td>30</td>
<td>Laura Montage</td>
<td>D</td>
<td>E</td>
<td></td>
<td>30 minutes</td>
<td></td>
<td>13035 SW 8th St, Miami FL 33135</td>
</tr>
<tr>
<td>35</td>
<td>Juan is photographed with 3 turns of the pharmacy</td>
<td>D</td>
<td>I</td>
<td>4, 7, 8, 9</td>
<td>108</td>
<td>15 minutes</td>
<td>13035 SW 8th St, Miami FL 33135</td>
</tr>
<tr>
<td>60</td>
<td>Marla enters through the pharmacy</td>
<td>D</td>
<td>I</td>
<td>1, 2, 6</td>
<td>168</td>
<td>1 hour</td>
<td>13035 SW 8th St, Miami FL 33135</td>
</tr>
<tr>
<td>10</td>
<td>Tony and Marla wait for the bus to arrive</td>
<td>D</td>
<td>E</td>
<td>1, 7</td>
<td>388</td>
<td>45 minutes</td>
<td>SW 8th St, Hollywood FL 33013</td>
</tr>
<tr>
<td>61</td>
<td>Tony and Marla meet a blind in the back of the pharmacy</td>
<td>N</td>
<td>E</td>
<td>1, 7, 6</td>
<td>268</td>
<td>2 hours</td>
<td>SW 8th St, Hollywood FL 33013</td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 7 ***

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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Enter Wardrobe</th>
<th>Into Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/R/T/F</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
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<td></td>
<td>12:30PM</td>
<td>12:30PM</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Tony</td>
<td></td>
<td>8:30AM</td>
<td>8:30AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>3</td>
<td>Laura</td>
<td></td>
<td>5:00AM</td>
<td>5:00AM</td>
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<td>4</td>
<td>Juan</td>
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<td>11:00AM</td>
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<td>8:30AM</td>
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<td>6</td>
<td>Co-Worker</td>
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<tr>
<td>7</td>
<td>Woman 1</td>
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<td>8</td>
<td>Woman 2</td>
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<td>9</td>
<td>Woman 3</td>
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</table>

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**ATMOSPHERE:**

Confiscate Employees  

**SCENES NEEDED FOR:**

**CALL TIME:**

**WHERE TO REPORT TO:**

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

Prop: Bike, Camera phone, Marla's Cell phone **Laurel's: Bike and backpack, bleed light**

Location:  

Wardrobe:
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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</thead>
<tbody>
<tr>
<td>Director</td>
<td>Yezenia Lima</td>
<td>305-608-7338</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td></td>
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<tr>
<td>1st Assistant Director</td>
<td>Tracy Connolly</td>
<td>201-448-3079</td>
<td></td>
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<tr>
<td>2nd Assistant Director</td>
<td>Heather Gallantey</td>
<td>786-266-9419</td>
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</tr>
<tr>
<td>Production Assistant</td>
<td>Natalie McAdoo</td>
<td>305-456-6008</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Jennifer Haynes</td>
<td>954-551-6780</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Miranda Campbell</td>
<td>305-501-7441</td>
<td></td>
</tr>
<tr>
<td>Locations Manager</td>
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<tr>
<td>Camera</td>
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<tr>
<td>Director of Photography</td>
<td>Benjamin Mitchell</td>
<td>607-675-6395</td>
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<tr>
<td>1st Assistant Camera</td>
<td>Francisco Fernandez-Sacco</td>
<td>786-786-6039</td>
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<td>2nd Assistant Camera</td>
<td>StephanieRemillard</td>
<td>786-616-9049</td>
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<tr>
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<td>Grip</td>
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<tr>
<td>Sound</td>
<td>Mixer</td>
<td>786-515-8924</td>
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<tr>
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<td>Tristan John</td>
<td>786-256-9111</td>
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<tr>
<td>Room Op</td>
<td>Gabriel Otez</td>
<td>786-250-1520</td>
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<td>Makeup/Wardrobe</td>
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<tr>
<td>Makeup Artist</td>
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<td>Confectionarie</td>
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<tr>
<td>Catering/Craft Service</td>
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<tr>
<td>Craft Service</td>
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</tr>
<tr>
<td>Lunch Wrangler</td>
<td>Jerome Nidaire</td>
<td></td>
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</tr>
</tbody>
</table>

**W.I.P.:**

- Breakfast: 8:30AM for 12-15 people
  - @ Navarro Pharmacy 1243 SW 8th St Miami, FL 33135
- Lunch: 3:30PM for 12-15 people
  - @ Juan's Apartment 626 SW 4th St Miami, FL 33130
**CALL SHEET**

**MIAMI**

**CREW CALL:** 8:00AM

**DAYS OF THE WEEK:**
- **AB:** 11/25/14
- **BC:** 11/26/14

**PRODUCTION OFFICE:** 1175 20th St. St. Petersburg, FL 33713

**SET LOCATION:** 1157 SW 72nd Ave. Miami, FL 33143

**NEAREST HOSPITAL TO LOCATION:** 8502 S. Dixie Hwy Miami, FL 33143

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>HE</th>
<th>Cast</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Tony and Yolanda argue in the living room</td>
<td>D</td>
<td>I</td>
<td>1, 7</td>
<td>2 pages</td>
<td>2 hours</td>
<td>1157 SW 72nd Ave Miami, FL 33143</td>
</tr>
<tr>
<td>4</td>
<td>Tony arrives home and is greeted by his mother and her homemade food</td>
<td>D</td>
<td>I</td>
<td>1, 7</td>
<td>1 page</td>
<td>1 1/2 hours</td>
<td>1157 SW 72nd Ave Miami, FL 33143</td>
</tr>
<tr>
<td>5</td>
<td>Tony and his mother talk about her future in the kitchen</td>
<td>D</td>
<td>I</td>
<td>1, 7</td>
<td>1 page</td>
<td>1 hour</td>
<td>1157 SW 72nd Ave Miami, FL 33143</td>
</tr>
<tr>
<td>10</td>
<td>Tony and Yolanda argue about her future in the kitchen and he watches 3 commercials when she leaves</td>
<td>N</td>
<td>I</td>
<td>1, 7</td>
<td>5 pages</td>
<td>3 hours (also break for lunch)</td>
<td>1157 SW 72nd Ave Miami, FL 33143</td>
</tr>
</tbody>
</table>

**TOTAL NUMBER OF SCENES:** 4

**TOTAL NUMBER OF PAGES:** 7 4/8

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up Location</th>
<th>Arrive Location</th>
<th>Info Wardrobe</th>
<th>Info Make-Up</th>
<th>Ready on Set</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tony</td>
<td>Yolanda</td>
<td>8:30 AM</td>
<td>8:30 AM</td>
<td>10:30 AM</td>
<td>11:30 AM</td>
<td>12:30 AM</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Yolanda</td>
<td>Marla</td>
<td>8:30 AM</td>
<td>8:30 AM</td>
<td>10:30 AM</td>
<td>11:30 AM</td>
<td>12:30 AM</td>
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</tr>
<tr>
<td>4</td>
<td>Amenadi</td>
<td></td>
<td>6:00 PM</td>
<td>6:00 PM</td>
<td>6:30 PM</td>
<td>6:30 PM</td>
<td>6:30 PM</td>
<td></td>
</tr>
</tbody>
</table>

**SPECIAL DEPARTMENT INSTRUCTIONS**

- Acceptance of credit: Backdrops, tables, flow of armor cable and gundals. Money ($500), nail file, plate of foundation, pot of food with list of names.
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Yessenia Lima</td>
<td>702-605-7588</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Isaac Connolly</td>
<td>701-440-3679</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Yvonne Gutierrez</td>
<td>730-395-9449</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Natalie Mizek</td>
<td>505-491-8600</td>
<td></td>
</tr>
<tr>
<td>Production Assistant/FILM Photographer</td>
<td>Jennifer Hayes</td>
<td>564-564-6790</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Mekila Campbell</td>
<td>386-583-7744</td>
<td></td>
</tr>
<tr>
<td><strong>Locations</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location Manager</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Camera</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director of Photography</td>
<td>Benjamin Michel</td>
<td>407-845-6638</td>
<td></td>
</tr>
<tr>
<td>1st Assistant Camera</td>
<td>Enrique Fernandez Brown</td>
<td>765-290-4405</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
<td>Stephanie Shamard</td>
<td>730-616-8749</td>
<td></td>
</tr>
<tr>
<td><strong>Art</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Production Designer</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Art PA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art PA</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lighting</strong></td>
<td></td>
<td></td>
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<tr>
<td>Gaffer</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Electrician</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key Grip</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Body Grip</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grip</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixer</td>
<td>Tristan John</td>
<td>765-512-9021</td>
<td></td>
</tr>
<tr>
<td>Boom Op</td>
<td>Jonathan Cortez</td>
<td>765-250-9944</td>
<td></td>
</tr>
<tr>
<td><strong>Makeup/Wardrobe</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Makeup Artist</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Costumer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Catering/Craft Service</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craft Service</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lunch Wrangler</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>MIA</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breakfast: 8:00 AM for 13 people</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lunch: 3:00 PM for 13 people</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>88-503-7829 782-5th Ave, Miami, FL, 33143</td>
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</tr>
<tr>
<td>88-503-7829 782-5th Ave, Miami, FL, 33143</td>
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</tr>
</tbody>
</table>
CALL SHEET
"MIAMI"

DIT DATE: Saturday 7/26/14
PRODUCTION DAY: 8 OF 12
DIRECTOR: Yessenia Lima
1st A.D.: Tricia Connolly
G.P. DIT: Sydney Stamboulis
CALL DIT: 9:00 AM
PRODUCTION OFFICE: 537 E. 39th St.
Miami, FL 33137
SET LOCATION: 5600 SW 7th Ave. Miami, FL 33137
and 537 E. 39th St. Miami, FL 33137
NEAREST HOSPITAL TO LOCATION: 6200 SW
73rd St. Miami, FL
TELEPHONE: 212-466-3679
WEATHER: ...

CALL SCHEDULE

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>Laura's House (Living room)</td>
</tr>
<tr>
<td>20</td>
<td>Laura's House (Dining table)</td>
</tr>
<tr>
<td>21</td>
<td>Laura's House (Dining room)</td>
</tr>
<tr>
<td>22</td>
<td>Laura and Chris have a Skype conversation</td>
</tr>
<tr>
<td>23</td>
<td>Laura sits on her bed and calls Chris</td>
</tr>
</tbody>
</table>

TOTAL NUMBER OF SCENES: 5
TOTAL NUMBER OF PAGES: 6 6/8

TALENT

<table>
<thead>
<tr>
<th>Talent Name</th>
<th>Pick-Up Time</th>
<th>Arrive Location</th>
<th>Into Wardrobe</th>
<th>Into Makeup</th>
<th>Ready On Set</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laura</td>
<td>9:00 AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chris</td>
<td>9:00 AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anna</td>
<td>9:30 AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>David</td>
<td>9:30 AM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SPECIAL DEPARTMENT INSTRUCTIONS

Prep:
- Bed, Couch, High school pictures, High school trophies, Laptop, Large suitcase and several bags, Laura's cell phone, Natalie flank knives, Old notes, Photo of Laura and Chris, Plate of dinner meal, Remote control, Orange chiller, Telephone set, Wine bottle, Wine glasses

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA

137
<table>
<thead>
<tr>
<th>CREW CALLS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Department/Position</strong></td>
</tr>
<tr>
<td><strong>Production</strong></td>
</tr>
<tr>
<td>Director</td>
</tr>
<tr>
<td>Producer</td>
</tr>
<tr>
<td>1st Assistant Director</td>
</tr>
<tr>
<td>2nd Assistant Director</td>
</tr>
<tr>
<td>Production Assistant</td>
</tr>
<tr>
<td>Production Assistant - HR</td>
</tr>
<tr>
<td>Production Assistant</td>
</tr>
<tr>
<td>Production Assistant</td>
</tr>
<tr>
<td>Script Supervisor</td>
</tr>
<tr>
<td><strong>Locations</strong></td>
</tr>
<tr>
<td>Location Manager</td>
</tr>
<tr>
<td><strong>Camera</strong></td>
</tr>
<tr>
<td>Director of Photography</td>
</tr>
<tr>
<td>1st Assistant Camera</td>
</tr>
<tr>
<td>2nd Assistant Camera</td>
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<tr>
<td><strong>Art</strong></td>
</tr>
<tr>
<td>Production Designer</td>
</tr>
<tr>
<td>Art PA</td>
</tr>
<tr>
<td>Art PA</td>
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<tr>
<td><strong>Lighting</strong></td>
</tr>
<tr>
<td>Gaffer</td>
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<tr>
<td>Electrician</td>
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<td>Electrician</td>
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<tr>
<td>Grip</td>
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<tr>
<td>Key Grip</td>
</tr>
<tr>
<td>Daily Grip</td>
</tr>
<tr>
<td>Gaffer</td>
</tr>
<tr>
<td><strong>Sound</strong></td>
</tr>
<tr>
<td>Mixer</td>
</tr>
<tr>
<td>Boom Op</td>
</tr>
<tr>
<td><strong>Makeup/Wardrobe</strong></td>
</tr>
<tr>
<td>Makeup Artist</td>
</tr>
<tr>
<td>Costumer</td>
</tr>
<tr>
<td><strong>Catering/Craft Service</strong></td>
</tr>
<tr>
<td>Craft Service</td>
</tr>
<tr>
<td>Lunch Wrangler</td>
</tr>
<tr>
<td><strong>WALD</strong></td>
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</tbody>
</table>
**DAY/DATE:** Sunday 2/27/14  
**PRODUCTION DAY:** 9 OF 12  
**DIRECTOR:** Yosenia Lima  
**1st A.D.:** Tricia Connelly  
**SET PHONE:** 201.446.3679  
**PRODUCTION OFFICE:** 307 E. 34th St.  
**SET LOCATION:** 404 Coral Way Coral Gables, FL  
**NEAREST HOSPITAL TO LOCATION:** 295  
**Allambra Gr. Coral Gables, FL.**

**CALL SHEET**  
"MIAMI"  
**CREW CALL:** 10:00AM  
**BREAKFAST @ SET:** 10:45AM  
**SHOOTING CALL:** 11:00AM  
**LUNCH:** 5:00PM  
**WEATHER:** ...

---

**Guide of the Day:**  "If filmmaking was a beautiful woman, I would have trouble writing her because she’s so needy."
---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>HE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Bar Coral Gables</td>
<td>47</td>
<td>woman is sitting at a bar with man empty drink in front of her.</td>
<td>D</td>
<td>I</td>
<td>1, 4, 6</td>
<td>2 288</td>
<td>3 hours</td>
<td>127 Coral Ave. Coral Gables, FL 33134</td>
</tr>
<tr>
<td>Casa Yucateca</td>
<td>50</td>
<td>man arrives late at work and then gets fired.</td>
<td>D</td>
<td>I</td>
<td>1, 5</td>
<td>2 288</td>
<td>2.5 hours</td>
<td>401 Coral Way Coral Gables, FL</td>
</tr>
<tr>
<td>Casa Yucateca</td>
<td>50</td>
<td>woman walks on a beach and talks with friends</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>288</td>
<td>1.5 hours</td>
<td>401 Coral Way Coral Gables, FL</td>
</tr>
<tr>
<td>The Bar Coral Gables</td>
<td>56</td>
<td>Lourdes and Alma catch up over drinks.</td>
<td>N</td>
<td>E</td>
<td>2, 3</td>
<td>2 288</td>
<td>2.5 hours</td>
<td>127 Coral Ave. Coral Gables, FL 33134</td>
</tr>
</tbody>
</table>

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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up Location</th>
<th>Active Location</th>
<th>Info Wardrobe</th>
<th>Info Make-Up</th>
<th>Ready on Set</th>
<th>$/W/H/Tr/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Martin</td>
<td>Laura</td>
<td>9:30AM</td>
<td>6:00PM</td>
<td>11:00AM</td>
<td>5:30PM</td>
<td>11:00AM</td>
<td>5:30PM</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Alma</td>
<td></td>
<td>6:00PM</td>
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<td></td>
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<td></td>
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</tr>
<tr>
<td>3</td>
<td>Jesus</td>
<td>Pedro</td>
<td>10:30PM</td>
<td>3:30PM</td>
<td>11:00AM</td>
<td>7:00PM</td>
<td>11:00AM</td>
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<tr>
<td>6</td>
<td>Maria</td>
<td></td>
<td>9:30PM</td>
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<td></td>
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</tr>
</tbody>
</table>

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

**Props:**  
- Rear (A/B), REMOTE Cond (MICROPHONE), Large Headphones (MAXIVON), Shoulder Bag (SWEAT/IN), 2 Drinks, Alma’s Cell phone, Bottle of Rum, Jart, Lighter,  
- Martin’s Cell phone.
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Yosenia Lima</td>
<td>206-988-7338</td>
<td></td>
</tr>
<tr>
<td>Producer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Assistant Director</td>
<td>Teresa Connally</td>
<td>206-446-3679</td>
<td></td>
</tr>
<tr>
<td>2nd Assistant Director</td>
<td>Brian Gutierrez</td>
<td>706-306-9449</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Natalie Manchado</td>
<td>305-411-6658</td>
<td></td>
</tr>
<tr>
<td>Production Assistant &amp; CGI Photographer</td>
<td>Jennifer Haynes</td>
<td>954-504-8790</td>
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<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Script Supervisor</td>
<td>Miranda Campbell</td>
<td>206-503-7244</td>
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<td><strong>Locations</strong></td>
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</tr>
<tr>
<td>Location Manager</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Catering/Craft Service</strong></td>
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<tr>
<td>Director of Craft Service</td>
<td>Benjamin Michel</td>
<td>407-925-6698</td>
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<tr>
<td>1st Assistant Camera</td>
<td>Enrique Fernandez Bravo</td>
<td>706-250-6439</td>
<td></td>
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<tr>
<td>2nd Assistant Camera</td>
<td>Stephanie Robin</td>
<td>706-616-5749</td>
<td></td>
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<tr>
<td><strong>Art</strong></td>
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<tr>
<td>Production Designer</td>
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<tr>
<td>Art PA</td>
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<td>Art PA</td>
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<tr>
<td><strong>Lighting</strong></td>
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<td>Gaffer</td>
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<td>Electrician</td>
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<tr>
<td>Grip</td>
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<td></td>
</tr>
<tr>
<td>Key Grip</td>
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<td></td>
</tr>
<tr>
<td>Daily Grip</td>
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<td></td>
<td></td>
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<tr>
<td>Grip</td>
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</tr>
<tr>
<td><strong>Sound</strong></td>
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</tr>
<tr>
<td>Mixer</td>
<td>Tristan Johns</td>
<td>706-512-8871</td>
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<tr>
<td>Boom Operator</td>
<td>Jonathan Ocegues</td>
<td>706-250-9444</td>
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<tr>
<td><strong>Makeup/Wardrobe</strong></td>
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<td>Makeup Artist</td>
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<tr>
<td>Costumer</td>
<td></td>
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</tr>
<tr>
<td><strong>W A L S</strong></td>
<td></td>
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</tr>
<tr>
<td>Breakfast: 10:00 AM for 13 people</td>
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</tr>
<tr>
<td>Lunch: 5:00 PM for 13 people</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**CALL SHEET**

**MIAMI**

**PRODUCTION DAY:** 10 OF 12  
**DIRECTOR:** Yesenia Lima  
**1st A.D.:** Tricia Connolly  
**SUNRISE:** 6:46AM **SUNSET:** 8:05PM **MOON PHASE:** Waning Crescent  
**SET PHONE:** 201-446-3679  
**WEATHER:** ...

**PRODUCTION OFFICE:** 517 E. 39th St  
**MIAMI**  
**SET LOCATION:** 264 Avon Ave, Coral Gables, FL 33134  
**NEAREST HOSPITAL TO LOCATION:** 601 E 50th St Hialeah, FL 33010

**QUOTE OF THE DAY:** "We don’t make money to make money, we make money to make more money." — Walt Disney

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scene Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>IE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books &amp; Books</td>
<td>38</td>
<td>Alex and Laura meet Juan at an autograph signing</td>
<td>B</td>
<td>1</td>
<td>1, 2, 3</td>
<td>299</td>
<td>3 hours</td>
<td>Coral Gables, FL 33134</td>
</tr>
<tr>
<td>Miracle Mile</td>
<td>31</td>
<td>Laura and Alex hang out and group walking down Miracle Mile</td>
<td>B</td>
<td>1</td>
<td>1, 7</td>
<td>1/16</td>
<td>2.5 hours</td>
<td>Miami, FL 33134</td>
</tr>
<tr>
<td>Downtown Cafe</td>
<td>50</td>
<td>Juan and Laura recognize each other and discovers her camera</td>
<td>B</td>
<td>1</td>
<td>1, 3</td>
<td>4/16</td>
<td>4 hours</td>
<td>SW 34th St, Miami, FL 33126</td>
</tr>
<tr>
<td>Laura’s Marriage</td>
<td>34</td>
<td>Stop Motion Photography</td>
<td>B</td>
<td>-</td>
<td>-</td>
<td>569</td>
<td>1 hour</td>
<td>Little Havana and Jumla</td>
</tr>
</tbody>
</table>

***TOTAL NUMBER OF SCENES: 6 ***  
***TOTAL NUMBER OF PAGES: 38***

---

**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Info Wardrobe</th>
<th>Info Make-Up</th>
<th>Ready on Set</th>
<th>SW/H/Tr/F</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Laura</td>
<td>Laura De Leon</td>
<td>3:30AM</td>
<td>3:30AM</td>
<td></td>
<td>5:00AM</td>
<td>5:00AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Alex</td>
<td>Marky Lopez</td>
<td>3:30AM</td>
<td>3:30AM</td>
<td></td>
<td>5:00AM</td>
<td>5:00AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Juan</td>
<td>Nancy Carbone</td>
<td>2:30AM</td>
<td>2:30AM</td>
<td></td>
<td>5:00AM</td>
<td>5:00AM</td>
<td></td>
<td></td>
</tr>
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---

**SPECIAL DEPARTMENT INSTRUCTIONS**

- Cameras (ME2A), Coffee (A1AM), Colinda with sales cape (A1UN), Makeup (M1UN), Costume (C1UN), Props (P1UN), Piece of Paper (P1UN), Pile of Head Shirts (J1UN), Juan’s Cellphone (Laura’s Cellphone)
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tbody>
<tr>
<td>Production</td>
<td>Director</td>
<td>Yeoung Lim</td>
<td>305-603-7336</td>
</tr>
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<td></td>
<td>Producer</td>
<td></td>
<td>305-603-7336</td>
</tr>
<tr>
<td></td>
<td>1st Assistant Director</td>
<td>Tony Cucanney</td>
<td>291-485-2670</td>
</tr>
<tr>
<td></td>
<td>2nd Assistant Director</td>
<td>Travis Colenzo</td>
<td>746-256-9440</td>
</tr>
<tr>
<td></td>
<td>Production Assistant</td>
<td>Malachi Mclaugh</td>
<td>305-431-6006</td>
</tr>
<tr>
<td></td>
<td>Production Assistant1</td>
<td>Jennifer Hughes</td>
<td>844-504-6700</td>
</tr>
<tr>
<td></td>
<td>Production Assistant2</td>
<td>Jennifer Hughes</td>
<td>844-504-6700</td>
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<tr>
<td>Locations</td>
<td>Location Manager</td>
<td>Miranda Campbell</td>
<td>305-500-7941</td>
</tr>
<tr>
<td>Camera</td>
<td>Director of Photography</td>
<td>Benjamin Michel</td>
<td>905-353-6326</td>
</tr>
<tr>
<td></td>
<td>1st Assistant Camera</td>
<td>Francisco Fernandez</td>
<td>746-256-6069</td>
</tr>
<tr>
<td></td>
<td>2nd Assistant Camera</td>
<td>Stephanie Howard</td>
<td>746-616-9549</td>
</tr>
<tr>
<td>Audio</td>
<td>Production Designer</td>
<td></td>
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<tr>
<td></td>
<td>Art</td>
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<td>Art</td>
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<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tbody>
<tr>
<td>Lighting</td>
<td>Gaffer</td>
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<tr>
<td></td>
<td>Electrician</td>
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<td></td>
<td>Electircan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grip</td>
<td>Key Grip</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Dolly Grip</td>
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<td></td>
<td>Props</td>
<td></td>
<td></td>
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<tr>
<td>Sound</td>
<td>Mixer</td>
<td>Jamshin John</td>
<td>770-547-8221</td>
</tr>
<tr>
<td></td>
<td>Dubstep</td>
<td>Jonathan Chreese</td>
<td>746-250-8341</td>
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<tr>
<td></td>
<td>Boom Op</td>
<td>Cabell Olega</td>
<td>746-250-8359</td>
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<tr>
<td>Makeup/Wardrobe</td>
<td>Makeup Artist</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Costumer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Catering Craft Service</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Craft Service</td>
<td>Lunch Wrangler</td>
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</tr>
<tr>
<td></td>
<td>MARG</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Breakfast, 8:00AM for 15 people</td>
<td>654-243-2543</td>
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</tr>
<tr>
<td></td>
<td>Lunch, 3:00PM for 15 people</td>
<td>752-246-2543</td>
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UCF FILM
UNIVERSITY OF CENTRAL FLORIDA
**CALL SHEET**

**MIAMI**

**CREW CALL:** 9:00AM
**BREAKFAST AT SET:** 9:00AM
**SHOOTING CALL:** 10:00AM
**LUNCH:** 4:00PM

**DAY/DATE:** Wednesday 7/9/14
**PRODUCTION DAY:** 11 OF 12
**DIRECTOR:** Yosenia Lima

**SET PHONE:** 201.446.3679
**WEATHER:**...

**1st A.D.:** Tricia Connolly
**SUNRISE:** 6:46AM
**SUNSET:** 8:08PM
**MOON PHASE:** Waning Crescent

**PRODUCTION OFFICE:** 517 E. 30th St.
**Hialeah, FL 33010**

**SET LOCATION:** 3791 De Soto Blvd.
**Coral Gables, FL 33134**

**NEAREST HOSPITAL TO LOCATION:** 661 E.
**2nd St. Hialeah, FL 33010**

**QUOTE OF THE DAY:** "There's nothing creative about living within your means." - Frances Ford Cappello

---

### SHOOTING SCHEDULE

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>D/N</th>
<th>I/E</th>
<th>Cost #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coral Gables Street</td>
<td>20</td>
<td>Laura gets call while selling flower</td>
<td>D</td>
<td>E</td>
<td>1, 7</td>
<td>246</td>
<td>2 1/2 hours</td>
<td>Outside of Vizcaya Museum 295 De Soto Blvd Coral Gables, FL 33134</td>
</tr>
<tr>
<td>Juan's Car</td>
<td>63</td>
<td>Juan runs errands and talks on the phone</td>
<td>D</td>
<td>E</td>
<td>1</td>
<td>248</td>
<td>3 hours</td>
<td>Inlandia Cleaners 145 SW 15th St. Miami, FL 33130</td>
</tr>
<tr>
<td>College Rep Commercial</td>
<td>10</td>
<td>Parody of Verizon Commercial</td>
<td>D</td>
<td>E</td>
<td>4</td>
<td>-</td>
<td>1 hour</td>
<td>105 SW 15th St. Miami, FL 33130</td>
</tr>
<tr>
<td>Laura's Montage</td>
<td>34</td>
<td>Stop Motion/Photography</td>
<td>D</td>
<td>E</td>
<td>58</td>
<td>-</td>
<td>1 hour</td>
<td>Little Havana and Downtown</td>
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</table>

**TOTAL NUMBER OF SCENES:** 4
**TOTAL NUMBER OF PAGES:** 7 2/8

---

### TALENT

<table>
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<tr>
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<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>Arrive Location</th>
<th>Info Wardrobe</th>
<th>Info Make-Up</th>
<th>Ready on Set</th>
<th>S/W/H/R/Tn/F</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Laura</td>
<td>Laura DePompeo</td>
<td>9:53AM</td>
<td>9:00AM</td>
<td></td>
<td></td>
<td>10:00AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Old Man</td>
<td></td>
<td>9:53AM</td>
<td>9:00AM</td>
<td></td>
<td></td>
<td>10:00AM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Joan</td>
<td>Stacy Cardoso</td>
<td>1:30PM</td>
<td>1:00PM</td>
<td></td>
<td></td>
<td>2:00PM</td>
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<td></td>
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<tr>
<td>4</td>
<td>College Rep</td>
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<td>5:30PM</td>
<td>5:00PM</td>
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---

### SPECIAL DEPARTMENT INSTRUCTIONS

Props: Blanket, Food, Frame, and Truck. Bike, Shopping Bags, Day Cleaning (虚幻)

---

**UCF FILM**

**UNIVERSITY OF CENTRAL FLORIDA**

---

143
<table>
<thead>
<tr>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Yosenia Lara</td>
<td>206-686-7338</td>
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<tr>
<td>Producer</td>
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<td></td>
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<tr>
<td>1st Assistant Director</td>
<td>Tristan Connolly</td>
<td>201-446-3619</td>
<td></td>
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<tr>
<td>2nd Assistant Director</td>
<td>Brian Galliford</td>
<td>206-269-9448</td>
<td></td>
</tr>
<tr>
<td>Production Assistant</td>
<td>Natalie Machado</td>
<td>206-881-8888</td>
<td></td>
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<tr>
<td>Production Assistant</td>
<td>Jennifer Hyatt</td>
<td>854-554-6780</td>
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<tr>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script Supervisor</td>
<td>Miranda Campbell</td>
<td>206-285-2744</td>
<td></td>
</tr>
<tr>
<td>Locations</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Location Manager</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Camera</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Director of Photography</td>
<td>Benjamin Michel</td>
<td>407-525-6688</td>
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<tr>
<td>1st Assistant Camera</td>
<td>Enrique Fernandez Bravo</td>
<td>206-289-6439</td>
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<tr>
<td>2nd Assistant Camera</td>
<td>Stephanie Reardon</td>
<td>206-616-5948</td>
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<tr>
<td>Art</td>
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<tr>
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<td>Art PA</td>
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</tr>
<tr>
<td>Art PA</td>
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</tbody>
</table>

**Lighting**
- Gaffer
- Electrician
- Grip
- Key Grip
- Gaffer
- Grip

**Sound**
- Mixer
- Technical Director
- Boom Operator

**Makeup/Wardrobe**
- Makeup Artist

**Catering/Craft Service**
- Craft Service
- Lunch Wrangler

**Materials**
- Breakfast: 9:00 AM for 14 people
- Lunch: 10:00 AM for 13 people
- Dinner: 5:00 PM for 13 people

UCF FILM
UNIVERSITY OF CENTRAL FLORIDA
**CALL SHEET**

**MIAMI**

**CREW CALL: 2:00PM**

**LUNCH @ SET: 3:00PM**

**SHOOTING CALL: 3:00PM**

**DINNER: 8:00PM**

---

**WEATHER:** 

**DIRECTIONS:**

**PRODUCTION DAY: 12 OF 12**

**DIRECTOR:** Yosenia Lima

**SET PHONE:** 201.446.3679

**SUNRISE:** 6:47AM  
**SUNSET:** 7:08PM  
**MOON PHASE:** Waning Crescent

**PRODUCTION OFFICE:** 5755 NW 33rd St, Miami, FL 33144

**SET LOCATION:** 5755 NW 33rd St, Miami, FL 33144

**NEAREST HOSPITAL TO LOCATION:** 651 E 25th St, Hialeah, FL 33010

**QUOTE OF THE DAY:** "If it always seems impossible, until it's done." - Nelson Mandela

---

**SHOOTING SCHEDULE**

<table>
<thead>
<tr>
<th>Scripted Location</th>
<th>Scene #</th>
<th>Description</th>
<th>DN</th>
<th>HE</th>
<th>Cast #</th>
<th>Page Count</th>
<th>Time Needed to Shoot</th>
<th>Set Location</th>
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</thead>
<tbody>
<tr>
<td>Bus Stop</td>
<td>5A</td>
<td>Men walk on the bus stop</td>
<td>0</td>
<td>E</td>
<td>1</td>
<td>38</td>
<td>1.5 hours</td>
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<tr>
<td>Parent Jungle Picks-ups</td>
<td>60 &amp; 61</td>
<td>Tony and Maria notice Armando &amp; Armanda</td>
<td>0</td>
<td>E</td>
<td>1, 7</td>
<td>1468</td>
<td>2.5 hours</td>
<td>900 MacArthur Causeway Miami, FL 33132</td>
</tr>
<tr>
<td>Bus Stop</td>
<td>5B</td>
<td>Men walk on the bus stop</td>
<td>0</td>
<td>E</td>
<td>1</td>
<td>38</td>
<td>1.5 hours</td>
<td>2501 E 13th St Hialeah, FL 33010</td>
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<tr>
<td>Laura’s Montage</td>
<td>54</td>
<td>Stop Motion Photography</td>
<td>0</td>
<td>E</td>
<td></td>
<td>500</td>
<td>1 hour</td>
<td>Little Havana and Downtown</td>
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<tr>
<td>Laura &amp; Alicia’s Montage</td>
<td>56</td>
<td>A series of shots of Laura, Alicia and Marco</td>
<td>0</td>
<td>E</td>
<td>3, 4, 5</td>
<td>400</td>
<td>3 hours</td>
<td>Wynwood 1st and Federal East 2500 NW 7 Ave Miami, FL 33127</td>
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**TALENT**

<table>
<thead>
<tr>
<th>#</th>
<th>Scripted Name</th>
<th>Talent Name</th>
<th>Pick-Up</th>
<th>arrive Location</th>
<th>Info Wardrobe</th>
<th>Info Make-Up</th>
<th>Ready on Set</th>
<th>S/W/B/T/F</th>
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<tr>
<td>1</td>
<td>Maria</td>
<td>Andress Escalante</td>
<td>2:00PM</td>
<td>2:00PM</td>
<td>3:00PM</td>
<td>3:00PM</td>
<td>5:00PM</td>
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<tr>
<td>2</td>
<td>Armando</td>
<td>Willy Blanchard</td>
<td>2:00PM</td>
<td>2:00PM</td>
<td>3:00PM</td>
<td>3:00PM</td>
<td>5:00PM</td>
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</tr>
<tr>
<td>3</td>
<td>Laura</td>
<td>Laura Deaver</td>
<td>10:00AM</td>
<td>10:00AM</td>
<td>10:30AM</td>
<td>10:30AM</td>
<td>10:30AM</td>
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<td></td>
</tr>
<tr>
<td>4</td>
<td>Alicia</td>
<td>Marcela Espada</td>
<td>10:00AM</td>
<td>10:00AM</td>
<td>10:30AM</td>
<td>10:30AM</td>
<td>10:30AM</td>
<td></td>
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<td>5</td>
<td>Marco</td>
<td>Ayana Folk</td>
<td>10:00AM</td>
<td>10:00AM</td>
<td>10:30AM</td>
<td>10:30AM</td>
<td>10:30AM</td>
<td></td>
<td></td>
</tr>
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</table>

---

**SPECIAL DEPARTMENT INSTRUCTIONS**

* Props: 6 packs of beer, black and white bottle of vodka, café ′s alcohol, lighter, Maria’s cell phone, something that could play music, Tony’s cell phone *

---

[UCF FILM UNIVERSITY OF CENTRAL FLORIDA]

145
<table>
<thead>
<tr>
<th>Crew Calls</th>
<th>Department/Position</th>
<th>Name</th>
<th>Phone #</th>
<th>Call</th>
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<tbody>
<tr>
<td><strong>Production</strong></td>
<td>Director</td>
<td>Yosuac Lima</td>
<td>305-608 7238</td>
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<td></td>
<td>Producer</td>
<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td>1st Assistant Director</td>
<td>Tristan Connolly</td>
<td>954-445 3678</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2nd Assistant Director</td>
<td>Brian Colombe</td>
<td>786-365 6449</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Production Assistant</td>
<td>Natalie Machado</td>
<td>305-491 8888</td>
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<td></td>
<td>Production Assistant</td>
<td>Jennifer Haylee</td>
<td>561-364 6790</td>
<td></td>
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<td></td>
<td>Production Assistant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Script Supervisor</td>
<td>Miranda Campbell</td>
<td>305-503 7244</td>
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<td></td>
<td>Director of Photography</td>
<td>Benjamin Michel</td>
<td>407-925 6596</td>
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<td></td>
<td>1st Assistant Camera</td>
<td>Enrique Fernandez Bravo</td>
<td>786-290 6438</td>
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<td></td>
<td>2nd Assistant Camera</td>
<td>Stephanie Baroud</td>
<td>786-616 5940</td>
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<td>Production Designer</td>
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<td><strong>Sound</strong></td>
<td>Mixer</td>
<td>Tristan John</td>
<td>786-542 8621</td>
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<td>Sound Engineer</td>
<td>Jonathan Colias</td>
<td>786-450 5744</td>
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<td>Room Op</td>
<td>Gabriel Ortega</td>
<td>786-250 9229</td>
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<td><strong>MILS</strong></td>
<td>Lunch 1200PM for 13 people</td>
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<td>Dinner 800PM for 12 people</td>
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LOCATION AGREEMENT

The real and personal property located at 461 Coral Way (the "Property") is the subject of this agreement. Filmmaker shall have access to the Property for preparing, rehearsing, filming and recording of scenes and sounds for the motion picture currently titled _MIAMI_ (the "Film"). Filmmaker and Grantor agree that the following provisions are incorporated into the contract to which it is attached and made a part thereof, said contract being signed and dated _______________ 2014__. The parties agree that the terms of this attachment prevail over the terms of any other document relating to and a part of the contract in which this attachment is incorporated.

1. SCHEDULE: Commencing on or about _______________ 2014__ at _______________ a.m./p.m., Filmmaker shall have access to Property as is reasonably necessary, and such premises use may continue from day to day, Saturdays, Sunday, and holidays included, and from time to time, until the proposed scenes and work are completed. It is estimated that it will require about ___ day(s) to complete its principle use of said premises. The anticipated end date is _______________ 2014__. If because of illness of actors, director or other essential artists and crew, weather conditions, defective film or equipment or any other occurrence beyond Filmmaker's control, Filmmaker is unable to start work on the date designated above and/or work in progress is interrupted during use of the property by Filmmaker, then Filmmaker shall have the right to use the Property at a later date to be mutually agreed upon and/or to extend the period set forth above, and any such use shall be included in the compensation paid pursuant to Paragraph 4. This agreement shall not require Filmmaker to utilize the Property in production of the Film nor to include Property in any version of Film which is shown or released to the public. Filmmaker may at any time elect not to use the Property by giving Grantor 24 hours notice of such election, in which case neither party shall have any obligation hereunder.

2. GRANT OF ACCESS: Filmmaker shall have access to the grounds, buildings, fixtures, and other personal property, power outlets, utilities, and driveways. Said permission shall include the right of Filmmaker and Filmmaker's personnel or contractors to bring in camera(s) and lighting equipment, personal effects, props, catering, refreshments, audio visual tools as needed and to recover same from premises upon completion of work.

3. MODIFICATION OF PROPERTY: Filmmaker agrees to seek permission from Grantor before any making modifications or alterations to the Property. Filmmaker shall be responsible for any loss or damage to the Property resulting from Filmmaker's exercise of rights under this agreement. Filmmaker shall return the Property to Grantor in the same condition it was in before access was granted. However, Filmmaker shall not be responsible for any ordinary wear and tear associated with the exercise of rights under this agreement nor for any damage that occurs before Filmmaker begins to use the Property.

4. PAYMENT: Grantor and Filmmaker hereby agree that the Filmmaker shall pay $ __________ as well as provide __________. All charges are payable on completion of all work completed.

Made In Date Films
unless specifically agreed to the contrary. No other payment of any kind will be due and payable by FilmMaker to Grantor for use of the Property or distribution of the film.

5. CREDIT: Provided that a substantial portion of footage is incorporated in the Film, credit for use of Property shall read: [Grantor’s Name] as the sole/sole/sole. No inadvertent failure by FilmMaker to comply with the credit line set forth above nor any failure by third parties to so comply, shall constitute a breach of this agreement.

6. RIGHTS TO RECORDING: FilmMaker shall have the exclusive, global rights to any and all images and sounds recorded on the Property, for use in making, distributing, or exhibiting Film. These rights include, without limitation, copyrights, promotional, assignment, and license rights as to any portion of the still pictures, motion pictures, videotapes, photographs and or sounds recorded on the Property (together with all rights of extension or renewal), in any and all media, whether currently existing or not. FilmMaker has these rights regardless of whether these recordings are incorporated into the Film. In no event shall Grantor have the right to enjoin the development, production, distribution or exploitation of the Film.

7. PORTRAYAL: Grantor hereby acknowledges that, unless otherwise specified in this agreement, FilmMaker is not required or expected to depict the Property in any particular fashion in the Film.

8. GRANTOR’S RELEASE: Grantor hereby releases any and all present and future claims for libel, defamation, or invasion of privacy or publicity that Grantor may have against FilmMaker or FilmMaker’s successors, assignees, employees, and agents resulting from the Film or the exercise of any right associated with this agreement.

9. FILMMAKER’S RELEASE AND INDEMNIFICATION: FilmMaker hereby releases any and all claims against Grantor arising from injury to FilmMaker’s personnel or equipment on the Property. FilmMaker hereby indemnifies Grantor against the claims of third parties for injuries arising from FilmMaker’s exercise of rights under this Agreement. This section shall not apply in the case of breach by Grantor of this agreement.

10. INSURANCE: The FilmMaker will procure and maintain, during the term of the location agreement, comprehensive general liability insurance with a combined single limit of at least $1,000,000.00 for personal injury or property damage, naming Grantor as an additional insured, and will, on request, provide Grantor with a certificate of said insurance.

11. AUTHORITY: The undersigned Grantor has the power to execute this agreement and grant the rights and permissions listed below. FilmMaker and Grantor certify and warrant that they have, individually or collectively, secured any and all permits required by state or local governments and that no other person or entity is required to consent or give permission in order to effectuate the purposes of this agreement.

12. SEVERABILITY: If any provision of this agreement or the application thereof is held invalid, the invalidity shall not affect other provisions or applications of this agreement that can be given effect without the invalid provisions or application, and to this end, the provisions of this agreement are declared severable.
THIS FILMING LOCATION AGREEMENT entered into between undersigned Yesenia Lima, as the filmmaker or production company shooting the film, stills, audio and video ("Filmmaker"), and undersigned Miguel Gómez, as owner of premises or other person authorized to consent to use of the premises ("Grantor"), is entered into this 8th day of July, 2014.

BASIC TERMS

Grantor: Guayaberas Etc
Contact Person: Miguel Gómez
Address: 101 Coral Way, 210
City: Coral Gables State: FL Zip: 33134
Telephone: 786-308-1063
E-mail Address: miguel@guayaberasetc.com

Location of Property: 101 Coral Way Coral Gables FL 33134
Contemplated Starting Date: Sunday, 7/7/14
Contemplated Ending Date: 
Fee for Use (if applicable): N/A

Tentative Title of Film: Miami
Filmmaker: Yesenia Lima
Telephone: 205-408-7338
E-mail Address: yslima@yahoo.com info@yesenialima.com
Producer: Yesenia Lima

The Contractual Provisions are attached and incorporated herein. Both parties must sign and return the attached provisions, which are an integral element of this agreement.

AGREED TO AND ACCEPTED:

Signature: Yslima
Printed Name: Yesenia Lima
Date: 7/8/2014

Signature: Miguel Gómez
Printed Name: Miguel Gómez
Date: 7/8/2014
LOCATION AGREEMENT

The real and personal property located at 1243 SW 8th Street, Miami, FL 33135 (the "Property") is the subject of this agreement. Filmmaker shall have access to the Property for preparing, rehearsing, filming and recording of scenes and sounds for the motion picture currently titled MIAMi (the "Film"). Filmmaker and Grantor agree that the following provisions are incorporated into the contract to which it is attached and made a part thereof, said contract being signed and dated July 1, 2014. The parties agree that the terms of this attachment prevail over the terms of any other document relating to and a part of the contract in which this attachment is incorporated.

1. SCHEDULE: Commencing on or about Wednesday, July 23, 2014 at 9 a.m., Filmmaker shall have access to Property as is reasonably necessary, and such premises use may continue from day to day, Saturdays, Sunday, and holidays included, and from time to time, until the proposed scenes and work are completed. It is estimated that it will require about 1 day to complete its principle use of said premises. The anticipated end date is Wednesday, July 23, 2014. If because of illness of actors, director or other essential artists and crew, weather conditions, defective film or equipment or any other occurrence beyond Filmmaker's control, Filmmaker is unable to start work on the date designated above and/or work in progress is interrupted during use of the property by Filmmaker, then Filmmaker shall have the right to use the Property at a later date to be mutually agreed upon and/or to extend the period set forth above, and any such use shall be included in the compensation paid pursuant to Paragraph 4. This agreement shall not require Filmmaker to utilize the Property in production of the Film nor to include Property in any version of film that is shown or released to the public. Filmmaker may at any time elect not to use the Property by giving Grantor 24 hours notice of such election, in which case neither party shall have any obligation hereunder.

2. GRANT OF ACCESS: Filmmaker shall have access to the grounds, buildings, fixtures, and other personal property, power outlets, utilities, and driveways. Said permission shall include the right of Filmmaker and Filmmaker's personnel or contractors to bring in camera(s) and lighting equipment, personal effects, props, catering, refreshments, audio visual tools as needed and to recover same from premises upon completion of work.

3. MODIFICATION OF PROPERTY: Filmmaker agrees to seek permission from Grantor before any making modifications or alterations to the Property. Filmmaker shall be responsible for any loss or damage to the Property resulting from Filmmaker's exercise of rights under this agreement. Filmmaker shall return the Property to Grantor in the same condition it was in before access was granted. However, Filmmaker shall not be responsible for any ordinary wear and tear associated with the exercise of rights under this agreement nor for any damage that occurs before Filmmaker begins to use the Property.

4. PAYMENT: Grantor and Filmmaker hereby agree that the Filmmaker shall pay $0.00 as well as provide screen credit. All charges are payable on completion of all work completed.
unless specifically agreed to the contrary. No other payment of any kind will be due and payable by Filmmaker to Grantor for use of the Property or distribution of the film.

5. CREDIT: Provided that a substantial portion of footage is incorporated in the Film, credit for use of Property shall read: NAVARRO DIRECTOR PRODUCER. No inadvertent failure by Filmmaker to comply with the credit line set forth above nor any failure by third parties to so comply, shall constitute a breach of this agreement.

6. RIGHTS TO RECORDING: Filmmaker shall have the exclusive, global rights to any and all images and sounds recorded on the Property, for use in making, distributing, or exhibiting Film. These rights include, without limitation, copyrights, promotional, assignment, and license rights as to any portion of the still pictures, motion pictures, videotapes, photographs and or sounds recorded on the Property (together with all rights of extension or renewal), in any and all media, whether currently existing or not. Filmmaker has these rights regardless of whether these recordings are incorporated into the Film. In no event shall Grantor have the right to enjoin the development, production, distribution or exploitation of the Film. Grantor has the right to review any portion of the filming mentioning or exposing the Navarro brand, prior to any publishing.

7. PORTRAYAL: Grantor hereby acknowledges that, unless otherwise specified in this agreement, Filmmaker is not required or expected to depict the Property in any particular fashion in the Film.

8. GRANTOR’S RELEASE: Grantor hereby releases any and all present and future claims for libel, defamation, or invasion of privacy or publicity that Grantor may have against Filmmaker or Filmmakers successors, assignees, employees, and agents resulting from the Film or the exercise of any right associated with this agreement. Grantor has the right to review any portion of the filming mentioning or exposing the Navarro brand, prior to any publishing.

9. FILMMAKER’S RELEASE AND INDEMNIFICATION: Filmmaker hereby releases any and all claims against Grantor arising from injury to Filmmaker’s personnel or equipment on the Property. Filmmaker hereby indemnifies Grantor against the claims of third parties for injuries arising from Filmmaker’s exercise of rights under this Agreement. This section shall not apply in the case of breach by Grantor of this agreement.

10. INSURANCE: The Filmmaker will procure and maintain, during the term of the location agreement, comprehensive general liability insurance with a combined single limit of at least $1,000,000 for property damage, naming Grantor as an additional insured, and will, on request, provide Grantor with a certificate of said insurance.

11. AUTHORITY: The undersigned Grantor has the power to execute this agreement and grant the rights and permissions listed below. Filmmaker and Grantor certify and warrant that they have, individually or collectively, secured any and all permits required by state or local governments and that no other person or entity is required to consent or give permission in order to effectuate the purposes of this agreement.
12. SEVERABILITY: If any provision of this agreement or the application thereof is held invalid, the invalidity shall not affect other provisions or applications of this agreement that can be given effect without the invalid provisions or application, and to this end, the provisions of this agreement are declared severable.

THIS FILMING LOCATION AGREEMENT entered into between undersigned Yesenia Lima, as the filmmaker or production company shooting the film, stills, audio and video ("Filmmaker"), and undersigned Erica Perez, as owner of premises or other person authorized to consent to use of the premises ("Grantor"), is entered into this ________ day of February, 2015.

BASIC TERMS

Grantor: Navarro Pharmacy Store
Contact Person: Erica Perez
Address: 9400 NW 104th Street
City: Miami
State: FL
Zip: 33172
Telephone: 305-590-7332
E-mail Address: E Perez@navarro.com

Location of Property: 1243 SW 8 Street, Miami, FL 33135
Contemplated Starting Date: Wednesday, July 23, 2014 at 9 a.m.
Contemplated Ending Date: Wednesday, July 23, 2014 at 9 a.m.
Fee for Use (if applicable): N/A

Tentative Title of Film: MIA-mi
Filmmaker: Yesenia Lima
Telephone: 305-608-7338
E-mail Address: yslima@yahoo.com
Producer: Yesenia Lima

The Contractual Provisions are attached and incorporated herein. Both parties must sign and return the attached provisions, which are an integral element of this agreement.

AGREED TO AND ACCEPTED:

Signature: Yesenia Lima
Printed Name: Yesenia Lima
Date: 2/24/15

Signature: Erica Perez
Printed Name: Erica Perez
Date: 2/24/15
APPENDIX G: AGREEMENTS
APPLICATION FOR TEMPORARY USE OF SCHOOL BUILDING FACILITIES OF
THE MIAMI-DADE COUNTY PUBLIC SCHOOLS - TEMPORARY USE AGREEMENT
Miami, Florida
Date of Application: June 26, 2014
(Must be at least 20 days before event date)

PLEASE ANSWER ALL QUESTIONS: The User (Organization) will be subject to the provisions shown on the reverse side of this form
and to the charges indicated below. An approved copy will be returned to the organization requesting the use of the building facilities.

Work Location Number: Name of School Requested: Miami Senior High School
Organization Making Application: Yessenia Lima, University of Central Florida
Specify Purpose of Meeting: Student Film Shoot
Is meeting free of charge and open to the public? NO
Will an admission/fees be charged? NO
FURNISHINGS OR SPECIAL PREPARATIONS EXPECTED? NO

CHECK SPACE NEEDED: (No other facilities will be provided unless checked on application)
Cafeteria (no use of kitchen) Band Room Gymnasium
Grounds Only Other Classroom/Office

INSURANCE: The User (Organization) must furnish valid evidence of insurance according to the requirements shown on the reverse side of the blue copy of this application.

INDEMNIFICATION: The User (Organization) does hereby agree to indemnify, hold harmless and defend
the School Board of Miami-Dade County, Florida against all claims, actions, losses, damage, injury, liability,
cost or expense of whatsoever kind or nature including, but not by way of limitation, attorney's fees and
court costs arising out of injury to persons or damage to property arising out of or in connection with the use
or occupancy of any school facilities, including, but not by way of limitation, any injury to persons or
property damage which occurs on or about the school facilities or on or about adjacent premises or ways
used or occupied by the Organization or its agents, employees, customers, invitees, contractors or
subcontractors, in connection with the school facilities. If the Organization is a state agency or subdivision
as defined in section 768.28, Florida Statutes, nothing herein shall be construed to extend the
Organization's liability beyond that provided in section 768.28, Florida Statutes.

Authorized Representative of Organization:

Print Name & Title: Yessenia Lima, Director & Producer
E-mail Address: Yessenia.Lima@ugfx.com
In signing this application I assume full responsibility for payment of this account.

Signature: Phone No.: 305-687-3888
5807 NW 39th St
Miami, FL 33126

Principal (Date)

NOTE: Before this agreement becomes official it must bear the designated signatures.
Mia-mi

By

Yesenia Lima
FADE IN:

A SERIES OF SHOTS – SPRING BREAK IN MIAMI

The sounds of ELECTRONIC DANCE MUSIC.

FAT MATT, GARE BEAR, JAKE FROM OHIO, TIFFANY, and
KELLY spend their days in South Beach, drinking, dancing,
ingling, looking to let loose and party.

We see home video they take for a YouTube video of their
trip:

A) The group dancing together.
B) Fat Matt (who used to weigh 300 lbs) bench pressing Kelly
in a club.
C) Gare Bear hitting on drunk girls.
D) Spring Break goers walking the streets of South Beach.

The music fades and begins to sound as though it’s coming
from a car radio...

INT. GARE BEAR’S SUV – DAY

Gare Bear drives the group of friends around and they take
in the sights:

A) the "Welcome to Miami" landmark,
B) the architecture on AlA,

Fat Matt’s iPhone bleeps, it’s a text from MARVIN that reads
"What up?" He answers "SPRING BREAK MIAMI!!!!" and
immediately gets a response...

FAT MATT
...yo, you guys wanna pick up some
'dro?

KELLY
'dro?

The guys laugh at Kelly.

FAT MATT
Yeah you guys remember
Marvin...from Gator Growl last
year?...He just hit me up, said he
could hook us up with a connect.

(CONTINUED)
CONTINUED:

TIFFANY
Yeah, the guy that guy told me my
face was so pretty he wouldn't
wanna cum on it?

KELLY
ugh, he was a creep.

They all laugh.

GARE BEAR
what's the address fatty Matty?

FAT MATT
I just pulled it up, turn left
(beat) here.

INT. GARE BEAR'S BMW SUV - DAY (LATER)

KELLY
Where are we? Are we going the
right way?

GARE BEAR
Yeah man, let me know. I feel like
we already passed this like 5
minutes ago.

FAT MATT
Yo, chill dude, it's fine. Turn
here.

Gare bear turns and they are in a residential area.

FAT MATT
Ok, slow down...I think it's coming
up...

GARE BEAR
You have the house number?

FAT MATT
...no, Marvin didn't have it he
just said I'd be able to find it...

As they keep driving the street gets more narrow. They see a
GROUP OF GUYS hanging out on a corner.

GARE BEAR
This must be it...

(CONTINUED)
CONTINUED:

FAT MATT
Yeah, I guess, maybe we can just pull up.

The girls and Jake from Ohio are visibly uncomfortable. Gare Bear pulls up slowly. The guys on the street notice everyone in the car looking around and motions them to slow down and pull up. When they approach one of the guys, SKINNY, comes up to the window.

SKINNY
Yo, what up, man?

Fat Matt leans over and speaks from the passenger seat.

FAT MATT
Hey, uh, we’re looking for, Nico? Does he live here?

SKINNY
Oh, yeah? How you know Nico?

FAT MATT
We’re friends of Marvin.

Skinny peeks in the back seat. The girls are on their phones, Jake from Ohio in the middle, trying to distract themselves from the situation. They each look up briefly trying not to make eye contact with Skinny.

SKINNY
Alright bro lemme get Nico. Whatchu good for?

FAT MATT
Can we do a half eighth?

SKINNY
Pshf, man get out of here, Nico only does quarters or more...

FAT MATT
Alright, how much for a quarter?

SKINNY
$80, I gotta take that back to him if you want it...

Fat Matt looks over as Gare Bear puts up his hands. He keeps his eyes on him and Gare Bear hands him a $20. Fat Matt reaches over Gare Bear and tries to hand Skinny the money discretely.
Skinny takes the money and walks over to chat with Nico and the others.

INT. GARE BEAR'S BMW SUV - DAY (CONT.)

Nico, 25, dressed in baggy jeans, a tall T and sneakers, squeezes in the backseat of the car with Skinny.

NICO
Alright man, just go out to the end of this street and turn right. I’ll tell you when.

Skinny makes flirtatious small talk with the girls, they are short and uneasy.

FATT MATT
...so yeah man, we’re here for spring break. You know, just looking to party. Marvin said he was gonna let you know we were coming...

NICO
Yeah, must’ve slipped his mind. Stop right up here.

Nico pulls out a handgun and points it at Gare Bear.

NICO
Alright let’s go, all of you get the fuck out.

Skinny opens the back door and starts pulling Kelly, Tiffany, and Jake from Ohio out of the car. The girls and Jake are all screaming, scared.

NICO
Yo, shut those bitches up man.

Skinny jumps back in the car. Nico jumps up into the driver’s seat. They laugh as they drive off, the others stay behind.

INT. TONY'S HOUSE (LIVING ROOM) - DAY

Tony gets home from school to the small efficiency he shares with his mom, YOLANDA, 42. He sets his backpack on the loveseat. Yolanda is filing her nails and watching Amores de Pasion on Univision.

(CONTINUED)
CONTINUED:

YOLANDA
Hi Mi’hito! How was school? You hungry, I made some food.

He gives her a hug and kiss.

TONY
Hi ma’. Yeah, it was fine.

He goes to the kitchen checking out what she cooked.

YOLANDA
Amores de Fasion is so good today.

She continues filing her nails, glances over at the backpack.

TONY
Ok ma’. Hey, can you drop me at Marvin’s later?

YOLANDA
...Ok baby. What are you guys going to do?

He comes back to the living room holding a bowl of arroz con gandules.

TONY
I don’t know. Just hang out.

YOLANDA
You like it?

TONY
Mmm. Yeah, it’s good.

YOLANDA
You didn’t get any tostones?

TONY
No, where are those?

He starts back to the kitchen. The novela comes to a commercial. She follows him.

INT. TONY’S HOUSE {KITCHEN} – DAY {CONT.}

She pulls out a plate of tostones from the oven, puts them down between them on the small dining table. They sit down.

(CONTINUED)
YOLANDA
So, you finish school soon, huh?

TONY
I guess.

YOLANDA
Are you going to pass? Your grades are good?

TONY
Yech, I think so.

YOLANDA
What do you want to do?

TONY
I don't know.

YOLANDA
Have you thought about school? You know, if you go to Miami-Dade you could get financial aid. Maybe you could study computers or something. It'd be so good for us. You can have my car, then I can use the money to put a down payment on a new car for myself.

TONY
It would be nice to have a car, I wouldn't mind having to drive to school if it's a little far...

He looks for a reaction on her face.

TONY
What about you? Do you want to go to school again?

YOLANDA
Why do I want to do that? I already work enough as it is helping your uncle around his house.

TONY
No, I just mean, you could get financial aid too. Again.

YOLANDA
Well, I don't know. Last time I didn't go to any of my classes. I don't think I can go back.

(Continued)
TONY
It could be good for us both, don't you think?

YOLANDA
I have other things to worry about right now, Tony. You'll understand when you get older.

He nods and continues eating quietly.

INT. MARVIN'S HOUSE - DAY

MARVIN, 25, and TONY, 18, sit on the couch finishing up a game on X-box.

MARVIN
Yo, man you down to chill tonight?

TONY
Yeah, what's up?

Marvin turns the X-box off and the TV is already set to Univision. The news is on.

MARVIN
Just gonna see what Robert and them are up to.

We hear the sounds of a NEWS REPORT for a local car jacking. The two stop and watch for a minute.

TONY
Shit, isn't that right where Nico stays?

MARVIN
Yeah, I wouldn't be surprised if it was those fools too.

He shakes his head and gets up. Tony stays seated looking at the screen.

EXT. GAS STATION - NIGHT

A SERIES OF SHOTS:

A) Marvin and Tony sit on the side of a gas station/convenience store.

B) They light Black and Milds in a dimly lit parking spot.

(CONTINUED)
CONTINUED:

C) Marvin talks and laughs quietly. Tony joins in sparsely.

D) ROBERT, 22, pulls up in his mom’s 1992 GMC Yukon, the guys jump in and they drive off.

INT. ROBERT’S MOM’S CAR - NIGHT

A SERIES OF SHOTS:

A) Marvin sits in the passenger seat. They listen to Power 96 with the windows down.

B) Marvin is on the phone with SOME GIRLS.

C) Robert jokes around as he drives, braking to the beat of the song at a red light.

D) They pass around a bottle of vodka. Tony is quiet in the back seat, taking a swig every other round or so.

EXT. RICKENBACKER CAUSEWAY - NIGHT

A SERIES OF SHOTS:

A) Marvin, Robert, and Tony sit by the shore, drinking, smoking, playing music, entertained by some girls that Marvin has invited.

B) Tony is not amused, relaxed but withdrawn. He gets a call from his mom.

C) He steps away for a moment but ignores the call and puts his drink down as fast as he can.

MARCO and ALICIA, 26-something best friends, show up to join the group. He’s holding a 6-pack of beer, they both have an open bottle in hand.

Alicia sees Tony gulping down his drink...

ALICIA


whoa, either something really good

or really bad happened to you.

TONY

...me?

ALICIA

Yeah, you alright?

Tony laughs nervously.

(CONTINUED)
TONY
Yeah.

ALICIA
So which one is it, if you don’t
mind me asking?

TONY
Which one?

ALICIA
Good or bad?

TONY
Oh...uh...(he laughs) I don’t know.

ALICIA
Men of few words.

She laughs. Marco joins in.

ALICIA
(cont.)
I’m Alicia, this is Marco.

Alicia motions to Marco. Tony looks over they share a nod
and half smile.

TONY
Hey, Antonio, everyone calls me
Tony.

MARCO
So what do you do around here,
Tony?

TONY
Do?...well I, uh, I go to school?

ALICIA
Yeah? FIU? Dade?

TONY
ummm...Miami.

MARCO
Miami U?

TONY
High.

(CONTINUED)
CONTINUED:

MARCO
High? Miami High?

Marco and Alicia laugh.

ALICIA
Oh, sorry. I'm not laughing at you.
I thought... you look a little older. Yeah, we definitely had a few already.

She motions with the bottle.

ALICIA (CONT.)
Sorry. But yeah, good ol' Miami High. Our friend Laura works there.
Maybe you know her.

Marvin comes over and interrupts the conversation looking for Tony.

He gives Marco a hand slap pulling him in and patting him on the back.

MARVIN
Marrrooo...what up?

MARCO
Yo, Marv. Chillin'. This is my home girl, Alicia.

Marvin hugs Alicia a little too closely.

MARVIN
Yo, come check this shit out. Let's take some shots. Marco, you like titties?

Marvin grabs Marco pulling him over to where the other girls are. He motions Alicia to follow.

EXT. BUS STOP - DAY

Tony and Marvin wait at the bus stop after spending all night out.

MARVIN
Nigga, that one girl, Christina, or Kristie, whatever her name was.
Daaaaaamm, she was down as fuck.

He laughs.
CONTINUED:

TONY
Man, I don’t wanna hear about your play.

MARVIN
Oh ok, you just jealous I see. You could’ve hooked up too man. What was up with Marcos’ friend? I saw her talking to you.

TONY
Nah, it’s not like that. I just met her.

MARVIN
Mehmm ok. Man, I’m tired. I hope Nana left some food for us.

TONY
She knows I’m coming?

MARVIN
She usually figures. You know she’s always asking me about you.

The bus arrives.

INT. MARVIN’S HOUSE – DAY

They are welcomed by Marvin’s grandma, GLADYS, 78, tidying up the kitchen and listening to UNIVISION NEWS.

GLADYS
Tony! So nice to see you.

She hugs Tony and then Marvin, scratching his head and taking a good look at him.

GLADYS
You boys hungry? I made some Quaker for your uncle, he just left for work. I can make you some toast too. We have some juice.

MARVIN
Mmm yeah, sounds so good.

TONY
Ah, are you sure there’s enough for us? What about you?

(CONTINUED)
CONTINUED:

GLADYS
Oh, I’ll eat later. I don’t eat too much nowadays anyway.

TONY
Thank you.

GLADYS
Ok, when you two are done eating you can sleep in our room. I have some stuff to do around the house anyway. No one’s going to bother you.

MARVIN
You washed my Batman robe?

GLADYS
Yes, baby. It’s hanging up outside. Let me get it for you.

MARVIN
Alright.

INT. TONY’S HOUSE (LIVING ROOM) — DAY

Tony gets home and drops his backpack on the love seat. Yolanda is listening to music and reading the Bible. He takes $20 out of the bills he’s holding and puts it in his pocket.

TONY
Hey ma’.

YOLANDA
Hey baby.

TONY
Here’s the money.

YOLANDA
$280? That’s it?

TONY
I know. I got hours cut this week. I tried to talk to them but they don’t want the part-timers getting more than 20 hours for the next couple of months.

(CONTINUED)
CONTINUED:

YOLANDA

Hm, well I’m sure the extra time you have to spend with those friends of yours doesn’t hurt either. I guess I’ll have to ask your uncle again for help with the bills.

TONY

I know you don’t want to do that. I’ll talk to him, man to man.

YOLANDA

Ok well I have a hair appointment by his house tomorrow. I’ll take you.

TONY

Ma’, you’re gonna do your hair? We don’t even have enough for the bills.

YOLANDA

Oh ok, so on top of everything you want me to look like some good for nothing? I’m a queen, Tony. Just like your father, questioning what I do with my money.

TONY

I wouldn’t know what my father was like.

Yolanda stops and stares at him averted her gaze. She sits down and starts crying quietly.

YOLANDA

Tony, my baby. Come here.

She motions for Tony to sit next to her. He obilges.

YOLANDA

(cont.)

...I’m sorry. I love you, you know that? You’re all I’ve got. When your dad left the only thing that kept me going was you. I worked so hard for you. Humberto left me too. You’re the only one I know will never leave me alone Tony.

She hugs him, crying. He wants to comfort her but doesn’t know how.

(CONTINUED)
TONY
Ma’, you’re beautiful. You said it yourself, you’re a queen. You won’t be alone. You’ll meet someone new. Anyone would be happy to have you for their wife.

YOYANDA
Don’t try to fill up my head with nonsense, Tony. What do you want me to get married for anyway? So then you can go ahead and leave, and not feel guilty about leaving your poor mother here alone? Without even a measly $20 to get my nails done?

TONY
No, of course not. I just mean...

YOYANDA
...yeah, sure, you just mean nothing. You have no respect for your mother that’s done everything for you. If you want to go so bad then go, Tony. Go. Get out.

TONY
No, I don’t want to go anywhere.

YOYANDA
Get out of my house, Tony.

TONY
Ma’.

She stares back daggers.

TONY
Fine. Don’t call me later. I won’t answer.

He leaves.

INT. MIAMI HIGH CLASSROOM – DAY

Tony is sitting in the back of the class. He gets a text from Marvin:

MARVIN (TEXT MESSAGE)
Yo bitch. Whatchu up 2 after skool?
CONTINUED:

TONY (TEXT MESSAGE)
Working.

MARVIN (TEXT MESSAGE)
Puck dat sh*t let’s ride.

The teacher puts a quiz on his desk marked with a big, red 96%. She moves along, passing back more papers.

Tony grabs the quiz, shoves it into his backpack with his cellphone, puts the hood of his jacket over his head, and lays it down on his desk.

INT. MIAMI HIGH SCHOOL HALLWAY – DAY
Tony is walking down the hall to the bathroom.

He passes an office where LAURA, 23, a recent college graduate working as a part-time counselor at the school, is talking with ANOTHER STUDENT about applying to college.

He stands at a hidden angle against the wall and listens in on the conversation.

Laura notices someone is outside and moves making eye contact with Tony.

He quickly gets off the wall and walks away.

INT. MIAMI HIGH SCHOOL HALLWAY – DAY (LATER)
Tony comes back to the office once it’s closed and grabs some of the brochures and informational handouts hanging on the door.

He stuffs the papers into his backpack and leaves quickly.

INT. MARVIN’S HOUSE – DAY
Tony and Marvin are playing Xbox.

MARVIN
Puuuuuckkk! Die motherfucker!!

TONY
Ah, c’mon man, that’s some bullshit. You could’ve shot that guy.

(CONTINUED)
CONTINUED:

MARRY
F*ck, that’s it, man. I think I need to put this down for a little minute.

Their game comes to an end. They put the controllers down and relax.

MARRY (CONT.)
...’ey so how’s your moms, man?

TONY
...uh...I don’t know. Same I guess.

MARRY
She giving you a hard time?

TONY
Man, you know how she is. You even gotta ask?

MARRY
You know, I’m just lookin’ out. What’s up?

TONY
I don’t know. Just thinking about what I’m doing.

MARRY
Getting in your feelings, nigga?

TONY
Man, fuck you.

Marvin laughs.

MARRY
I’m just playing, bro. You know, anything I can help you with...

TONY
Not unless you’ve got an extra $40,000 laying around.

MARRY
Oh. Yeah. We just gotta go down to the safe. (beat) You OK? You get into something?

TONY
I don’t wanna talk about it.

(CONTINUED)
MARVIN
You know, actually, I got something nice in the works.

TONY
Oh really? ...and what would that be?

MARVIN
Nah man. Can’t give you details yet, I’m still putting it together. If you’re serious about making some money though, I’ll let you know.

TONY
...yeah, sure.

MARVIN
I’m serious.

TONY
Yeah, alright. Let me know.

MARVIN
A’ight man. ‘ey you wanna go down to the store with me and pick up some cigarettes? I’ma call up Robert and see what he’s up to. He hooked up with that other fat chick last night.

They laugh.

TONY
Yeah, alright, let’s go.

INT. NAVARRO PHARMACY STORE - DAY

Laura comes into the store and recognizes Tony behind the register as she stands in line.

He plays it cool and pretends not to recognize her.

He leaves the counter before she makes it up to the register.
INT. TONY'S HOUSE (KITCHEN) - NIGHT

Tony gets home from work, he puts his backpack on the dining table. Yolanda is at the stove stirring a pot, watching TV, waiting for him. An open letter from FSU admissions sits on the counter next to her.

TONY
Hey Ma'.

He kisses her and sees what's on the counter.

TONY
...is that my mail?

YOLANDA
I live at this address too, Antonio. I have a right to open this.

TONY
It's addressed to me.

YOLANDA
How many secrets are you keeping from me, huh?

TONY
None. It's not a secret.

YOLANDA
You didn't tell me about this. What do you call that?

TONY
It's not a secret. I don't even think I'll get in. I did it just to do it. Wait. Did I?

YOLANDA
What?

TONY
Get in?

YOLANDA
I can't believe you are lying to me. Lord knows what else you're doing out there with those friends of yours. You're just looking for the first chance you have to leave me.

(CONTINUUED)
TONY

Ma', please, it's not like that. I'm not trying to leave you.

YOLANDA

Go then. Go, but don't expect to have a mother still waiting for you if you come back. I worked hard for you my whole life. A good son would want to pay me back for that now.

She turns the stove down, puts a lid on the pot and walks away.

Tony grabs the letter quickly and reads it through. He stops and stares out into the TV.

A commercial for a tech school comes on the screen...

INTERLUDE SEQUENCE - TONY

-TECH SCHOOL COMMERCIAL: (in the vein of Everest College commercial)

COLLEGE REP

You sit on the couch all day, doing nothing. Why don't you pick up the phone and do something for yourself? Change your life. It's easy. You have a dead end job. Get a real job. Stop blaming your baby mama. The bills are real. Real people just like you are getting the training they need...

TESTIMONIAL

I was working a dead end job, sitting on the couch watching TV all day. A Tech School changed my life. It was easy.

The channel flips to another station playing a commercial for an open house in food service.

OPEN HOUSE COMMERCIAL:

A SERIES OF SHOTS:

A) People in suits shaking hands.

B) Close-up of someone on a phone against an all white background and a 1-800 number largely displayed on the screen.
C) Hospitality industry images.

NARRATOR
Do you need a job? Are you interested in gaining experience in one of the fastest growing industries in the world? Come to...

The channel flips to another station playing a commercial for the military.

-MILITARY RECRUITMENT COMMERCIAL: (in the vein of Army recruiting commercial)

A SERIES OF SHOTS:
A) Recruits training
B) American flags
C) Army fatigues, etc.

NARRATOR {V.O}
It’s not just the strength to lead, it’s the strength to command. Not just the strength of a man, the strength of brothers. Not just physical strength, it is mental strength. Explore new worlds, and carry on the ideals of a nation. Rise to any challenge. Can you? Find out more at gomilitary.com/signup. Be all that you can be.

END SEQUENCE

INT. LAURA’S HOUSE (LIVING ROOM) – DAY

ANA, 47, is sitting on the couch, watching TV with a remote control in hand. The DOOR BELL rings. She gets up and opens the door.

Laura, 23, is outside with a large suitcase and several bags. She’s dressed comfortably and has puffy eyes.

ANA
Hellooo...oo.

LAURA
Hey, mom.

Ana gives her a long hug.

(CONTINUED)
CONTINUED:

ANA
How are you, baby? How was the
drive? [yelling] David, come, she's
here.

LAURA
It was Ok, just long.

ANA
Aw, well, you're here now. Are you
Ok? Your eyes look a little red.

LAURA
I'm fine. Just tired.

Her father, DAVID, 48, comes to the door.

DAVID
Hey, monkey.

LAURA
Hey, dad.

They hug.

ANA
David, why don't you help her with
the rest of her stuff. (To Laura)
You got a lot more?

LAURA
Not too much but I've got a few
more big bags, my bike and stuff.

ANA
Ok I'm going to set the table, when
you've got everything in we can
eat. You must be hungry.

LAURA
Ok

David kisses Ana and steps out with Laura.

INT. LAURA'S HOUSE (DINING TABLE) - NIGHT

Laura, Ana, and David pass around a plate of dinner rolls.
Ana pours a glass of wine for David and one for herself.

LAURA
You're not gonna offer me any?

Ana passes the bread.

(CONTINUED)
CONTINUED:

LAURA
No, I mean the wine.

ANA
Sweetie, you don’t drink.

LAURA
...I could.

Ana shares a look with David and hovers the bottle over Laura’s glass.

LAURA
No, I don’t want any. Just saying.

DAVID
So do you have everything set up for work?

LAURA
Yeah, pretty much.

DAVID
What did you need to get ready?

LAURA
Basically just some forms for a background check, but I was able to do that all online.

Laura gets a text message from her old roommate. She briefly responds and scrolls around her phone a little.

ANA
That’s good, sweetie. Remember when you get a chance to call and thank Christina. It was so nice of her to help out. She always asks how you’re doing when I see her.

LAURA
Ok, I’ll thank her. Oh, have I shown you guys any of these photos I’ve taken? I’m trying to get a little more focused on it lately but these I just got on my phone and I really like how they look.

She passes the phone to David.

ANA
I’ll text you her phone number.

(CONTINUED)
LAURA
Can you just put her on next time you’re talking to her?

He passes the phone to Ana.

ANA
I could but it’d be much nicer coming from you personally. Please call her.

LAURA
Ok, Ok

ANA
I can’t see this right now, I need my glasses.

LAURA
What did you think dad?

DAVID
They’re nice, monkey.

LAURA
Do you see the light on the last one? It only just hints the corner of the wall and her face.

DAVID
Oh, yeah. I didn’t really notice. That’s nice.

ANA
I’ll see them when I get my glasses, and then I can remember to send you the number.

LAURA
Ok

INT. LAURA’S HOUSE (BEDROOM) – NIGHT

Laura begins unpacking luggage in her old bedroom.

Underneath the haphazardly placed objects her parents have stored in the room remains a strange artifact of the things she left behind.

She takes some time to look through: notes from friends, trophies from high school club competitions, pictures, etc.
She carefully sets a few of her pictures on a shelf next to a photo of her and Chris.

INT. MIAMI HIGH SCHOOL OFFICE – DAY

She completes a small stack of paperwork. An ADMINISTRATOR helps her.

ADMINISTRATOR
...you ready?

LAURA
Yes.

They leave the cubicle.

INT. MIAMI HIGH SCHOOL HALLWAY – DAY (CONT.)

They stop in a small, empty office.

ADMINISTRATOR
...and this will be your office.

The walls are blank. The desk has a computer, mess papers strewn about, and a name plate reading Mike Williams.

ADMINISTRATOR
You’ll be sharing with Mr. Williams since you’re part time. He’ll be working with the volleyball team when you’re here.

Laura nods, remaining politely professional.

ADMINISTRATOR
Any questions?

Laura feigns thinking for a moment before she answers.

LAURA
Oh, no. I think you pretty much covered everything.

ADMINISTRATOR
Ok great, then we’ll see you tomorrow bright and early!

LAURA
Great, thank you.

They shake hands.
INT. LAURA’S HOUSE (BEDROOM) – NIGHT

Laura sits in bed looking at job boards on her laptop.

She calls CHRIS, 22. He doesn’t answer.

A moment later she receives a text from him:

   CHRIS (TEXT MESSAGE)
   Sorry, it’s too loud to talk where
   I am. Call you later.

   LAURA (TEXT MESSAGE)
   Ok. Have fun :)

She puts the phone down staring at the wall for a moment before returning to her computer.

INT. MIAMI HIGH SCHOOL HALLWAY – DAY

Laura is sitting in her office talking with another student about applying to college.

She notices someone is outside and shifts in her seat making eye contact with them.

It is Tony, he quickly gets off the wall he is leaning against and walks away.

She dismisses the exchange and focuses back on the conversation.

INT. RESTAURANT/BAR – NIGHT

Laura and Alicia have drinks.

   ALICIA
   ...my boss is a complete perv, bro.
   The other day I was helping this
   lady with some shoes and when she
   bent over to try them on, he
   totally checked out her ass, didn’t
   even try to hide it. Meanwhile, her
   kids are running all around the
   store and I’m here like, hey,
   asshole, wipe the drool, close your
   mouth, and get back to work. Ugh, I
   hate that place.

   (CONTINUED)
LAURA
(laughing)
What a creeper.

ALICIA
I know, right?

LAURA
What about the interview you told me about with that magazine?

ALICIA
Went terrible. I accidentally got way too drunk with Marco the night before and showed up half an hour late and hungover. You can just imagine.

LAURA
Oh, no. Yeah, that'll do it.

ALICIA
What about you? You said your mom hooked you up with something?

LAURA
Yeah, basically as a "college counselor" at Miami High.

ALICIA
Oh god, you've got to deal with all those punks?

She sticks her tongue out and points her finger into her mouth.

ALICIA (CONT.)
Bleghh.

LAURA
I know, I know. It's not so bad though. Just part time, something to do for now while I keep looking.

ALICIA
What are you looking for?

LAURA
That's what I'm not entirely sure of. Well, Chris and I talked about moving to New York together but he doesn't graduate for another semester after this summer.
ALICIA
Moving together and living
together?

LAURA
Yeah.

ALICIA
Oh. That sounds serious. So you
looking for something there?

LAURA
Maybe. I was thinking of trying to
go to school there.

ALICIA
You just finished school. What are
you talking about?

LAURA
Photography. I was thinking of
trying it.

ALICIA
That’s great, you should! What
school are you looking at?

LAURA
I’m not sure. It’s just an idea for
now. I was...

Alicia’s phone, sitting on the bar, goes off.

ALICIA
Oh, hold on, sorry. It’s Marco...

She answers the phone.

ALICIA (CONT.)
What up, bitch?...Oh
yeah?.....Well, come here...I’m
with Laura....Yeah...

Laura receives a Snapchat from Chris. She plays it and sends
him a quick one back.

ALICIA (CONT.)
I don’t know, Alex was talking
about the beach....No, Laura
drove....Ok....Alright...See you in
a bit.
A SERIES OF SHOTS — FRIENDS SHARE A NIGHT OUT.

Laura, Alicia, and Marco go to several bars in South Beach running into friends along the way.

A) Laura, Alicia, and Marco in the car dancing in their seats.

B) Alicia grinding up on a party go-er at Purdy Lounge.

C) The group passing around a bottle of rum in a parking lot.

D) They sit at a dimly lit table in Jazzid’s, passing around a joint. Laura passes it first, then takes a small drag. The others cheer her on.

E) Laura and Alex racing on foot down the street outside of Kill Your Idol. She wins, he throws her over his shoulder and stomps back to the group. She laughs wildly.

F) They watch the sun come up on the shore, Alicia still swigging the last bit from the bottle.

INT. MIAMI HIGH SCHOOL OFFICE — DAY

Laura sits at her desk trying to balance a pencil on her finger.

She looks at the admissions page for the New School’s Photography program and scrolls through the admissions requirements.

EXT. CORAL GABLES STREET — DAY

Laura is leisurely biking down residential streets.

An OLD MAN in a pick up truck drives by slowly, whistling and hollering out the window as he passes.

OLD MAN
Oye mami! Estas buena.

She ignores him and pedals on a bit quicker.
INT. NAVARRO PHARMACY STORE – DAY (CONT.)

Laura locks her bike to a parking sign and comes into the store.

She recognizes Tony as she waits in line to pay.

He sees her but plays it cool and pretends not to recognize her.

He leaves the counter before she makes it to the register.

CASHIER
Eso es todo?

LAURA
Uh, actually I was looking for envelopes, but I only see small ones. You don’t have long ones, or are they somewhere else?

CASHIER
No, no tenemos otros. Miraste ahí donde estan los Office Supplies?

LAURA
Si (beat) but I didn’t see them.

CASHIER
No tenemos, sorry.

LAURA
...Ah bueno, no hay problema entonces. Gracias.

INT. LAURA’S HOUSE (BEDROOM) – NIGHT

She Skype chats with Chris as she continues to try and sort her room.

CHRIS (O.S.)
Of course, Matt was being an idiot and they asked him to leave, but he drove so we had to go with him. It was so embarrassing.

LAURA
Yeah, he’s always saying stuff like that.

(CONTINUED)
CONTINUED:

CHRIS

Huh?

LAURA

He told you guys you were embarrassing him?

CHRIS

No. He was embarrassing us.

LAURA

Oh. Sorry, I missed the beginning of that.

CHRIS

That was the last thing I said. Do you wanna concentrate on what you're doing or something?

LAURA

No. Sorry. I'm just trying to get all this stuff out of my way.

CHRIS

Oh. Well, how was your day?

LAURA

It was, um, okay.

She stops what she's doing and sits right in front of the screen.

LAURA (CONT.)

Sorry to be such a downer. It was fine. Not too bad. Went to work. Spent a little time looking around online for any jobs. Put some more thought into school.

CHRIS

Yeah?

LAURA

Yeah. I think I'm gonna apply.

CHRIS

That's good. The sooner you get out of there the better. It's not safe.

LAURA

Oh, and New York is?

She laughs.

(CONTINUED)
CONTINUED: 31.

CHRIS
Yeah, yeah. Laugh it up.

LAURA
Sorry, sorry, still too soon.

CHRIS
Yeah, my dad just got a new car with his insurance. I was talking to him today. He was trying to talk me into coming back home after school.

LAURA
Oh?

CHRIS
He says he could possibly get me a job with his company.

LAURA
I thought you didn’t want to get stuck doing that.

CHRIS
I don’t, but I also don’t want to get stuck having no options. It would only be temporary but we’ll see what happens.

LAURA
How temporary?

CHRIS
I’m not sure. Just long enough to feel comfortable moving to the city.

LAURA
I don’t know how long I’ll be here but I thought we were trying to line up our timing.

CHRIS
Is there anyone you might be able to stay with for a bit?

LAURA
Well, Alicia has been talking about maybe moving to New York, but if I find a place with her what will happen when you come?
CONTINUED:

CHRIS
Listen, let's talk about this later. I've gotta go.

LAURA
Ok, I'll talk to you later then. Bye.

CHRIS
Ok, I love you...

LAURA
I lo...

Chris signs off.

LAURA (CONT.)
I've you too.

EXT. VENETIAN POOL – DAY

Laura and Alicia are sunbathing. Alicia reads a trashy magazine. Laura sketches in a notebook.

LAURA
So whose party is this again?

ALICIA
I don’t know, it’s somewhere by UM. Some kid that raps, I guess. I think he’s gonna perform or something.

LAURA
How do you know him?

ALICIA
I never met him. Marco knows him. You like this dress?

LAURA
It’s cute.

ALICIA
I heard Alex is gonna be there. He was asking about you the other night.

LAURA
Yeah. I don’t know. He’s not really my type. You know I’ve been trying to take more photos lately. I think I’m gonna put together a portfolio.

(CONTINUED)
CONTINUED: 33.

ALICIA
Oh yeah? But wait, what’s wrong with Alex, he’s cute.

LAURA
He’s alright. I’m just not into it. Yeah, I think I’m gonna apply to this program, though I have to apply to the scholarship too. I have to get so much together.

As Alicia keeps looking through the magazine she hums a song softly under her breath.

ALICIA
Oh. Yeah. Sounds like it. Man, I had a top just like this one and my mom ruined it in the laundry. Like, thanks for doing my laundry, Mom, but just let me do it myself. You know what I mean?

LAURA
Yeah.

ALICIA
So have you given any more thought to us being roomies?

LAURA
Sort of.

ALICIA
Maybe we should look for a place here. Just for now. 6 months or maybe a year. Marco might even want to join. It’d be cheaper.

LAURA
I don’t know. I should really try and save some money if I’m applying for school.

ALICIA
Yeah. What about work? Didn’t you say they might be giving you a raise?

LAURA
If I take a full-time position in the office. It’s not definitely open yet though.

(CONTINUED)
CONTINUED:

ALICIA
I know what you mean. I'd have to
get a few more hours at the
restaurant myself. It's an option.

She closes the magazine and turns over putting her shades
on.

INT. HOUSE PARTY - NIGHT

Laura is finishing the drink in hand. She walks over to the
keg and runs into Tony there.

LAURA
Hey! I know you.

Tony looks around. He sees her and struggles to hide his
smile.

TONY
Heeey. Yeah. Do you?

LAURA
Yeah, I've seen you, man. Why you
always hiding from me?

TONY
Um. Hiding? No. I just...

LAURA
I know, I get it. This is kind of
weird. I'm like your teacher or big
bad office lady. Whatever. I get
it.

TONY
No. It's not like that. You're...
cool.

LAURA
Yeah? You're cool. What's your
name?

She puts her hand out for a shake.

TONY
Tony.

He takes it.

(CONTINUED)
CONTINUED:

LAURA
I'm Laura. You can call me that here, we're not at school.

TONY
Ok

LAURA
Yeah...

TONY
I'm sorry this is just kind of weird. I'm a little drunk.

LAURA
Me too. (beat) I don't think I should've told you that.

TONY
I am too...I already said that.

LAURA
It's Ok So you work at Navarro?

TONY
Yeah.

LAURA
I saw you there.

TONY
Oh.

LAURA
Oh c'mon, I know you saw me too.

TONY
I'm sorry, I just...

LAURA
It's Ok I like your shoes. Are those Nikes?

TONY
Oh, these? Yeah.

LAURA
Nice.

Laura starts looking around.

Tony awkwardly stares at her. He gets closer.

(CONTINUED)
She nods her head and smiles, still half looking around the party and sipping from her cup.

LAURA
I don't really come to too many parties. You come to parties a lot?

Tony gets closer and tries to kiss her. Laura has a moment of sobriety and pulls back quickly before he lands the kiss.

LAURA
Oh. No. I'm sorry, I think I gave you the wrong idea.

TONY
I'm so sorry. I just thought. I don't know. You kept saying you saw me. I just...

LAURA
It's Ok. Hey let's just put it behind us. I should get out of here. I've had too much to drink. Get home safe tonight.

TONY
Yeah. (beat) You too.

Laura frowns Alicia and pulls her aside.

Tony stays in the same spot. Marvin approaches with Robert and some girls.

MARVIN
Yo, 'Ton'. You ready to get live?

TONY
Huh? Nah man, I just made an ass of myself.

MARVIN
Ah man. Don't worry about that. There's plenty of girls here. We'll get you some tonight.

TONY
I think I'm good.

MARVIN
Alright. Yo, I'm about to go on. You wanna mob it up?

(CONTINUED)
T O N Y  
I’m just gonna watch.

Robert gets up on a chair.

R O B E R T  
{loudly} Introoooooducing, the 
 freshest, the illest, the 
sickest doin’ it in the game. 
Sta-sta-sta-sta-starvin’ 
Maaaaah! It’s ya boy!

He starts beat boxing.

Marvin comes out in front of him and starts rapping, mostly 
about: money, women, drugs, and "Miami boys".

The girls twirl around him on either side.

A crowd of drunk PARTY GOERS gathers around him.

Tony stands virtually motionless taking in the spectacle.

Alicia comes over, drunkenly dancing next to the other girls.

Laura stays back. Her and Tony share an awkward far away 
glance.

She leaves.


Laura is scrolling around online. She gets a call from Chris 
on her cell phone.

C H R I S  (O.S.)
Hey babe.

L A U R A
Hey, I’m at worx let me call you 
from the phone here.

C H R I S  (O.S.)
OK

She hangs up and calls him from her office phone.

L A U R A
Hey.

(CONTINUED)
CHRIS (O.S.)
Hey, baby.

LAURA
Don’t say that.

CHRIS (O.S.)
What?

LAURA
Don’t call me that.

CHRIS (O.S.)
But I always do.

LAURA
I know, but, it just makes this harder. It’s hard enough still trying to be friends with you or whatever we are now.

CHRIS (O.S.)
I know. It’s just habit.

LAURA
Well, maybe we should start breaking those habits.

CHRIS (O.S.)
It doesn’t help that you don’t talk to me like you used to. You’re always busy and even when I do get a hold of you, you’re still not there.

Laura tries to maintain a low professional demeanor.

LAURA
What?! I can say the same for you! Look we talked about this...

CHRIS (O.S.)
Don’t get me started...

LAURA
No. You know what, I can’t do this right now. I’m at work. I’ll talk to you later.

CHRIS (O.S.)
Oh Ok, yeah, just run away from the conversation.

(CONTINUED)
CONTINUED: 39.

LAURA
Hmmmm. Ok Bye.

CHRIS (O.S.)
Real nice, just...

LAURA
I'm at work, I'll talk to you later.

She hangs up.

(beat)

Her phone rings, it's Chris.

CHRIS (O.S.)
Listen. Before you say anything, I just have to say I'm sorry. You're right. We're in this situation and it's not ideal but it doesn't help to ignore it and pretend like everything is Ok.

LAURA
I know.

CHRIS (O.S.)
I just miss you, Laura.

LAURA
I know... (hesitantly) I miss you too. I'll call you when I get home.

CHRIS
Ok

LAURA
Ok Bye.

She hangs up and hears a short knock on the door.

INT. MIAMI HIGH SCHOOL OFFICE - DAY

Pulling herself together.

LAURA
Come in!

TONY
Hey.

(continued)
LAURA
Hey.

TONY
You have a minute to talk?

LAURA
Yeah, go ahead, sit down.

He sits.

LAURA (CONT.)
What’s up?

TONY
How you been?

LAURA
Good. How you been?

Good.

LAURA
Good.

TONY
Just, uh. Thinking about, the other night. Not sure if you remember.

LAURA
Why, what’s up?

TONY
Um, the party.

LAURA
Yeah, it was a nice party.

TONY
Yeah, it was.

LAURA
Yech.

TONY
Um, I just wanted to talk, about stuff. Smooth things over a little bit. (beat) Just so, you know, there’s no miscommunication or misunderstanding or anything like that.
CONTINUED:

LAURA
No. You’re fine. It’s all good.

TONY
I just might’ve been a little, you know. Wooho, loopy.

They nod.

LAURA
I think we were both a little...

TONY
Yeah, I just apologize for anything that might’ve happened during...

LAURA
No worries.

TONY
...anything I might’ve done, tried to do, you know.

LAURA
It’s ok, it’s all behind us now.

TONY
Ok, good.

TONY (CONT.)
So, do you have a lot of appointments and stuff for your office? A lot of free time?

She gets a notification on her computer of a received email from Person’s. She glances at the notice but brings her attention back to Tony.

LAURA
Well, right now it’s pretty free, later this week will be more hectic, but you can come in, swing by whenever you want.

TONY
Yea, like set up an appointment.

LAURA
Definitely.

TONY
Or two maybe.

She laughs.

(CONTINUED)
TONY (CONT.)
Talk about stuff.

LAURA
Yeah.

TONY
Just like get to know each other better, stuff like that.

LAURA
Right, right. We can talk about colleges. I just graduated. I can give you an idea of what it was like for me, see if it’s something you’re interested in, help with any questions.

TONY
Oh, yeah, yeah.

LAURA
Alright, well, it was nice seeing you.

TONY
You too.

They shake hands.

LAURA
Bye.

TONY
Bye.

He leaves.

She reads through the email and sees she’s been accepted for the fall semester with no scholarship.

INTERLUDE SEQUENCE – LAURA – STOP MOTION PHOTOGRAPHY

Laura’s POV:

A) She walks to the metrorail in Gables:
   -people on the train.
   -landscapes from the platforms.

B) She gets off downtown:

(CONTINUED)
CONTINUED:

- photos of trees, the sky, buildings, etc.
- the freedom tower
- the edge of the rocks overlooking the water at Bayside
- Downtown Public Library
- A car full of EUROPEAN TOURISTS drive by playing techno music. They cheer and laugh, she takes their photo, they give her peace signs and pose for her.

C) She walks passed stores:
- closed down shops
- odd tourist stores
- stand up, outside cafe windows

D) She takes a photo through the window of a Navarro Pharmacy store of someone taking a photo that 3 women and a man are posing for.

END SEQUENCE

INT. NAVARRO PHARMACY STORE – DAY

JUAN, 28, charming, is posing for a photo with THREE MIDDLE AGED WOMEN. An employee snaps a shot for them and returns the phone to one of the women.

WOMAN 1
Thank you! What a gentleman.

JUAN
(smiles) Thank you.

The women all smile and swoon over him.

WOMAN 3
Oh my god, how old are you? My daughter would be perfect for you.

WOMAN 1
She would. Show him a picture!

WOMAN 2
You’re such a handsome young man.

Woman 3 looks through her phone and pulls up a picture.

(CONTINUED)
CONTINUED:

WOMAN 3
Here she is.

JUAN
Thank you ladies, she's lovely. I can see where she gets it from. I'm not really looking to meet anyone right now but thank you.

WOMAN 1
Aw, what a shame. It's Ok, I'm sure you've already got too many girlfriends to handle.

JUAN
(laughs)
Ok ladies. Keep enjoying Amores de Pasión. Have a good night, be safe.

He steps up to the register. The women wave goodbye.

INT. JUAN'S APARTMENT (VARIOUS ROOMS) - NIGHT

Juan is listening to music, quickly moving around the apartment as he straightens it up.

Between tasks he stops for:
-push-ups, sit-ups, pull-ups
-he checks himself out in the mirror
-dances around to the music

INT. JUAN'S APARTMENT (LIVING ROOM) - NIGHT (CONT.)

IRENE, 29, tall, curvy, and beautiful, sits on the couch with Juan as they drink wine. She is also a TV Novela actress and plays the woman Juan's character is having an affair with on the show.

IRENE
Dinner was wonderful. Where'd you learn how to cook like that?

JUAN
From the best cook I know, my mom.

IRENE
Of course, moms are always the best cooks, no?

(CONTINUED)
CONTINUED:

JUAN
I can’t speak for all but my mom has got most of her dishes down to a science. I have some catching up to do.

IRENE
Are you close with your family?

JUAN
Yes, they mean a lot to me. Though they are ready for me to give them some grandbabies, but I’m sure you know how that goes.

IRENE
Actually, my sister has 4 kids so the pressure is off for me.

JUAN
Ah, I see. I’m an only child But anyway, now you know I like to cook. So what about you? What do you like to do?

IRENE
What do I like to do?

JUAN
Yeah. I want to hear about you.

IRENE
Well, I like to dance. I took classes when I was a kid, until I was about 20. Then I got busy with acting classes.

JUAN
Oh really? You'll have to let me take you dancing some night, show me some of those moves.

IRENE
Maybe, if you play your cards right.

JUAN
How am I doing so far?

IRENE
Not too bad.

He takes the wine glass from her hand and sits it on the coffee table.

(continued)
They share a look for a moment. He stays close, comes in and kisses her.

They continue to kiss passionately, starting to remove clothing.

They get up and go to the bedroom.

INT. BOOKS & BOOKS CORAL GABLES — DAY

Juan sits at a table signing autographs after taping a talk show. Alicia and Laura walk by.

ALICIA
Oh. My. God. Juan Sanchez is here!

LAURA
Who?

ALICIA
Juan Sanchez. He’s in Amores de Fasion.

LAURA
‘Licia, how do you even know this?

ALICIA
Bro, it hooks you in. My grandma is always watching it when I go over.

LAURA
Oh brother.

ALICIA
Yeah, yeah. The only reason I keep watching really is cause of Juan. His character, Luis Miguel, is having an affair with the beautiful Maria. Yo, he’s just hot.

LAURA
You’re a goof, ‘Licia, you know that?

The line for autographs eases off.

ALICIA
C’mon, let’s get an autograph.

LAURA
Oh no, let’s go. It’s getting late.

(Continued)
CONTINUED:

ALICIA
Please, for grandma.

LAURA
(sigh) Ok

They come up to the table.

ALICIA
Hi, so nice to meet you. I’m Alicia.

She puts out her hand.

JUAN
Hello, Juan.

He shakes it.

ALICIA
I know. I mean, I...

She laughs nervously.

ALICIA
This is my friend Laura.

She waves and forces a half smile.

JUAN
Hi Laura. Are you ladies fans?

ALICIA
My grandma is. I am. Yes. We. I like the show.

LAURA
Can she get a picture with you, for her grandma?

JUAN
Of course.

Juan poses next to Alicia, she puts on a large smile. Laura takes a few snaps from her iPhone.

ALICIA
Thank you. Can you sign this for me also?

She hands him a crumpled piece of paper she’s pulled out of her purse. He grabs a head shot from a dwindling pile.

(CONTINUED)
CONTINUED:

JUAN
I’ll do you one better. Should I make it out to your grandma?

ALICIA
Yes, her name is Angela.

He takes his time writing out a dedication.

JUAN
So what do you ladies do?

ALICIA
Oh, you know. I work and stuff.

LAURA
I just finished school.

JUAN
That’s good, good job. School is important.

He hands Alicia the photo.

ALICIA
Thank you, thank you.

JUAN
No problem. It was a pleasure meeting you both.

Laura nods and directs Alicia to exit. Alicia awkwardly keeps her gaze on Juan as they leave.

INT. HAIR/MAKE-UP ROOM - DAY

Juan sits in a chair with tissue around his collar as a MARK-UP ARTIST touches up his hair. He looks at himself in the mirror and recites a few lines under his breath. RUBEN, the producer for Univision’s hottest new novela, Amores de Pasion, walks in quickly, his tie disheveled, one sleeve rolled up higher than the other.

JUAN
Ruben, my main man. It’s going to be a good show today. I’m feeling it.

RUBEN
Yeah. I just came by to hand you a few pages we changed.

(CONTINUED)
CONTINUED:

JUAN
Oh good, I hope they changed the line about the other man. I keep getting tongue-tied on that.

RUBEN
Something like that.

JUAN
How are we on time?

RUBEN
Listen, Juan, you've been great. Wonderful even...but...

JUAN
You look a little stressed, you O.K.? (to make up artist) This guy works harder than anyone else on the show.

RUBEN
...We're going to be killing Luis Miquel in this episode.

JUAN
Oh, so we're going to be doing one of those back from the dead, or evil twin brother things?

He laughs. Ruben stares back at him straight faced.

RUBEN
I'm sorry.

He turns around and walks out just as quickly as he walked in. Juan stops for a moment looking over the pages. He gets up and storms out of the make up room. He follows Ruben back to his office.

INT. RUBEN'S OFFICE - DAY (CONT.)

JUAN
...but I have a contract!

RUBEN
Which clearly states that the producer has the right to make changes at any time.
CONTINUED:

JUAN
What? Excuse me, Ruben, but that’s bullshit. C’mon, you know me.

RUBEN
I know. I know. You do good work. You know I like to help you out where I can but we have to do what’s right for the show first.

He walks over to a bar near a bookcase and pours himself some whiskey, neat.

RUBEN
You want a drink?

JUAN
No, thanks...what am I supposed to tell my parents?

RUBEN
I’m working with Paola on a new show. It’s taping live and we’re looking for a host.

JUAN
What is it?

RUBEN
It’s taping at Dolphin Mall, every Sunday. It’s going to air on Galavision. Think America’s Got Talent with more girls and music.

JUAN
Are you kidding me?

RUBEN
Juan, no offense but I don’t think you’re in a position to be very choosy right now. It starts taping in two weeks.

JUAN
I think I’m needed in the studio. I’ll keep my dignity, thank you.
INT. STUDIO SET - DAY (CONT.)

Juan is back on set. They are taping a scene in which his character, Luis Miguel, is sleeping with a married woman, played by Irene.

A) They are in her bedroom, kissing passionately. She wears a pink glittery nightgown with fur trim.

B) Her husband gets home.

C) They hear the door, break out of their kiss, and Luis Miguel tries to hide.

D) The husband finds them together and attacks the wife.

E) Luis Miguel steps in to save her and is killed by him in a fit of rage.

INT. BAR - DAY

Low light is coming through the small windows. There are one or two daily REGULARS scattered around the bar.

Juan sits in front of the bartender, sulking over a beer, looking through his phone.

Marvin, carrying a shoulder bag, wearing large headphones, loose fitting jeans, a T-shirt, and dress shoes, comes in and goes straight for the bartender, MARIO.

He pulls off his headphones as he speaks and rests them around his neck.

MARB
Mario! How’s it going, man? Marta and the kids doing good?

MARIO
...Carlos isn’t here right now. Come back some other time.

MARB
Aw, c’mon, Mario. I got a real good business proposition for him this time. I think he’s really gonna like it. Ask him to just give me 5 minutes, please.

MARIO
Ugh. Ok, alright, if you’ll leave me alone. I’ll see if he’s busy.

(CONTINUED)
Mario steps away from the bar to a small office in the back. Marvin pulls up his headphones and looks around while he drums along on the bar top. He sees Juan and stops drumming, pulling his headphones off again.

**MARVIN**

Oh shit, man, you're the guy, in that novela, aren't you?

**JUAN**

(laughing)

Uh, well...

**MARVIN**

Yeah, yeah, Amores de Pasión, my Nana loves that. She watches it every night, I catch it with her sometimes.

**JUAN**

Yeah, that's me, but, uh, I actually just finished my contract with them so I won't be on it anymore.

He takes a large gulp from his beer.

**MARVIN**

...Oh, well sorry to hear. You working on anything else?

**JUAN**

Um, not really. Well, kind of. Yeah, I might be hosting this talent show for Univision. It's in the style of America's Got Talent.

**MARVIN**

I think I heard about that. I saw some fliers at the mall. You're hosting that?

**JUAN**

Maybe.

**MARVIN**

Oh shit, well put me on, man. I go by Young Marv. I'm gonna change the game, I promise.

Marvin pulls out a business card and hands it to Juan. He takes it and half looks over it.

(Continued)
CONTINUED: 53.

JUAN
Well, I don’t know what kind of strings if any I can pull for you but, uh, I’ll keep an eye out...

MARVIN
Yeah man, find me on Myspace. That’s the link. I have some music up there you know. I mean there’s the Facebook too, but there’s no music on that.

Mario returns and speaks before Marvin has a chance to respond.

MARIO
Marvin, look I can see you’re a very persistent young man, but...

MARVIN
Let me just tell you about this new show we’re working on....

MARIO
Sorry. Carlos wants me to tell you he doesn’t have time right now. He’s tired of repeating himself. We’re not a rap venue. We don’t pull that type of audience. You’re wasting your time.

MARVIN
...But I’m gonna be in a new talent show. My audience is growing every day. Check it out, I just made a new fan.

He motions over to Juan who looks back at Mario shrugging his shoulders.

INT. JUAN’S CAR – DAY
Juan has just picked up some dry cleaning. He is on the phone with his mom.

JUAN
Yeah, everything’s good
Mami....yes, I remembered.

He turns on the car and starts driving.

(CONTINUED)
CONTINUED: 54.

JUAN (CONT.)
How’s dad?...No...Are you home?
Ok. I’m coming by, make some
coffee.

INT. RESTAURANT – NIGHT
Juan is at dinner with Irene.

JUAN
Anything catch your eye?

IRENE
The rosemary chicken looks pretty
good. What looks good to you?

He smiles.

JUAN
You.

He reaches his hand over the table to touch her. She shifts
it awkwardly, grabs her wine glass, takes a swig, and forces
a pleasant smile.

IRENE
I’m sorry, you know I just don’t
really like to do that in public.

JUAN
Yeah, Ok (beat)...How was set
today?

IRENE
Oh, you know, same ol’ same ol’.
What about you? You had an
audition, right? How did that go?

JUAN
It was alright. Don’t think I got
it though. They gave me the same
notes again- I’m too "ethnic", I
should try a new stage name...

IRENE
Maybe you should just go for more
parts that fit your name now.

JUAN
I know. I have, but, I want to
break out of that now, you know?

(CONTINUED)
IRENE
I know you do. You will.

JUAN
I’m trying.

IRENE
Maybe you just need a little time off to relax, get your head together.

JUAN
Maybe. How about we take a little weekend trip? Go down to The Keys, relax by the water. We could stay at my cousin’s place.

She takes a long drink from her wine glass.

IRENE
I don’t know, maybe.

INT. JUAN’S APARTMENT (LIVING ROOM) – NIGHT

The two walk in through the door kissing passionately.

Juan flips on a lamp without looking.

They stumble onto the table it sits on and devour each other.

They stop for a moment eyes closed, breathing.

JUAN
Bedroom?

IRENE
Yes.

INT. JUAN’S APARTMENT (BEDROOM) – NIGHT

She walks ahead of him and sits on the edge of the bed, her head straight ahead, eyes looking up at him, she opens her legs and smiles coyly.

He stands in front of her, puts his fingers under her chin and tilts her head up meeting her lips.

He pushes her back onto the bed and climbs on top of her.

FADE OUT.
INT. JUAN’S APARTMENT (BEDROOM) – NIGHT

Juan and Irene lay in bed naked under the covers.

JUAN
That was great, did you enjoy it?

IRENE
Of course I did.

He smiles and plants little kisses around her body.

IRENE
What time is it?

He grabs his phone from his pants pocket.

JUAN
It’s 1:30.

IRENE
I have to be up kind of early for work.

He puts his phone back on the nightstand.

JUAN
Are you leaving?

IRENE
I think I should. We had a lot of wine though. I’m so tired.

JUAN
We did, didn’t we? Just stay. You shouldn’t drive. I’ll set my alarm and make sure you get up.

IRENE
I guess. I don’t want to be a bother though. Do you have to be up early?

JUAN
Not really. I have an audition later in the afternoon. You’re never a bother, how could you say that.

IRENE
You know what I mean...

(CONTINUED)
CONTINUED:

JUAN

(beat)
Irene, I’m crazy about you.

She stops and looks at him for a moment.

JUAN
I mean it. I mean, I want to be with you.

IRENE
You are with me.

JUAN
I mean with you, with you.

IRENE
We’ve talked about this before. You know I’m not ready for anything too serious. We agreed on that.

JUAN
I know, I know. I just didn’t expect to feel this way about you. I’m just asking that you give me a chance.

She pauses.

IRENE
OK.

He kisses her.

IRENE
I can do that.

She kisses him back.

INT. JUAN’S APARTMENT (BEDROOM) – DAY

Juan is getting ready for an audition. He runs around getting dressed, checking himself out in the mirror.

He runs lines in the mirror.
INT. JUAN’S APARTMENT (KITCHEN) – DAY (CONT.)

He serves himself a bowl of cereal and notices voicemail on his phone from his mom. He plays it on speaker while he eats the cereal quickly.

JUAN’S MOM (O.S.)
Juan, how are you sweetie? Have you called your cousin? I spoke to Edgar and he told me there’s a spot open in IT at the office. You should consider it...OK...Call me later. I love you.

He notices the time and hurries out.

EXT. DOWNTOWN OUTSIDE CAFE WINDOW – DAY

Juan stops for a coffee after his audition.

Laura is at the window having a pastelito. She is wearing a camera strapped over her shoulder.

JUAN
That’s a nice camera you’ve got there.

LAURA
Oh, yeah. Thanks.

JUAN
You take photos?

LAURA
Yeah. Well, I haven’t really been for a while. I’m trying to get better.

JUAN
Good, that’s always good.

LAURA
Well, I’m trying to study it, I should say.

JUAN
I’ve always enjoyed photography myself.

LAURA
You don’t remember me, do you?

(CONTINUED)
JUAN
Should I?

LAURA
We met the other day. You were signing autographs at the bookstore.

JUAN
Oh, yeah. I was there. I’m sorry, refresh my memory, what’s your name?

LAURA
That’s OK, I’m sure you meet plenty of people doing what you do.

He orders a cola.

JUAN
No. I mean, yes, but we all meet plenty of people, don’t we? I’m sorry, I don’t mean to be rude.

LAURA
You’re not. It took me a minute to place you myself. I’m Laura.

She shakes his hand.

JUAN
Juan.

LAURA
I know. Now.

JUAN
Are you a fan of the show?

LAURA
Oh god, no. (beat) No offense. My friend, Alicia, she was with me that day. She’s a fan.

JUAN
Ah, right. Well I won’t be on the show anymore but hopefully she’ll still be a fan.

LAURA
Oh? Is it over?

(continued)
CONTINUED:

JUAN
Uh, well, for my character, yeah.

LAURA
Ah, sorry to hear.

JUAN
No it’s OK. I’m just leaving an audition actually. For a new TV series.

LAURA
Cool. Not a novela? In English?

JUAN
Yeah. I’ve been trying to get out of just doing novela work. It’s a little tough.

LAURA
Yeah, I can imagine, I guess. It’s going to be here in Miami?

JUAN
The show? Oh, no. It’s in LA.

LAURA
Wow, you must travel a lot, huh?

JUAN
Well. Not really. I was working here mainly. I guess I just have to go where the work is.

LAURA
Yeah. I know what you mean.

Laura’s phone rings, it’s Chris. She answers...

LAURA
(into phone)

He gets the coffee, and asks for extra cups.

JUAN
Sorry, don’t let me keep you if you have to go.

(CONTINUED)
LAURA
No, it's OK. I can call them back.

He pours her a cortadito.

JUAN
Here, have some of this.

LAURA
Oh, I don't really drink coffee too much.

JUAN
What?! You're in Miami, chick. How do you stay awake?

LAURA
(laughs) Well I just moved back. I've been wondering the same thing myself, actually.

JUAN
Oh really? From where?

LAURA
Gainesville. I was at school there.

JUAN
That's right. I think I remember you mentioning school.

LAURA
Yeah. Did you go to school here?

JUAN
Yeah. Got a tech degree. Guess it was supposed to be a back up, something my parents liked too, but the acting thing was going well.

LAURA
Your parents didn't like it?

JUAN
No. I mean. Yeah. They knew I liked it. They didn't really think it was a career though. More of a hobby.

LAURA
Yeah. Definitely. I mean, no, it is a career. You seem to be doing pretty good.
CONTINUED: 62.

JUAN

Thanks.

He checks the time.

JUAN (CONT.)

Well, I’m meeting someone for lunch. Maybe... I’ll see you around again?

LAURA

Yeah. I’ll be here. Around.

He gives her a hug.

JUAN

Good. I hope I see how those pictures turn out.

LAURA

Yeah. Thanks.

He leaves.

EXT. BAYFRONT PARK — DAY

Juan and Irene get lunch from a food truck at the park.

They sit on a blanket they’ve laid out in a grassy area.

JUAN

That looks good.

IRENE

Yeah. Thanks.

JUAN

How’s your day going?

IRENE

It’s ok.

JUAN

Were you at the studio this morning?

IRENE

Yeah. We were just getting some quick voiceovers.

(CONTINUED)
CONTINUED: 63.

JUAN
Oh, yeah. How's John doing?

IRENE
He's good. His daughter is about to start school.

JUAN
That's nice.

He pauses.

IRENE
You miss the show?

JUAN
No. A little bit. The people...some of them. It's OK though.

IRENE
Did you decide on that gig?

JUAN
I don't know yet. I just had an audition. Seemed to go ok. I just, don't know right now. Maybe I need to just leave. Go to LA or New York. I just don't really know how that'll work. It's seemed hard enough booking anything here. Maybe if I go ahead and finally change my stage name, get some new headshots. You know I ran into a fan today. Well, a friend of a fan, but just made me think, people know who I am here, you know? If I can't land a gig here, what are my chances somewhere else?

IRENE
You think you want to leave soon? It could work out. You're just getting in your head.

JUAN
But it's not just work. I mean, what about you, my parents, my family, my friends?

IRENE
They'll understand.

(CONTINUED)
JUAN
You?

IRENE
Of course.

JUAN
You think we could make that work?

IRENE
Work?

JUAN
Yeah.

IRENE
Well, I didn’t really mean that, but you know I’d understand.

JUAN
What do you mean?

IRENE
Nothing. I mean, if that’s what you felt you needed to do, for your career, I’d understand. It’d be ok.

JUAN
Ok? But not, ok.

IRENE
What?

JUAN
You wouldn’t want to figure it out?

IRENE
Well. I don’t know. I don’t know how’d I’d feel. Would that work?

JUAN
You think you’d want to come out to one of those places if you got work there?

IRENE
Um, I really haven’t thought about it. I like where I am now. I did the whole New York thing. It’s not for me.

Juan continues eating silently.

(CONTINUED)
CONTINUED:

JUAN

Ok.

Irene continues eating.

INT. JUAN'S APARTMENT (BEDROOM) - NIGHT

Juan is watching an acting workshop and taking notes.

PRODUCER (O.S.)

Hello, Juan Sanchez please.

JUAN

Yes, this is he.

PRODUCER (O.S.)

Hi. This is Michael at Studio 4 Productions.

Juan sits up and listens closely, straightening his shirt.

JUAN

Yes, yes. Hi. How are you?

MICHAEL (O.S.)

Good. Listen, I'm going to cut to the chase. We really liked the test shoot you did. We'd like to bring you on the show.

JUAN

In LA?

MICHAEL (O.S.)

Yes. We start production in a month. What do you say?

JUAN

Do I have some time to get back to you?

MICHAEL (O.S.)

Well, you know what they say, Juan, time is money (laughs), but I really like you for this part. Take a few days, I'll have my assistant email you some more details. I'll need to hear back from you by Friday. If I don't I'll have to offer it to someone else.

(CONTINUED)
CONTINUED:

JUAN
Ok, thank you very much. I'll definitely get back to you. Thank you.

MICHAEL (O.S.)
I hope to hear from you soon.

JUAN
Thank you.

MICHAEL (O.S.)
Bye.

JUAN
Bye.

INT. JUAN'S APARTMENT (LIVING ROOM) - NIGHT

Juan and Irene sit on the couch. A movie is on in the background.

Containers from the carry out they've just enjoyed on the coffee table.

Juan finishes eating from one with chop sticks and sits it down in front of him.

JUAN
I got the series.

IRENE
What?

JUAN
The series. In L.A.

IRENE
Oh my god! That's great! Congrats.

JUAN
Come with me.

IRENE
What?!

JUAN
Let's go. Come with me.

IRENE
What? You're crazy. I can't just pick up and go.

(CONTINUED)
CONTINUED:

JUAN
Why not?

IRENE
Besides, we talked about this. I’m not interested. I like my job.

JUAN
How sure is it, Irene? Think about it. They cut me, they can decide to cut you just as easily.

IRENE
I’m already talking to Ruben about the new season. They want me for La Investigadora.

JUAN
They’re doing it? He didn’t tell me anything about it.

IRENE
I’m sorry.

She starts gathering her things.

IRENE (CONT.)
Look, maybe I should just go.

JUAN
Why? Just... Can you take some time to think about it?

IRENE
I’m not going to change my mind.

JUAN
Just a day. Please.

He stands by her at the door.

IRENE
Look, we’ve had some fun. But that’s all this has been. It should’ve stayed that way. Just go.

He kisses her.

JUAN
I’ll call you tomorrow. Think about it.

(CONTINUED)
IRENE
Bye.

JUAN
Bye.

INT. JUAN’S APARTMENT (BEDROOM) – NIGHT
Juan lays in bed Facebook stalking his ex-girlfriends and
flings. Many are now married with children or in
relationships. He looks through their pictures, friends,
etc.

He falls asleep.

INTERLUDE SEQUENCE – JUAN

DREAM SEQUENCE:
–Laura and Irene are characters on Amores de Pasion fighting
for Juan’s affections.
–His mother comes in and breaks up the argument, taking him
away.
–He stares back longingly at Laura and Irene, now holding
hands and being affectionate with each other.

END SEQUENCE

INT. MARVIN’S BEDROOM – DAY

Marvin gets a text message that wakes him up.

He stays in bed for a bit scrolling through his social
media. He posts to Twitter: "Good Morning Haterz
RiseAndGrind."

He gets up:

1. Brushes his teeth and flexes in the mirror.
2. Goes to the kitchen and eats some of what Gladys left him
for breakfast.
3. Plays some music on his computer.
4. Gets dressed, searching for a clean button up shirt.
5. Gathers things in his backpack for the day.
6. Notices the time, finally finds a shirt and stuffs it in his backpack.

EXT. BUS STOP - DAY

He stands at the bus stop listening to his headphones. He’s on his phone sending text messages. He sends them one at a time to several people:
   "Yo, wut up!"

INT. WESTLAND MALL STORE - DAY

Marvin arrives for work at Express.

He finishes buttoning the top of a black, wrinkly button up shirt that he’s pulled out of his backpack.

He rolls up the sleeves as he attempts to clock in.

The clock buzzes and does not allow him to punch in.

He tries it a few more times. No one is around. He writes the time on his punch card, and walks onto the sales floor.

A group of YOUNG WOMEN come into the store looking around some of the racks, laughing and talking together.

He starts folding shirts near them.

MARVIN
   Hey, lovely ladies. Can I help you find anything?

   YOUNG WOMAN
   No, thank you.

   MARVIN
   That skirt is a popular item for us. I think it’d look very nice on you. Can I set up a dressing room for you?

   YOUNG WOMAN
   No. Thank you. Just looking.

The girls move away from Marvin and continue browsing. He moves to a rack near them and starts straightening out the items hanging there.

(continued)
CONTINUED:

MARVIN
We just got that top in, they make it in blue too but we don't have it in store. You like blue?

YOUNG WOMAN
Uhm. We're just trying to look around we really don't need any help or input. Thanks.

MARVIN
Sorry, I just wanted to make sure you didn't have any questions, sweetheart.

YOUNG WOMAN
Sweetheart? Excuse me?

Marvin tries to contain the situation. His manager PEDRO, 35, seeing the commotion steps over to handle it.

PEDRO
Excuse me, ladies, is everything ok over here?

YOUNG WOMAN
No, this {beat} guy here is being rude.

MARVIN
I wasn’t, I was just trying to help out.

PEDRO
I’m sorry for that ladies. Don’t worry, please continue your shopping. Let me know if there’s anything I can help you with.

Pedro pulls Marvin aside.

PEDRO
Marvin, what are you even doing here?

MARVIN
What do you mean? I’m on the schedule for today.

PEDRO
Yeah, for 3:00pm. It’s 4:30 and you just got here. That’s the 3rd time this week.

(Continued)
CONTINUED:

MARVIN
No, I know. I've just been really busy this week. You know, I have a show coming up. We're just getting ready for it.

PEDRO
I'm tired of hearing about all that, and look at you, you're a mess. How many times have I told you that what you wear has to represent the look of Express?

MARVIN
This is all I had clean, sorry.

PEDRO
I'm sorry too, Marvin. This isn't working out. You're always late, you're never dressed right, and you scare away our customers. We're going to have to let you go.

EXT. WESTLAND MALL - DAY

Marvin sits on a bench outside of the mall.

He sends a text message to Tony: "What up?".

He sits for a minute with no response.

Tony responds shortly: "Yo, I'm at work man."

Marvin sends out another text message to his dealer: "Hey man, you home?".

INT. BUS - DAY

Marvin is on the bus listening to music on his headphones.

INT. NAVARRO PHARMACY STORE - DAY

Marvin walks around the toiletries aisle sampling different lotions and body splashes.

He pretends to be on the phone laughing and talking loudly.

MARVIN
Yo man, if you fuck that bitch, use two condoms. I heard she was

(MORE)

(CONTINUED)
CONTINUED: 72.

MARVIN (cont’d)

farkin’ with Ray Ray, so you know
she’s got some shit....Yeah,
no....You want me to pick you up
some vaginal cream?

Passing customers look at him. Tony, in uniform, sees him
and tries to turn the corner. Marvin sees him.

MARVIN

Ton’, Tonito, what up, what up,
what uuup?!

Tony walks over reluctantly.

TONY

Yo, keep it down, nigga. I’m at
work. What you think this is?
What’s up?

They exchange hand slaps.

MARVIN

Chillin’ man. Yo, can you get a
break now?

TONY

Neh man, I just came back from one.

MARVIN

FUCK that. C’mon, I just picked up
some fire.

TONY

Sorry, next time.

MARVIN

C’mon, stop being a little bitch.

TONY

Nigga, I’m not a bitch.

MARVIN

Yeah, sure you’re not.

A CUSTOMER approaches Tony looking for something in the
store. Marvin interrupts.

MARVIN

So you said the condoms are in
aisle 5? I think you said 5.

He turns toward the aisle. Tony tries to ignore him and
apologizes to the customer.

(CONTINUED)
CONTINUED:

MARTIN
(loudly) They better be
stocked up on Magnums. Last
time they only had one box
that’s not enough for one
night.

Tony walks away with the customer quickly. He comes back
once he’s lead them to another aisle.

TONY
You play too much, man. Always
going me in some shit.

MARTIN
Don’t be a bitch. C’mon, let’s just
step out to the back for a minute.

Tony looks around. There are a few other employees around,
and not many customers.

TONY
Alright, man. My manager is on his
lunch anyway, he always takes like
two hours.

They step out to the back of the store.

EXT. NAVARRO PHARMACY STORE BACK DOOR – NIGHT

Marvin leans against the wall and lights up a blunt. Tony
sits on a stack of milk crates.

MARTIN
So how’s your moms, Ton?

TONY
She’s good, you know same ol’, same
ol’.

MARTIN
Yeah, how bout your cousin Lourdes?
When you gonna put me down?
(singing) I can give her the
bi’ness, bi’ness, bi’ness...

TONY
(gags) I don’t wanna know about
your “bi’ness” specially not with
any member of my family.

(continued)
MARVIN
Yeah, yeah. For real though, you thinking about Dade?

TONY
I don’t know man. Maybe. I’m trying to just finish school now.

MARVIN
Well I’m legit about my offer. I can help you out with applying and all that. We can even take some classes together.

TONY
Yeah, what do you have left to take? Dumbass 101?

MARVIN

TONY
I told you already, I’m not into dudes, I don’t want what you got.

MARVIN
Nigga, shut up. You wish that’s what it was. Nah, for real though. This is big. It’s gonna get us some money.

TONY
...this better not be like last time...

MARVIN
No, no. This is gonna be good I’m ask Robert to help me flip some shit.

TONY
What is it?

MARVIN
This guy I met, he’s got a farm out in Homestead as a front for his shit. He’s got the best stuff in town. Clean, white. We can pick up some weed too, flip that off real easy.

(CONTINUED)
TONY

MARVIN
For real. It’s worth a shot man
don’t you wanna get some easy
money? I can get my demo together,
we’ll have a party. Just think
about all the hoess we can pull with
that.

Tony shakes his head.

TONY
...and you’re gonna set the whole
thing up?

MARVIN
Yeah.

TONY
When?

MARVIN
Whenever you’re ready.

TONY
You better not be pulling my leg.

MARVIN
See, nigga I told you you were into
that gay shit.

TONY
Bro, seriously. I could use the
money. You can keep the hoess.

MARVIN
No problem. More for me. I promise,
this is going to be legit.

TONY
Alright, set it up. Let me know.

Tony’s CO-WORKER steps outside.

CO-WORKER
Tony, heads up man, Jose is back.
What’s up, Marv? You all don’t even
invite a nigga back here, I see how
it is.

(CONTINUED)
TONY
Thanks man. I'm going to head back
then.

MARVIN
{to co-worker}
Come hit this...

Tony says his goodbyes to Marvin who stays outside with the
co-worker.

INT. MIAMI Dade COLLEGE WOLFSON CAMPUS - DAY

Marvin stands around after a class talking to a few GUYS.

MARVIN
...I'm telling you this girl wants
it bad. She keeps sending me
pictures of her titties and shit.

GUY 1
Yeah sure, just like the last girl
you had sending you pictures.

MARVIN
Nigga, I showed you those. You know
it was legit.

GUY 1
Man, that bitch was like 300
pounds.

MARVIN
You know what they say about fat
chicks. They give good head man,
they're hungry.

GUY 2
That's fucked up.

MARVIN
This girl's way hotter anyway.

GUY 1
I don't even wanna know.

Tony pulls up and calls out to Marvin as he beeps.
INT. YOLANDA’S CAR (MIAMI DADE COLLEGE WOLFSON CAMPUS) – DAY

The two share a choreographed hand slap as Marvin jumps in.

MARVIN
Yo, so you in?

TONY
Man, shut up. Let’s just get this money.

MARVIN
Everything should go smooth. He’s expecting us at 4:00.

TONY
Yeah, alright. So how’d you find this guy?

MARVIN
Oh, uh. A friend of mine put me down.

TONY
Nigga, you don’t have any friends, stop fuckin’ with me.

MARVIN
Nigga, I got friends.

TONY
None that’d really put you down with a connect like this. So for real, how’d you get hooked up?

MARVIN
My dude Craig.

TONY
Craig?

MARVIN
Yeah. You know, he’s real good with selling things, letting people know about things, making love connections.

TONY
Craig. (beat) Don’t you tell me...don’t you fuckin’ tell me right now...
CONTINUED: 78.

MARVIN
Nah man, chill, it’s gonna be cool. He had a legit ad. I’ve been
texting with him all week. He’s cool. He has some speakers I might
buy from him too.

TONY
Texting? Oh lord. You’ve finally
lost your goddamn mind. I knew I
shouldn’t have agreed to this shit.

MARVIN
The post said he had the most
"Exotic Perico y Borrego...sin
pulgas." It’s good shit man, no
cop’s gonna be talking like that on
Craigslist, c’mon.

TONY
Bro, I swear to god. I don’t even
know where you’re taking us right
now but if this shit is fucked up,
it’s on you.

MARVIN
Don’t worry. Go this way, get on
95.

INT. YOLANDA’S CAR (PARROT JUNGLE PARKING LOT) - DAY

Tony pulls into the Parrot Jungle parking lot. Marvin is on
his phone, texting.

MARVIN
Alright, just chill right here. He
said he’s gonna pull up.

TONY
I’m not waiting here too long and
he’s not getting in my mom’s car.

MARVIN
Yo, just chill, man. It’ll be fine.

TONY
Nah man, this shit is fucked.
EXT. PARROT JUNGLE PARKING LOT – DAY (CONT.)

ARMANDO, dressed in cargo shorts and a Hawaiian shirt under a black hoodie, stands in the corner of the lot on his cell phone.

INT. YOLANDA’S CAR (PARROT JUNGLE PARKING LOT) – DAY (CONT.)

Tony looks out to see him standing there.

TONY
Is that your boy?

MARVIN
Must be. Just stay here let me go talk to him.

Tony sits in the car watching the exchange between the two.

EXT. PARROT JUNGLE PARKING LOT – DAY (CONT.)

Marvin and Armando stand and talk for a minute. They walk towards the car. Armando stands back while Marvin comes to the driver’s window and gestures for Tony to put it down.

MARVIN
He wants to come in the car. Just be cool with it. Trust me.

TONY
You know how I feel about this man, but you’re already making a big show. Let’s just get it over with.

Marvin signals Armando and they get in the car.

INT. YOLANDA’S CAR (PARROT JUNGLE PARKING LOT) – DAY (CONT.)

ARMANDO
Gentlemen. Nice to meet you. I’m sorry my partner Vicente couldn’t be here. He’s in the hospital recovering from a work injury.

TONY
Work?

ARMANDO
Yeah, it comes with the business, you know. He should be ok though.

[MORE]

(CONTINUED)
ARMANDO (cont’d)
Nothing too serious. Anyway, should we get on with it?

MARVIN
Yeah.

Armando reaches into his shirt-pocket for some photos and a small baggie filled with a white powder flies out into the center console cup holder.

TONY
Uh, I think this is yours.

ARMANDO
Yes, yes, thank you. Let’s look at some photos of the product, shall we?

MARVIN
Can we just try some?

ARMANDO
Try some?

MARVIN
Yeah. I mean, you got some on you?

ARMANDO
My pockets aren’t big enough for that. How could it be on me?

MARVIN
Never mind. Look, just how much is it gonna be?

ARMANDO
Depends what you want.

TONY
Are we going to be sitting here for long?

ARMANDO
Good thinking. We should get out of here. Where are you fellas heading?

MARVIN
Hialeah.

ARMANDO
Perfect. We can go to my house.

Tony shoots a look at Marvin.

(CONTINUED)
CONTINUED: 81.

MARVIN
Yeah bro. Ok. Let’s go.
Tony begrudgingly puts the car in drive.

INT. YOLANDA’S CAR (DRIVING) – DAY
Tony and Marvin share a quiet exchange mostly through their body language. Armando sits in the back opening up the small baggie in his shirt pocket.

ARMANDO
...so yeah man I was hustlin’ that on the side for a few months too.

MARVIN
True, sounds pretty intense.

ARMANDO
I guess, you guys mind turning on the radio?

MARVIN
No, that’s cool. Power 96?

ARMANDO
Yeah, that’s alright. You don’t mind if I...
He motions to the baggie.

TONY          MARVIN
Actual...     ...No, go ahead.

ARMANDO
Thanks.
He takes out a small pocket knife and scoops the powder up with that.

TONY
Shouldn’t you try to sell that instead?

ARMANDO
Sell?

MARVIN
He means, you obviously have enough to sell and keep.

(CONTINUED)
CONTINUED:

ARMANDO
Oh. No man. I don’t sell this stuff. This is mine.

TONY
Right...

ARMANDO
Right here, slow down. Turn in here.

They pull up to Armando’s house.

INT. YOLANDA’S CAR (ARMANDO’S DRIVEWAY IN HIALEAH) – DAY

MARVIN
So listen, how much do you have?

ARMANDO
Right now I’ve got about 3. They’re hard to get ’cause you know, the jungle keeps them real tight.

TONY
Ok. That’s it. What the fuck are you talking about?

ARMANDO
The perrico, man. The birds. They got them on lock.

TONY
Birds? You sell birds?

ARMANDO
Yo, what’s up with your boy man?

MARVIN
Nothing, don’t worry about him.

TONY
I’ve got to go. Do you two want to continue this discussion outside?

ARMANDO
Alright, man. Don’t have to get your panties all in a bunch.

MARVIN
(To Tony)
Yo, just chill man. He’s about to hook us up.

(CONTINUED)
TONY
I’m gonna get my mom her car back.
I’ll come through and check on your
dumbass later.

Armando and Marvin get out of the car.

EXT. ARMANDO’S HOUSE (DRIVEWAY) – DAY (CONT.)
Armando and Marvin stand on the sidewalk.

ARMANDO
So, you want to see what I’ve got
then?

MARVIN
Yeah.

They go through the side gate to the backyard.

EXT. ARMANDO’S HOUSE (BACKYARD) – DAY (CONT.)
They walk up to a shed, Armando unlocks the door.

INT. MARVIN’S HOUSE – NIGHT
Gladys, with rollers in her hair, sits on the couch watching
her stories. Marvin sits next to her, texting.

A bird cage sits in the corner next to the couch. The
television is loud and only the sound of a parrot can be
heard over it.

GLADYS
Marvin, when are you going to get
rid of that bird, son? It smells
like shit.

MARVIN
Don’t worry. I’m selling it. I’m
talking to a guy now that’s
interested.

GLADYS
Good, good. My boy, always thinking
business.

Marvin smiles.

(CONTINUED)
MARVIN
What's for dinner?

GLADYS
I made some black beans. I have
some steak marinating. You want me
to fix you a plate?

MARVIN
Yes, please.

GLADYS
Ok, baby.

She gets up towards the kitchen. Marvin stays on the couch
getting more comfortable.

FADE OUT.

THE END.