THE MISEDUCATION OF SIMON KRAUS:
A RECORD OF THE FILM’S PRODUCTION

by

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ABSTRACT

The Miseducation of Simon Kraus is a feature-length film produced, written, directed, and edited by Michael J. Diaz as part of the requirements for earning a Master of Fine Arts in Film & Digital Media from the University of Central Florida. The thematic aim of the film is to paint a portrait of the Millennial Generation on the microcosm, by following the story of an apathetic protagonist whose dreams and ambitions are threatened by his own character. The statements, documents, and images contained herein serve to record the experience and motivation behind the film.
ACKNOWLEDGMENTS

I would like to thank the UCF Film Department faculty and staff for having had the foresight to create such a unique graduate program; as it now stands it is one of a kind, and it is my hope that future generations of graduates become leaders in the micro-budget film revolution that is brewing all around us. I have been challenged and driven to excel by Dr. Lisa Mills, Patricia Hurter, and Steven Schlow, and I thank each of you for supporting me despite my periods of indecision. I thank Dr. Kristin Congdon for allowing me to join Chinavine and embark on the adventure that I now consider the single most important formative experience of my young adult life. It was a privilege to have had Professor Ula Stöckl as my thesis advisor. If it were not for her tireless devotion, advisement, encouragement, and friendship, I would not have been compelled to find my own voice while on this journey. She has taught me to express myself truthfully and with passion, and without her, I could not have found my bliss.

I must thank the cast and crew of The Miseducation of Simon Kraus for their energy. I was truly moved by the devotion of every player involved, and fully realize that this is a film built on the talent and skills of many. I thank my cinematographer, Marco Cordero, for lending his tremendous experience and aesthetic tastes to the film. I must thank my lead actors, Blake Logan, Tan Arcan, Ashley Galloway, and Daryn Kahn, for their patience, resilience, talent, and vision. It has been a pleasure learning from my sound designer, Richard Achor. I owe a great deal to my producer, James Holden, whose loyalty to the film has yet to be matched.

And finally, I am forever indebted to my father, grandmother, and stepmother, for their support has been vital in providing me the courage and resources to pursue my dreams; without them I am nothing.
For my mother, Karen, my inspiration and heart, an artist of the rarest sort who saw miracles camouflaged in the mundane;

And for my brother, Jeffrey, who has grown into the kind of man I will always strive to be.
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CHAPTER ONE: INTRODUCTION

*The Miseducation of Simon Kraus* is a love song for my hometown and the individuals that were close to me during my teens and early twenties. The characters in the film represent the friends, lovers, and acquaintances that influenced me over the years. Each location that Simon frequents is a setting from my childhood. And, the narrative itself is patched together from the stories my friends and I spun while growing up. Years after our tribe split and scattered and we set upon adulthood I committed to recording each and every triumph and trial we had faced, despite knowing that these experiences were mundane and unworthy of public mention. But, with years came distance, and with distance came reflection, and so I came to believe that our little stories could be formed into a narrative set to the rhythm of an opera.

I hoped to create a distinct tone with *The Miseducation of Simon Kraus*, a tone that would encompass the melancholy, uncertainty, and tension that gripped me while living in Melbourne at the end of my undergraduate career. I knew I wanted to tell a coming-of-age story, but one without victory or enlightenment or resolution. My friends and I had been aimless and apathetic, and yet, we still had grandiose dreams that were far-reaching and unattainable; mine was to find a place in the world as an artist. But all the while a war raged inside my mind and I was forced to battle self-doubt and reason. How could I ever hope to make a living as an artist? Who was I to aim for such a selfish career while others more mature and far-sighted than I set about finding professions that would pay the bills and contribute to society? And, did I even have anything of value to say?
Finding the Film

Early on in the search for my thesis project, I halfheartedly began a documentary about a teenager I had known in Melbourne. He had always been an interesting figure to me, because he embodied the definition of the term “juvenile delinquent.” Nick hailed from a wealthy family, and was brilliant and charismatic and determined to lead a life of reckless adventure. He got away with crimes of vandalism and violence, and never lost his determination to remain independent of the system. His story was one of many I had encountered in Melbourne over the years, and I hoped to create a documentary that would highlight both the realities and fantasies of his story, executed by mixing non-narrative interviews with narrative reenactments of events past.

I never fully engaged the documentary for a number of reasons. Ultimately, I found it difficult to allow Nick’s story to unfold organically. I found the interviews raw and uninspiring and discovered that I was most interested not in the pursuit of truth, but in conveying my own perception of the antihero’s coming-of-age experience. Nick had been an excuse to meditate on my hometown, and through him I rediscovered the greater cast of characters that had contributed to my experiences over the years.

Under Professor Ula Stöckl’s guidance I reflected on the ensemble of personalities I had encountered in Melbourne as a teenager and young adult. I began jotting experiences down informally, and slowly transformed this series of disconnected questions and memories into a script. What resulted after this prolonged period of reflection is the film as it now stands.

As the script evolved, Simon Kraus lost agency over his life. Every move he makes is entirely reactive; the only major decision he faces is whether or not to obey Taliban Mike and betray his new love interest’s trust. In the end, Simon makes a villainous move that serves his
own self-preservation above all else. I believe I made Simon unable or unwilling to fight the
chaos of his life because, in years past, I felt that my own life was dictated by forces outside of
my control. This sense of helplessness was common amongst my closest friends, and I suspect
that the tendencies listed above match the disposition of my generation, and represent a sort of
cultural identity crisis that Americans are facing in this new century.

The Structure

During pre-production I was completely enveloped in the writing process, which
commanded hours of my time each day for well over a year. I got into the habit of listening to
music while writing in high school, and so I set the mood for writing The Miseducation of Simon
Kraus by playing Beethoven’s Ninth Symphony (and a handful of other symphonies and arias
that I have enjoyed since adolescence). Over time, the music engrained itself into certain
montage sequences I was writing into the film.

Those sequences gradually became more pronounced as I meditated over them, shot by
shot, during the pre-visualization process. What resulted were a series of vignettes, distinct from
the rest of the film in that they were lyrical and married to the works of Beethoven, Mozart, and
Offenbach. I hoped that the vignettes would serve to pause the narrative of the film, and give the
audience a window into Simon’s subconscious view of his own life. Images of adolescent
debauchery set to the beat of a Turkish March or famous aria were designed to be jarring and
comical, and emphasize that Simon’s perception of his life, however mundane, is grandiose and
dramatic.

I did not have as much time as I would have liked to consider the work of a plethora of
prominent directors before beginning production on The Miseducation of Simon Kraus.
However, the work of Wong Kar-wai proved to be some of the most visually inspiring scholarship I had yet encountered. I was deeply moved by the alternative structure of the films *2046* and *In the Mood for Love*. Wong Kar-wai’s films might be considered lyrical and self-reflective; his ability to weave anonymous characters and settings into powerful, cerebral experiences is to me both staggering and inspiring.

And so, the works of Wong Kar-wai and Christopher Doyle served as a starting point for the long dialogue I had with my cinematographer, Marco Cordero. Cordero and I began our search for the visual aesthetic of the film in March of 2009, when we shot the short film *Meditations on Beethoven* (which is made up of a series of scenes taken from an early draft of *The Miseducation of Simon Kraus*). By the time we began production on the feature in December of 2009, we had discussed each and every shot to be, and had a clear vision of how the film would work as a visual piece. My long dialogue with Cordero was instrumental in developing a style and personality for *The Miseducation of Simon Kraus*.

**Performance**

The character of Simon Kraus was cast in February of 2009 for the short, *Meditations on Beethoven*. Blake Logan, a local actor who had performed in theater and film over the years, auditioned for the role of Simon Kraus in February of 2009. We had been auditioning for weeks, and had found it difficult to find talented men in their twenties to audition for the title role. Logan’s skills were far beyond anything I had yet encountered. Disheveled and clad in a corduroy sports coat, a tacky printed T-shirt, torn jeans, and topped with a beanie, Logan took me by surprise because he looked the part of a young artist when he settled into his chair and
began reciting Simon’s monologue with a sneer that only a mother could love. I knew, then and there, that I was looking at Simon Kraus, and I offered him the role the following day.

On the set of Meditations on Beethoven I began to learn about Logan’s strengths. He delved into the character of Simon with gusto because he related to him on a personal level. Every moment that Logan was performing I was struck by his penchant for creating character nuance, for he is the sort of actor who can convey his innermost thoughts with a blink or a furrowed brow.

Given the character-driven nature of the script, I knew early on that the success of the film would hinge on performance. With our modest budget, we were unable to pay talent with the ideal level of experience, and were forced to search the Central Florida area for more than two months to find our cast. I believe that pulling Logan onto the project so early in pre-production was fortuitous, in that it allowed us to have a months-long dialogue about Simon Kraus. Over the period I was able to get to know Logan and build trust and friendship that would prove vital on set. It was extremely important to me that he feel a sense of belonging and connection to the production, and through that, confidence in the film itself and in my ability to lead.

When I cast each of the other principal cast members, I set about getting to know them individually. My meetings with talent began with coffee and personal discussions, for I hoped to build trust with each key player. It was vital that the actors knew my motivation for making the film, that they felt connected to their characters, and that they were free to bring creative license to the table. By the end of November, I felt that I understood enough about each key performer’s disposition and history to mold compelling characters on set. Having a well-rounded knowledge
of each actor’s personality was instrumental in providing me the tools necessary to communicate with them effectively on set to build nuanced performances.

**Production**

It was important that the cast and crew enjoyed their experience while making *The Miseducation of Simon Kraus*. Unfortunately, I was unable to pay my team and was forced to rely solely on their personal investment in the project, and I knew that it was both ethical and productive to make it clear to the team that I was appreciative of their efforts. I am still thankful to Professor Lisa Cook for her emphatic recommendation that I invest money in getting the cast and crew hotel accommodations. My producer, James Holden, spent hours on the phone for a number of days looking for hotels that could offer charitable room prices, and was finally successful in finding an ideal location just ten minutes from base camp. I believe that this move was vital in creating and maintaining a good level of morale for most of the players involved in the production of the film.

Given our ambitious schedule (which entailed shooting an average of five pages per day), it was important that the shot list remain feasible. I refused to sacrifice performance for a multitude of shots, so I designed coverage that was both minimal and stylistic, and tailored to the mood and setting of each scene. Many scenes in difficult locations were shot handheld, while most scenes that took place inside the house were shot static and with formal composition.

And so, setup time was brief and performance direction remained the central focus of my energy. I never moved beyond a shot before I was ready, and my production team was excellent at allowing me the time to obtain a maximum number of takes before moving on. Our highest number of takes for a shot was 22, and it was rare that I moved on before I had obtained at least
8 takes (on shots with dialogue performance). Whatever our workflow might have been, I owe the success of each scene to the talent of my cast, for they invested tremendous energy in developing their characters internally, long before we arrived in Melbourne. By the time each key player was placed in front of the camera, they were intimately familiar with the scene at hand.

I thoroughly enjoyed my first real directing experience. When we wrapped I was more energetic and inspired than I have ever been, and felt a strong sense of camaraderie with my team. I owe everything to my cast and crew for building the kind of creative environment in which I had always dreamed of working.

**Editorial**

I will never forget when my editor, Eric Carden, showed me the assembly. It was a cold day in late February, and I had stepped away from the project for a month to decompress and gain perspective. Carden had been working diligently with the footage, and had reported to me that he felt the film would soon evolve into a watchable product. However, my blood pressure skyrocketed as I sat in that cold editing suite at the Center for Emerging Media, watching *The Miseducation of Simon Kraus* for the first time. What played before my eyes was a series of disconnected images that painted no strong narrative and lacked viable characters.

I felt hopeless for the first time since I had started the project. Just when I thought we had reached the end of the tunnel, I realized there were months and months of work ahead of us. Most daunting was the revelation that there was no clear path to follow, and I felt great uncertainty as I left the CEM that day, for I questioned whether or not we had the necessary material to build a communicative film.
Carden and I started working side-by-side for a period of months. We began by assembling the vignettes, and as I saw them form I was relieved. The vignettes were well composed, and the music was working to create strong emotional tones. When I sat back and watched the rough cut, I began to realize that the vignettes would serve as anchor points for the construction of the rest of the narrative. By mid-March, I could hardly wait for each editing session, as I became obsessed with my project again.

When Carden moved to New York City to pursue a career in post-production, I was forced to sit with the project on my own. At first I worried that the editorial process would lose momentum, but it was in the months of May and June that I saw the film take on its own personality. Having the opportunity to meditate, alone with my film, became the most fulfilling chapter of the process.

I was fascinated by the way the film changed by leaps and bounds with each edit. I began to see The Miseducation of Simon Kraus as a tangible universe that was alive, and for me the editing process became a conversation with the film. I screened each cut for a number of regular supporters, including Stöckl, and soon discovered that each shot directly affected every other moment in the narrative. When editing a feature film the power of subconscious perception becomes clear, and I learned to arrange the images to create certain associations and disassociations for viewers.

Deciding when to lock the picture was daunting. By October I was aware of the infinite possibilities for narrative construction, and that I could continue editing the project indefinitely. I began screening the film for a wider number of people, and received very positive responses that always came with feedback for change. I made slight alterations to the film based on the
final advice I gathered, for it was my desire to create a film that would be well received. However, I began to wonder how much credence to give radical suggestions so late in the game. What is the balance between remaining faithful to self-expression and being open to suggestion?

One day in mid-October, I sat at the CEM and booted up the computer and hard drive and began making drastic structural changes to the beginning of the film, for I had exhausted the possibilities with the structure I had built over the months. But, when I eased back and watched the reconstructed first act, I had the sense that the film had changed beyond my understanding. I cannot say whether those changes were positive or negative, but I knew that the film had suddenly divorced itself from my personal language and vision. And so, as I drove home that day I realized that the previous edit had been final. Never before was I at a loss for ideas to change the film, and for me, this meant that I had reached my creative objective. That night I watched the film, and felt content with the piece as it stood, for it had achieved the rhythm, structure, and tone that I had originally envisioned.

**The Experience**

The faculty and staff of the UCF Film Department provided me with key information to solve some logistical problems before we launched the production. If it were not for the program, I do not believe I would have had the knowledge or network necessary to build a skilled production team for this film. The lighting equipment provided was essential; without the UCF Equipment Room we would not have been able to produce *The Miseducation of Simon Kraus* for $11,000. Pursuing a graduate education while producing my first feature film gave legitimacy to a project that might have been considered frivolous under different circumstances. I must say that aside from all the practical knowledge, contacts, and direction I received while
attending the program, I value most this strong sense of creative fulfillment. *The Miseducation of Simon Kraus* is everything I wanted it would be and more, and I hope that the film speaks for itself. However, it is not the film that I hold close, but that intangible mix of pleasure and pain I experienced throughout the creative process. The highs and lows and long periods of reflection are what I take with me, and now that this period is drawing to a close I feel a sense of *post-partum* depression developing. I will never forget the experience of creating *The Miseducation of Simon Kraus*. 
CHAPTER TWO: PICTURE

Figure 1: Simon Kraus (Blake Logan) goes for a meditative walk on a beach in Melbourne, Florida in the first scene of *The Miseducation of Simon Kraus*.

Figure 2: Simon (Blake Logan) watches his roommate, Evan Maxwell (Daryn Kahn) delve into a night of marijuana and video games.
Figure 3: Simon (Blake Logan) has a chance encounter with Katrina McDaniels (Ashley Galloway) on the beach.

Figure 4: The eccentric "Taliban" Mike (Tan Arcan) commissions Simon (Blake Logan) to paint a portrait of his ex-girlfriend.
Figure 5: Simon (Blake Logan) waits for "Taliban" Mike's arrival to show him slides of his newest subject.

Figure 6: Simon (Blake Logan) steps into his own mind to fight his creative block, where he discovers his newest inspiration in the form of Katrina (Ashley Galloway).
CHAPTER THREE: RESEARCH MATERIALS

Screenplay
The shooting script of *The Miseducation of Simon Kraus* is included below. The script pagination is indicated by the numbers at the top right of each page.
THE MISEDUCATION OF SIMON KRAUS

By

Michael J. Diaz

Shooting Drift
November 13, 2009

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Michael J. Diaz
1048 Tuscany Place
Winter Park, FL 32789
We hear a fuzzy VOICE, that sounds as though it’s coming from a TV.

VOICE (O.S.)

(shy)
It’s just, just... uh...
(laughs)
It’s been a whirlwind. You know?

INT. SIMON’S DORM - DAY

We see documentary images of MADELINE, age 5. She is covered from head to toe in paint. Madeline squeezes globs of paint over a large canvas. Voices come over the images.

WOMAN (FROM TV)
Of course, of course, I can imagine.

(beat)
So what went through your mind when Madeline’s first painting went for... fifteen thousand dollars?

Madeline rubs at her eyes then turns to her canvas again.

MOTHER (FROM TV)
Gosh. I don’t know.

A beat. A montage of Madeline’s work: colorful, Pollockesque paintings.

WOMAN (FROM TV)
Carter Hammond of The New Yorker wrote that Madeline is a prodigy, that she’s got an innate mastery of abstract painting.

MOTHER (FROM TV)
Yeah...

We meet SIMON KRAUS, 23, a tall drink of water, a contrived ensemble of messiness.

WOMAN (FROM TV)
They’re comparing her work to that of Jackson Pollock.

He stares, unblinking at the television, watching as though it’s whispering some universal truth for his ears alone. He turns away from the TV to the wall behind him.

An entire wall of his apartment is devoted to his portfolio paintings. They’re all neo-expressionist, and brilliant with
color.

WOMAN (FROM TV)

How does it feel to know the world's watching your daughter?

Most are cityscapes, the buildings and skylines and bridges made up of spray paint. Definition is brought out with acrylics. The paintings are eclectic in technique and electric in form.

We WIDEN: Simon sits in a cramped bedroom that's filled with moving boxes. A small television is perched on a box.

He's going through envelopes. He opens one, and pulls out a graduation card. He tosses it aside and **grabs another from the stack.**

EXT. DORM PARKING LOT - DAY

We TRACK SIMON to his car. He hops in and starts the engine, but it screams in protest and fails to turn over. He does it again, to no avail.

On the third try it turns over. He drives away.  

CUT TO BLACK:

THE MISVEDUCATION OF SIMON KRAUS

EXT. UNIVERSITY CAMPUS, HONORS GARDEN - DAY

SIMON walks through a quiet campus, carrying his portfolio, and listening to his Ipod.

We TRACK him through a beautiful garden, to a red-brick building. He goes inside.

INT. UNIVERSITY CAMPUS, KARL FOY’S OFFICE - DAY

A plain, carpeted hallway. We FLOAT outside an office. The door is cracked so that we can see: SIMON sitting with his back to us, opposite KARL FOY, 50s.

**KARL FOY**  
(chuckle)

Well it's a miracle Chen's coming to Orlando at all, considering it's a cultural void.

**SIMON**

Yeah, I know.

A beat. Simon seems ready to leave. Foy studies him closely
for a moment.

KARL FOY
Where'd you say you're moving?

SIMON
Melbourne.

Foy crosses his arms and looks at him critically.

KARL FOY
That's not going to get you anywhere, Simon.

Simon doesn't respond. Foy leans forward in his chair.

KARL FOY
Have you thought about apprenticing?

SIMON
Yeah, of course—

KARL FOY
You know Chen's hiring a couple of apprentices at his studio?

Simon leans forward in his chair, suddenly interested.

SIMON
In Beijing?

KARL FOY
Yeah.

A beat. Foy stares at him for a moment, then grabs a notepad and jots something down.

KARL FOY
Have you been to his website?

SIMON
No, actually...

Foy passes the paper to Simon.

KARL FOY
Check it out. See if you can get in contact with him.

(beat)

Mention my name, it might help.

EXT. DORM PARKING LOT – DAY
SIMON carries two boxes awkwardly to his car. He puts them in the back, then moves around to the cab, pops the hood. He unscrews the radiator cap and pours in antifreeze.

EXT. SIMON'S CAR - DAY

SUPER: MELBOURNE, FLORIDA

SIMON drives his beat up Honda along US 1. The Indian River Lagoon is in clear sight to his left; a broad expanse of water, sprinkled with sailboats.

EXT. KRAUS NEIGHBORHOOD - DAY

A typical Floridian home: flat, ranch-style house with a tan pastel stucco finish and a tiny but well-landscaped yard.

Another home, similar in size, this one blue and with palm trees.

Another. This one light green.

Another. This one pink.

EXT. KRAUS HOUSE - DAY

Another. This one beige. This is the Kraus House. A SQUEALING ENGINE SOUNDS: Simon's car pulls up.

SIMON gets out and stretches. He takes in his surroundings. He looks next door: an ELDERLY NEIGHBOR, JOHN, 60s, is standing in his yard tending his garden.

Simon waves at him. John doesn't wave back. Instead, he leans over and pretends to adjust his lawn gnomes.

Simon pops his trunk. He grabs his paintings, and his portfolio bag, and shuffles up the driveway.

INT. KRAUS HOUSE, FAMILY ROOM - DAY

We FLOAT in front of several family photos on a wall. Simon and his Father. His Mother. His Brother.

SIMON stares at the photos, his face empty, devoid of expression.

CUT TO:

Simon sits on a tan leather couch, staring at the empty TV stand. Silence.

INT. KRAUS HOUSE, KITCHEN - DAY
SIMON stands in the kitchen. A present sits on the counter, next to a stack of mail. Simon picks it up. Somebody scribbled a message on it with a marker: HAPPY GRADUATION/MERRY CHRISTMAS! LOVE AND MISS YOU, DAD.

Simon sets it down, and grabs the stack of mail. The top envelope reads: NOTICE OF REPAYMENT, FEDERAL STAFFORD LOAN.

He shreds open the envelope: CURRENT BALANCE: $45,379.62.

INT. KRAUS HOUSE, LIVING ROOM - DAY

SIMON is propping up a medium-sized neo-expressionist painting of a flat urban environment, on a white fabric couch. A stack of paintings rest on the floor, next to the couch.

Simon takes a couple of steps back, and snaps a picture with a small point-and-shoot digital camera. He checks the image, then points it at the painting again.

INT. KRAUS HOUSE, KITCHEN - DAY

SIMON opens the fridge, and we gaze over his shoulder: it’s nearly empty, save a bottle of ketchup and a few cans of beer.

INT. KRAUS HOUSE, LIVING ROOM - DAY

SIMON sits on the couch, with a beer. He’s on the phone. After a beat he speaks.

SIMON
Hey Dad, it’s Simon. Just calling to check in, see how Tampa’s working out. I’m just getting settled into the house. I’m looking for work right now, but, well I’m a little short. I wanted to know if there’s any way I could get an extension on rent for December...

(beat)
So, uh, call me back whenever you get a chance. Love you.

INT. KRAUS HOUSE, LIVING ROOM - DAY

SIMON has moved the coffee table over, and is setting up his easel in its place.

CUT TO:

Simon places a large canvas on it. He’s placed a small plastic table next to it, with all of his paints and brushes
carefully arranged.

Simon drags a kitchen stool over and sits on it. He stares at the untouched canvas, his face blank.

INT. KRAUS HOUSE, STUDY - DAY

SIMON sits at a desk in a well-furnished but cramped study. The PRINTER spits out a form, and he grabs it and sets it down.

We MOVE CLOSER, peering over his shoulder at it: APPLICATION FOR APPRENTICESHIP - CHEN LUSHENG ART STUDIO, with Mandarin Chinese characters in the header.

We WIDEN, as Simon begins filling out the form.

INT. KRAUS HOUSE, LIVING ROOM - DAY

SIMON lays on the couch, gazing sleepily out the window. The tree branches sway in the wind.

FADE TO BLACK:

BLACK.

CRICKETS. WE HEAR A DOOR OPEN, AND SLAM SHUT.

INT. KRAUS HOUSE, LIVING ROOM - NIGHT

BLACK.

SIMON (V.O.)

(suddenly awakened, surprised)

Wh-what?

SIMON'S FORM is suddenly illuminated by a flashlight. He gets up off the couch, the space INKY BLACK.

FOOTSTEPS ON WOOD FLOORS.

We HOVER above Simon as he gets up abruptly, his eyes wide with fear. He stands, disoriented.

SIMON

Who's there?

A FIGURE passes by, illuminated for only a moment. WE HEAR THE EASEL FALL.

Simon feels his way through the dark, and we see a FIGURE pass again. Simon stops in his tracks, standing in shock. He looks over at his easel: it's on the floor, the painting is gone.
Simon stands, almost motionless. The CRICKETS crescendo.

INT. KRAUS HOUSE, LIVING ROOM - NIGHT

SIMON, sleeping on the couch. He stirs. He opens his eyes.

EXT. DOWNTOWN MELBOURNE - DAY

We lead SIMON as he makes his way along a narrow, cobblestone street, passing little shops and cafes all decorated for Christmas. Several beats.

Simon pulls his phone out of his pocket and dials a number. A beat.

SIMON
(to phone)
Hey, Evan?
(beat)
No, it's Simon Kraus, how's it goin' man?

EXT. NATHERS BRIDGE - DAY

A small draw bridge over the Banana River. Docks and homes hug either side of the canal. We TRACK SIMON from a dirt parking lot to the bridge.

Simon looks around for a moment, then peers over the edge of the bridge to a ledge below: EVAN, 22, a curly haired surfer guy is fishing, with a styrofoam cooler and a tackle box.

We TRACK Simon as he makes his way down the stairs to the ledge. Evan leans against a headless statue of a Sphinx.

SIMON
You forget the bait?

Evan lets out a lazy stoner LAUGH.

EVAN
(chuckles)
Yeah...

They shake hands. Evan smiles.

EVAN
So you back for good?

SIMON
Till I get on my feet.

EVAN
What kinda job do you want?
SIMON
Something to do with art.

Evan nods suddenly, his memory jogged.

EVAN
Oh yeah, you studied drawing.

SIMON
Yeah, well painting, but yeah.

EVAN
That’s cool.

A beat. They both stare at the Banana River.

SIMON
So where you working?

EVAN
This is work, man. I get high and I fish and people pick up all day long they come to me I don’t gotta go to them.

SIMON
Why here?

EVAN
My grandma got pissed because I was growing weed in her greenhouse, so, uh... Yeah she’s kicking me out.

Simon LAUGHS. Evan thinks about his own scenario and CHUCKLES.

EVAN
Where you staying?

SIMON
My dad’s...

EVAN
Your dad moved?

SIMON
Yeah. Two weeks ago.

EVAN
Well that’s a good deal...

SIMON
Not really, I pay rent. And it’s kinda creepy. The house.
Evan nods, looking at Simon, the wheels turning slowly in his mind.

    EVAN
    I see, I see.

Evan casts his line again. A beat.

    EVAN
    Lemme know if you need a roommate, cause... yeah, I'm fucked...

Simon's reluctant.

    SIMON
    Oh, I'd have to check with-

    EVAN
    I can help out with rent...

Simon shuts his mouth.

    SIMON
    Well how long you need a place for?

    EVAN
    Just a couple weeks. Till I get on my feet.

    SIMON
    No problem.

Both of them nod their heads. A beat.

    SIMON
    It would be about $400 a month...

    EVAN
    No problem, that's easy.

Simon nods. A beat.

    SIMON
    So, uh, I have $25 if you-

    EVAN
    Oh shit... No man...

Evan looks over his shoulder, making sure the coast is clear. Then, he reaches into his pocket, grabs a dime bag in his balled up fist, and tries to discreetly pass it off to Simon by shaking hands.

    EVAN
... it's on me...

The dime bag falls straight into the water.

INT. KRAUS HOUSE, LIVING ROOM - DAY

We FLOAT in a WIDE SHOT in front of SIMON, who is sitting on the couch with his Christmas present in his lap. He unwraps it, and rips open the box.

He pulls out a game system, like an XBOX. He furrows his eyebrows. The DOORBELL.

We TRACK Simon to the door. EVAN MAXWELL is standing there, wearing a large backpack.

EVAN
What up man?

SIMON
Hey.

Simon beckons him inside. Evan takes in the space.

EVAN
It’s a lot bigger than it was in high school.

Evan looks over at the new game system.

INT. KRAUS HOUSE, LIVING ROOM - NIGHT

Two small, tube TV sets have been placed haphazardly on the coffee table. On either side of the table are large speakers, equally out of place.

EVAN plugs the game system into the ports on one of the TVs. SIMON watches from the couch.

Evan turns the TV on, and puts on a headset. A beat. LOUD GUNFIRE and WAR SOUNDS.

EVAN
(shouting over noise)
... fucking AWESOME!

Simon LAUGHS over the gunfire, but we hardly hear anything.

A noisy beat. We hear voices come over the TV: other players (children) are talking with Evan.

BOY (FROM GAME)
You gotta run around the back, there's a power cell there!
Evan is in the zone.

    EVAN
    (to GAME)
    Yeah I know, you gotta find another-

    BOY (FROM GAME)
    No you gotta go get it now before
    Dr.Destructor99 does-

    EVAN
    (to GAME)
    OKAY okay...

Simon looks at the glowing machine. There is a bong sitting
next to it.

Simon looks back at Evan. RAPID GUNFIRE erupts.

Evan stands up suddenly, flailing his arms in fury.

    EVAN
    (to GAME)
    You little shits!

    BOY (FROM GAME)
    Haha you dumb fuck ass, hahahahaha!

    BOY 2 (FROM GAME)
    I can't believe he did that, fucking
    shit fuck!

Evan tears off his headset in anger and slumps back onto the
couch.

    BOY (FROM GAME)
    You're a retard, why don't you go do
    something else -

    BOY 2 (FROM GAME)
    Yeah get out of our clan you
    shitface!

Evan MUTES the TV.

    EVAN
    Bastards...

He offers Simon the controller.

    SIMON
    Nah.

    EVAN
Suit yourself...

Evan starts it up again, though the TV is still MUTED.

SIMON
How often do you play this stuff?

EVAN
Whenever I’m bored...

Simon nods, digesting the information. Evan's PHONE RINGS.

EVAN
(to phone)
What up Mark?
(beat)
Yeah dude-

Evan puts his phone down for a moment.

EVAN
(to Simon)
Is it cool if Mark Saindon comes by
later tonight?

Simon nods.

EVAN
(to phone)
Yeah I'm staying with Simon Kraus.
(beat)
Kraus. He graduated with me.
(beat)
Yeah.

Evan looks over at Simon.

EVAN
(to Simon)
What's the address?

EXT. KRAUS HOUSE, PORCH - NIGHT

A very large pool deck with a screen enclosure: SIMON is
nested in a corner by the sliding door, sitting opposite his
easel and canvas.

The WAR SOUNDS from the video game nearly shake the walls.
Simon stares at the blank canvas. Nothing. A beat.

The DOORBELL rings suddenly, and the WAR SOUNDS STOP. Simon
peers through the open sliding door. Evan has disappeared
from his post on the couch.
A moment later he reappears with two visitors: CONNIE, 23, blond, beautiful, and dressed in designer clothes, leads her husband inside. MARK, 24, tall and muscular, is quite the force as he greets Evan.

Simon turns back to his canvas. A beat.

INT. KRAUS HOUSE, LIVING ROOM - NIGHT

Simon walks in from the porch.

SIMON

Hey guys...

CONNIE walks over and gives him a hug. MARK shakes his hand, and EVAN pulls out a mason jar of weed and starts weighing out chunks on a small scale.

MARK

(jovial)

Simon fucking Kraus. How's it going man?

He stands and shakes Simon's hand. The three stand around, awkwardly for a moment. Evan stays seated, focused on weighing out his weed.

SIMON

So...

He motions to Mark and Connie.

SIMON

It’s been a while-

CONNIE

Five years!

MARK

Holy shit, god-

SIMON

Yeah I know-

CONNIE

Time fucking FLIES!

They all CHUCKLE. Uncomfortable silence. A beat.

Evan raises a dime bag up.

EVAN

Here ya go, sir.
Mark grabs it.

MARK
Thanks bud. For the bud.

Mark LAUGHS at his bad joke. Simon and Connie follow suit. Another beat of silence.

MARK
So you guys wanna smoke?

SIMON
Uh, no, I'm trying to work-

EVAN
Fuck yeah!

Evan shuts off the TV and starts cleaning out his bong.

The DOORBELL rings. Evan jumps up to answer it. A tall 20-something with a bandanna, JASON, stands in the doorway.

EVAN
What's up broheim, come oon in.

Evan leads him in, and they all stand around awkwardly.

EVAN
How much did you want man?

JASON
An eighth if you got it...

Evan startsweighing out more weed.

INT. KRAUS HOUSE, FAMILY ROOM - NIGHT
BEGIN BEETHOVEN'S 9TH: PRESTO, ALLEGRO ASSAI
WITHOUT DIESGETIC SOUND

STATIC, SUPER SLOW MOTION:

An EXTREME CLOSEUP of MARK, his eyes closed tight. Black water flows down, into his mouth. The moment it touches his tongue his face twists in agony.

A CLOSEUP of CONNIE, who is rearing back in horror.

We WIDEN: EVAN is pouring water out of the bong into Mark's mouth, as Connie recoils.

CUT TO:
We are positioned behind the easel, as SIMON watches the scene with sober eyes. He is in the thick of painting the scene with energy and excitement, tuning out the world with his iPod and headphones.

EXT. KRAUS HOUSE - DAY

SIMON hops in his car and starts it. It doesn't turn over. He does it again. Same thing.

On the third try, it turns over. He backs out of the driveway.

INT. UNIVERSITY CAMPUS, KARL FOY'S OFFICE - DAY

We HOVER in a PROFILE SHOT: SIMON sits opposite KARL FOY, who is at his desk. It's a rather cramped office, filled with bookshelves.

KARL FOY
You beat out hundreds of other applicants, Simon...

SIMON
What did he say?

KARL FOY
He wants to meet you.

SIMON
When?

KARL FOY
I think he's gonna make some time around the Holiday exhibition and his talks...

Simons visibly excited. He runs his hands through his hair and leans forward.

SIMON
Well what should I bring?

KARL FOY
You said you've got a new series?

Simon recoils the tiniest bit, and feels around for his next words.

SIMON
Yeah. I want to do a series of portraits...

Foy furrows his brow.
KARL FOY
(skeptical)
Portraits?

SIMON
Yeah.

KARL FOY
How far along are you?

SIMON
Well I just started.

Foy digests this.

KARL FOY
You should have it done by the time he gets here.

Simon's face is suddenly very, very sober.

SIMON
How long?

KARL FOY
Three weeks.

Simon blinks, in silence. Foy stares at him, unblinking.

KARL FOY
What are you worried about?

A beat.

SIMON
Can I show you what I have so far?

KARL FOY
(reassuring)
Just paint, Simon. None of my advice is gonna get you anywhere, you're better than me.
(beat)
I really think you're gonna get this.

EXT. SIMON'S CAR - DAY

SIMON drives for a beat. Suddenly, his ENGINE starts COUGHING and GRINDING. Simon leans over his steering wheel, staring at the hood.

SIMON
FUCK!
EXT. ROADSIDE - DAY

SIMON stands next to his car as it billows steam, in the middle of nowhere. He’s on the phone.

SIMON  
(to phone)  
Evan? (beat)  
E-Evan. Evan! My car broke down, I'm stranded. (beat)  
Yeah I'm stranded. (louder)  
I'm stranded. (loud)  
STRAN-DED! (beat)  
Nova Road. No, Nov- Yeah by the water plant... (beat)  
I know man, can you borrow Mark's car or something?

Simon's face sours; he rubs his left temple, listening to Evan.

SIMON  
(to phone)  
Okay, well how long?  
(beat)  
Okay, well call me. Seriously.  
Fucking call me man.

Simon hangs up. He stares at his phone. He gets up and starts pacing.

CUT TO:

Hours later. Simon's covered in a thick layer of dirt and sweat. He's sitting in the grass, in front of his car.

The CICADAS DRONE. Simon wipes the sweat from his brow. He stares into the woods, directly across the road.

From Simon's POV: The dark, foreboding woods. A nearly inaudible and very ethereal MOAN wafts from the fronds; it's indiscernible, neither animal nor industrial.

Simon squints at the woods. He focuses on them, like they're speaking to him.

The CICADAS grow louder. Overwhelming. Their sound melts into an approaching CAR ENGINE. Simon turns in the
direction.

A car drives up, and EVAN hops out. Simon stands, and eyes
the driver, TALIBAN MIKE as he gets out: he's average in
build and height, is unshaven and has wild hair, 35.

Evan eyes the car.

    EVAN
    This sucks...

Taliban Mike approaches, wearing a large grin. Simon reaches
out a hand.

    SIMON
    Thanks so much. Simon.

They shake hands.

    TALIBAN MIKE
    Mike.

INT. KRAUS HOUSE, LIVING ROOM - DAY

SIMON sits on the couch. TALIBAN MIKE is wandering around
the room, looking at the paintings lined up along the wall.

Simon watches Mike with skepticism.

    SIMON
    What do you think?

A beat. Mike kneels down and looks at a reddish cityscape.

    TALIBAN MIKE
    I’m not sure I like the urban thing...

Simon LAUGHS in defense.

    SIMON
    That so?

    TALIBAN MIKE
    Yup.

    SIMON
    Why not?

    TALIBAN MIKE
    It doesn’t say anything.

    SIMON
(slightly mocking)
What do you mean, "It doesn't say anything?"

TALIBAN MIKE
I'm a photographer, you know? I like documentary, I'm all about watching people.

Simon's genuinely surprised, and his defenses go up. He crosses his arms.

SIMON
You're a photographer?

TALIBAN MIKE
On the side. I sell paintings mostly.

SIMON
(visibly surprised)
Really? Where?

TALIBAN MIKE
Super Flea, down on Eau Gallie.

Simon CHUCKLES a little, his tension relaxing.

SIMON
Oh.

TALIBAN MIKE
You know, I sell kitschy Florida landscape shit.

(beat)
You should try painting that, you know? People love it, I make a lot of money off it.

(beat)
Who knows though, maybe you can sell this stuff...

SIMON
I don't think I'm selling it.

TALIBAN MIKE
Why not?

SIMON
(matter-of-fact)
Because it's my portfolio.

Taliban Mike CHUCKLES.
TALIBAN MIKE
(laughs)
Oh, okay.

SIMON
I may have an apprenticeship with
Chen Lusheng...

Mike turns his body towards Simon, his face austere.

TALIBAN MIKE
Chen Lusheng?

EVAN walks into the room, and hands Mike a wad of cash.

TALIBAN MIKE
(slightly ominous)
It's all there?

EVAN
Yup.

TALIBAN MIKE
Well I gotta go. Call me when you need more.

EVAN
Righto.

Evan goes over to the couch and sits down, as Mike walks over to Simon and shakes his hand.

TALIBAN MIKE
It was nice to meet you, Simon.

SIMON
Thanks again for the ride.

TALIBAN MIKE
Listen. We should talk about Chen Lusheng.

SIMON
You've heard of him?

TALIBAN MIKE
Of course I've heard of him.

Mike looks back over at the cityscapes, reassessing his opinion.

EXT. KRAUS HOUSE, PORCH - DAY

SIMON is on the phone, sitting by the pool. He stares at the
water, his brow furrowed.

SIMON
(to phone)
Well I know dad, I'm not saying-
(beat)
I don't have the cash to tow it, and
even if I did I couldn't fix it-
(beat, dejected)
I know. You're right.
(beat)
Of course Evan's paying rent.
(heated)
Dad, I just fucking graduated three
weeks ago, I need a few hundred to
get by until I find a decent job, I
didn't take out $50,000 in loans to
be a fucking waiter!

Simon starts rubbing his temple. A very long beat.

SIMON
(to phone, softer)
I'm sorry.
(beat)
No, I will, I know.
(flat)
Yup.
(flat)
Thanks.

Simon hangs up the phone. He stares at the pool for a few
moments.

He stands and lays on his belly, then dunks his head in the
pool. A half-moment later he jerks his head out of the
water, wipes at his face.

INT. KRAUS HOUSE, LIVING ROOM - DAY

CONNIE, MARK, and EVAN are on the couch. Evan and Mark are
playing their war video game. Connie's playing with her
iPhone. Beer bottles are scattered about.

We hear the SLIDING DOOR, and SIMON walks in, his head
dropping. He passes the trio, eyeing them for a moment, then
pauses; Mark is wearing a Java Shack uniform. Simon stops in
his tracks, and Evan pauses the game.

They all look up at Simon with red eyes and vacancy.

SIMON
(to Evan)
Any way I could get your rent today?
Evan takes a moment to digest the question, then reaches into his back pocket and starts counting out cash.

SIMON
(to Mark)
You work at the Java Shack?

MARK
I run the Java Shack.

SIMON
Could you get me a job?

MARK
We're on a hiring freeze. Sorry.

Evan hands Simon the cash.

He walks out of the frame, and Evan resettles on the couch.

We linger with the trio for a moment. Evan un-pauses the video game and the WAR SOUNDS start again. Connie turns back to her phone.

INT. KRAUS HOUSE, GARAGE - DAY

SIMON stands in the open garage. He pulls a tarp off a bicycle, and stands back, looking it over. He checks the tires.

EXT. BEACH - DAY

BEGIN BEETHOVEN'S 9TH SYMPHONY, ADAGIO MOLTO E CANTABILE

WITHOUT DIEGETIC SOUND

SIMON stands under a boardwalk, listening to his IPod. He brings a joint to his lips and lights it.

We TRACK him as he saunters down the beach, carrying a sketch pad with him. He walks with the symphony, without want or distraction, an expression of peace on his face.

CUT TO:

STATIC, SLOW MOTION: SIMON sits in the sand, staring at the waves, completely enveloped in the SYMPHONY, no DIEGETIC SOUNDS distracting him. He draws on a joint, expelling thick smoke. A beat.

The Atlantic Ocean. Waves crash on the beach, almost in time with the music. A beat.

A beautiful woman named KATRINA, 25, walks by from frame
right. Tall and elegant both in dress and form, she turns to Simon and smiles, before she walks out of frame.

Simon watches her pass, in awe. He turns to his sketchpad and starts drawing.

EXT. BEACH, BOARDWALK – DAY

SIMON leans over the railing of the boardwalk, staring out at the waves. He watches KATRINA walk from the beach to the boardwalk stairs.

He nods his head to her, and she smiles at him.

KATRINA
Were you smoking down there?

Simon's smile drops.

SIMON
What do you mean?

Katrina walks over, eying him with playful suspicion.

KATRINA
You know what I'm talking about.

Simon shrugs. She leans on the railing next to him, smiling. They look out at the waves.

Simon turns to her.

SIMON
Come here often?

She LAUGHS, and brushes some hair behind her left ear.

SIMON
I always wanted to say that.

A beat.

KATRINA
What do you do?

Simon's smile fades ever so slightly, but he manages to maintain the facade.

SIMON
I'm a painter.

Katrina turns her body, ever so slightly in his direction.

KATRINA
Oh really?

SIMON

Yeah...

Katrina nods, digesting it. She watches the waves crash.

SIMON

What do you do?

KATRINA

Graphic design.

(beat)

I'm trying to go back to school, though.

SIMON

For?

KATRINA

Emerging media.

Simon nods.

SIMON

I'm not sure I know what that is...

Katrina LAUGHS. Simon shrugs, smiling.

KATRINA

I don't think I really do either. Sounds cool though.

He LAUGHS. A beat. Katrina looks at him.

KATRINA

Well it was nice to meet you...?

SIMON

Simon.

KATRINA

Simon.

She holds out her hand to shake.

KATRINA

Kat.

He smiles. They shake hands.

SIMON

Kat.
Simon turns back to the ocean. We linger with him for a moment. A half-grin appears on his lips.

INT. KRAUS HOUSE, FAMILY ROOM - DAY

KNOCKING at the door. A beat.

SIMON walks into frame and opens the door. TALIBAN MIKE is standing there.

    SIMON
    Hey, Evan’s not here right now.

    TALIBAN MIKE
    That’s fine, I want to talk to you.

INT. KRAUS HOUSE, LIVING ROOM - DAY

TALIBAN MIKE is standing in front of Simon’s easel, eying his nearly finished portrait of Evan: the figure is abstract, bearing a rough, cartoonish likeness to Evan. His skull is open, like a diorama, with sizzling machinery and wires flowing out of his cranium.

SIMON watches Mike. He traces his eyes over the scattered beer bottles that surround the TVs and game system on the coffee table.

    TALIBAN MIKE
    This is interesting.

Mike turns to Simon with a smile.

    TALIBAN MIKE
    I like this.

Simon smiles, as Mike turns back to the painting.

    TALIBAN MIKE
    I’m, uh, well I told you about my art stand.

    SIMON
    Yeah.

    TALIBAN MIKE
    I just don’t have the time to do it anymore.

    SIMON
    Why is that?

    TALIBAN MIKE
    My other business takes up too much
time, so, I was looking around for somebody to pay to man my art stand until I sell off my inventory.

Mike walks over and sits next to Simon on the couch.

**TALIBAN MIKE**

Evan told me you're looking for work....

Simon takes a moment. He crosses his arms as he finds the right words.

**SIMON**

I don't think I have the time, I've got three weeks to beef up my portfolio...

**TALIBAN MIKE**

Well you can do that at the stand...

**SIMON**

I can't paint in a flea market man, I need to be close to my subjects-

**TALIBAN MIKE**

And what are your subjects?

Simon shifts in his spot, enthused over Mike's tentative interest in his project.

**SIMON**

Well I have an idea for a series, that came to me the other night.

**TALIBAN MIKE**

Yeah?

**SIMON**

Yeah. I wanna do portraits of all of my friends...

Taliban looks back at the portrait of Evan. A beat.

**TALIBAN MIKE**

So, like an analysis of the younger generation or something?

**SIMON**

Yeah.

Taliban Mike digests it. He nods his head slowly. Simon opens his mouth to say something, but Taliban Mike cuts him off.
TALIBAN MIKE
Well that's good. If you have time

to work Friday through Sunday, for

the next month, I'll pay you $500 a

week.

(beat)

And you're free to paint all you

want.

Simon shuts his mouth.

INT. SUPER FLEA, ART STAND - DAY

Row after row of eclectic shops, each filled with trinkets

and junk, things like car supplies and house plants and cell

phone tassels.

SIMON sits amongst cheap Florida landscape paintings and

photos in Taliban Mike's stand. He is sketching a portrait

of Connie.

Simon takes a break, stands and stretches. He looks around,

then looks directly across the way: a 40 year old, female

VENDOR sits at a junk stand, reading a magazine. She checks

the time, then turns back to her magazine.

Simon turns to the paintings around him. He focuses on a

large beach landscape. He stares at it for a long breath. A

beat.

He looks back across the way: the Vendor is sitting with

KATRINA, and they're both staring at him. Simon cocks his

head slightly in surprise, and waves. Katrina walks over.

She looks at him quizzically, as though a thousand thoughts

are floating through her mind.

KATRINA

Hey.

Simon smiles.

SIMON

Come here often?

She doesn't smile.

KATRINA

What happened to Taliban?

SIMON

Who?

Katrina is distant. Simon's smile fades.
VENDOR
Kat!
Katrina crosses her arms, looks back at the Vendor, who is staring at the scene.
She turns back to Simon, who is baffled.

SIMON
I thought you were a graphic designer...

Katrina walks back across the way.

Simon watches, confused. He rocks a little bit in his chair, self-conscious.

EXT. KRAUS HOUSE - DAY

Simon rides his bike up the driveway. LOUD WAR GAMES seep through the walls.
As Simon approaches the door, John rushes from the neighboring lawn.

JOHN
Excuse me!
Simon stops and turns around.

JOHN
(tense)
I'm John, I know your father.

SIMON
Nice to meet you sir, I'm Simon.

Simon reaches out to shake his hand, but gets nothing in return.

JOHN
I know. You need to tell your roommate to cut down on the noise.

Simon feigns concern.

SIMON
Oh, I know, I'm sorry-

JOHN
(loud and forceful)
This is a neighborhood, not a dormitory, you need to limit the number of cars parked in front of
the house. You're blocking my
driveway all the time. It's a
violation of the goddamn homeowner's
association!

Simon looks around: no cars.

SIMON
There haven't been that many cars
here.

John almost chokes on his own spit and anger.

JOHN
Are you arguing with me?

Simon points to his collection of tacky lawn gnomes.

SIMON
Aren't those a violation of the
homeowner's association?

A beat. John looks at the gnomes.

JOHN
Oh gimme a break. You've got people
coming and going all the time, you
know, it's pretty suspect. I'm not
the only one that's noticed-

Simon flicks him off and walks inside. John stands in the
Kraus yard, boiling.

INT. KRAUS HOUSE, LIVING ROOM - DAY

The room is a disaster: three empty pizza boxes have been
added to the ever-present forest of beer bottles. The air is
hazy with smoke.

CONNIE sits in a chair, leaning forward, talking at MARK, who
is dressed in his dirty manager's uniform and playing video
games. Her voice is crescendoing, trying to overcome the
LOUD WAR NOISES.

CONNIE
I'm not doing this for the rest of
my life, Mark, you know my Dad's not
considering you for the business
anymore because he knows you're such
a fuckup!

Mark's hardly paying attention, because he's engrossed in a
war game with EVAN.
MARK
Well why the fuck did you marry me
if I'm such a fuckup-

CONNIE
Because you weren't a fuckup before,
you know I'm always having to
reassure him, "no, Mark's taking
care of me, he's a good man," but
you're not a fucking man-

Mark's face sours.

MARK
So that's my job? To take care of
you?
(beat)
Isn't that what your pills are for?

Connie gets up in a fit of rage.

INT. KRAUS HOUSE, FAMILY ROOM - DAY

BEGIN CASTA DIVA

WITHOUT DIERGETIC SOUND

HANDHELD, SLOW MOTION:

SIMON walks in, SLAMMING the front door. We LEAD him as he
marches into the room, his fists clenched and teeth bared,
ready to launch into a tirade.

INT. KRAUS HOUSE, LIVING ROOM - DAY

HANDHELD, SLOW MOTION:

We LEAD SIMON into the room, and he slows to a stop. The
look of anger on his face diminishes.

From Simon's POV: CONNIE approaches the decadent MARK, her
eyes fiery with rage. She steps over EVAN, who moves his
head to the side to see the game past her hips.

Mark doesn't react, but continues playing. Connie rears her
fist back, gracefully.

A CLOSEUP of Simon. He's staring at the scene with awe.

A MEDIUM of Simon. He's now sitting at his easel, painting
the scene.

From Simon's POV: Connie punches Mark in the nose, his head
flying back.
JUMP CUT:

Connie slaps the shit out of Mark, his eyes empty and face in shock.

JUMP CUT:

Mark is standing now, and Connie is kicking and scratching at him, pushing him away from the couch and TV. He holds up his hands in surrender, and she points in the direction of the front door.

Mark walks away, his head held in shame. Evan laughs in slow motion, his eyes tearing. Connie gathers her things and leaves.

We end with: Simon painting with excitement. We see him painting Connie, her eyes red and furious.

INT. SUPER FLEA, ART STAND - DAY

SIMON is adding chaotic detail to his portrait of the enraged Connie. He’s made a diorama of her mind, in the same style as Evan’s portrait. We watch him paint: he’s going at it with excitement and tenacity, energy and drive flowing from his eyes.

He pauses for a moment and stretches, taking in the environment. He sees KATRINA looking at him, across the way. He doesn’t acknowledge her, turning his eyes back to his painting.

He continues, adding vibrant lines with a thick Sharpie marker.

KATRINA (O.S.)

Hey.

Simon looks up. Katrina is smiling. Simon doesn’t smile back.

SIMON

Hey...

Katrina eyes his painting.

KATRINA

That’s really nice.

Simon doesn’t look up from his painting. He leans closer to it.

SIMON

Thanks.
Katrina rocks a bit on her heels.

KATRINA
So I wanted to apologize for being so strange the other day.

SIMON
It's okay...

A beat. Katrina looks back at her stand. The VENDOR is sitting there.

KATRINA
I, uh, I help my Aunt out with her stand on the weekends.

Simon puts his Sharpie down and looks across the way.

KATRINA
But I'm doing some research on the evolution of visual art, where it's going with computers and all...

(beat)
You know. For school.

Simon nods.

CUT TO:

A TELEPHOTO WIDE: We watch Katrina brush hair behind her ear, as Simon turns back to his painting.

KATRINA
I was thinking we could get together and talk about it a little, sometime. If you've got any time.

Simon keeps painting for a beat, and smiles.

SIMON
Sure.

EXT. KRAUS HOUSE - DAY

SIMON rides his bike down the street. He stops at the mailbox. He opens it, and grabs the stack of mail.

He goes straight to a large, international courier envelope. Lots of Chinese characters are stamped over the postage. Simon's eyes light up.

INT. KRAUS HOUSE, LIVING ROOM - DAY

SIMON sits on the couch, the envelope torn open and a stack
of papers strung over the table. He's carefully reading a letter, his face intense. A KNOCK at the door.

INT. KRAUS HOUSE, FAMILY ROOM - DAY

We TRACK Simon as he makes his way, through the family room to the foyer. He opens the door, hardly taking his eyes off the letter.

SIMON
Hey Mike, Evan's not here.

TALIBAN MIKE
That's okay, I'll wait.

INT. KRAUS HOUSE, LIVING ROOM - DAY

SIMON and TALIBAN MIKE sit on the couch. Taliban Mike is counting out cash.

Mike tosses the cash on the coffee table. He keeps his eyes on the table, looking over the mess of beer bottles and candy wrappers and pizza boxes that have been accumulating.

TALIBAN MIKE
Week one.

Simon doesn't respond. He's reading the letter, a smile growing on his face. Mike turns his attention over.

He grabs the empty envelope and looks it over. He raises his eyebrows. A beat. Silence.

TALIBAN MIKE
Well, what's it say?

Simon let's a little LAUGH escape his lips.

TALIBAN MIKE
Did you get it?

Simon smiles. He sets the letter down. Mike grabs it, starts reading it out loud.

TALIBAN MIKE
Dear Simon, I am very impressed with your portfolio, your enthusiasm for Chinese cultural heritage, and your talent for grasping the grittiness of reality in American...

Taliban Mike's voice teeters out, as he continues pouring over the letter. He doesn't crack a smile. Simon is caught in his reverie.
SIMON
Two weeks...

Mike puts the letter down.

TALIBAN MIKE
Congratulations, man.

A beat.

TALIBAN MIKE
You really need to bring this shit together, you know?

SIMON
What do you mean?

TALIBAN MIKE
You can really do something with your art.

Mike mulls over the thought. Simon watches, waiting for the rest.

TALIBAN MIKE
It has to be something new. You have to stick out-

Simon motions to the letter.

SIMON
Well obviously I already have.

TALIBAN MIKE
No, no you haven't. Not yet.

SIMON
I impressed Chen, I think-

TALIBAN MIKE
It's not about impressing Chen. You've gotta do it for yourself, you know?

A beat. Simon's confused. Mike leans forward in his seat, his excitement rising.

SIMON
I don't think I'm following-

TALIBAN MIKE
Don't let commercialism get the better of you. Use commercialism as a platform to communicate with other
people...

SIMON
I am. That's the point-

Mike gets up and grabs Evan's portrait, looking it over.

TALIBAN MIKE
There's something here, Simon.

Mike motions to the cityscapes scattered around the room.

TALIBAN MIKE
You don't know cities. Cities aren't human.

He motions to Evan's image.

TALIBAN MIKE
You've captured something with this, because you know him, you know him because you observed him, and when you observed him you found yourself.
(beat)
That's the key to this experience.

Simon's visibly confused, but listening in a state of near-reverence, as his ego inflates.

TALIBAN MIKE
When you're looking at other people, you're looking at yourself.

A long beat. Simon stares at him, half digesting his words and half gloating in the attention. Silence.

SIMON
I think I know what you're talking about.
(beat)
Yeah, I think I agree.

Taliban Mike looks at Simon for a beat. He starts pacing. Simon traces him back and forth with his eyes.

SIMON
Well. I guess I should get to work-

TALIBAN MIKE
Paint a portrait for me...

SIMON
Uh-
TALIBAN MIKE
... a portrait of my ex-girlfriend.

A beat. They stare at each other.

SIMON
You're joking.

TALIBAN MIKE
I'll pay you.

SIMON
Why would you want that?

TALIBAN MIKE
That's my business.

A beat.

SIMON
How much?

EXT. BEACH - SUNSET

SIMON and KATRINA sit on an empty beach. They're drinking a bottle of wine.

Silence for a beat. Katrina smiles at Simon.

KATRINA
So where will you be in ten years? If you have your way.

SIMON
Geez. Uh, well hopefully a working artist. That would be the dream.

Katrina nods. She takes a swig of wine.

KATRINA
So you'll be just like me...

Simon smiles, and shrugs.

SIMON
Not a graphic artist.

Katrina feigns defense.

KATRINA
Well I'm an artist too, you know?

Simon LAUGHS, his eyes on the horizon.
KATRINA
Don't you wanna see my work?

SIMON
Of course I do.

KATRINA
But not in the same way I wanna see yours...

SIMON
That's not true. We're here to talk about your research, aren't we?

Katrina smiles, endeared. Simon turns to her.

KATRINA
Touche.

Katrina looks out at the ocean. A beat.

INT. KRAUS HOUSE, LIVING ROOM - NIGHT

SIMON is picking up his scattered cityscape paintings.

JUMP CUT:

Simon grabs the last of his cityscapes.

JUMP CUT:

Simon grabs his two new paintings.

JUMP CUT:

Simon grabs his easel.

INT. KRAUS HOUSE, GARAGE - NIGHT

SIMON works in his garage. He lines up all the junk scattered around, dividing the garage down the middle.

JUMP CUT:

Simon has lined up all of his paintings. He sets up a large, blank canvas, 8 feet in length and 5 feet in width. He turns on a work light.

JUMP CUT:

Simon smokes a joint, staring at his new canvas. He picks up a can of spray paint and begins painting.

JUMP CUT:
The background has been sprayed an eggshell white. He uses a Sharpie to draw out a brow ridge.

INT. SUPER FLEA, STAGE - NIGHT

A small stage at a far end of the flea market. A beautifully tacky beach mural covers the walls. The place is empty and silent, save the CASTA DIVA opera flowing from a small stereo.

A carousel slide projector sits in the middle of the stage projecting white onto a large tarp has been unrolled as a makeshift screen. A single chair sits a few feet behind the projector.

We HEAR footsteps. SIMON walks in from outside, and looks around the space.

SIMON

Mike?

No response. A beat. Simon crosses his arms, increasingly guarded because of the suspicious atmosphere.

He walks over to the stage, peers at the slide projector. A beat.

MUZZLED VOICES. Simon looks around. Then, we hear Taliban Mike's voice.

TALIBAN MIKE (O.S.)

(frustrated)

... no, you need to open your fucking eyes!

Simon walks to the edge of the stage. We can make out part of TALIBAN MIKE through a window, just outside. He's visibly distressed, pacing and angry. A suspicious figure, LIMUS, is standing with him.

LIMUS (O.S.)

(firm)

What are you talking about-

TALIBAN MIKE (O.S.)

(angry)

Last time you came up short I covered you, now you pay me back, it's not that fucking complicated-

LIMUS (O.S.)

(annoyed)

For fuck's sake Taliban!
A beat. Simon is drawn into the conversation.

TALIBAN MIKE (O.S.)
(venomous)
What the FUCK did you just call me?

Silence.

TALIBAN MIKE (O.S.)
I thought I told you fuckers not to call me TALIBAN?!

Simon furrows his brow, mouths the word "Taliban."

LIMUS (O.S.)
(meek)
Sorry Mike, put the gun down man...

TALIBAN MIKE (O.S.)
I'll put it away when you get me my fuckin' money you piece of shit!

LIMUS (O.S.)
Alright, alright! Just give me a couple hours, okay?

TALIBAN MIKE (O.S.)
Two hours.

We hear footsteps through gravel. A car door OPENS and SHUTS. We hear an ENGINE. The car DRIVES OFF.

Simon's eyes are wide; he looks like a deer frozen in headlights.

We hear Taliban Mike GRUNT, pick up a BOX and SHUFFLE around the side of the building to come in.

He stops when he sees Simon, but keeps an austere, blank expression.

TALIBAN MIKE
How long you been here?

SIMON
Just got here...

Mike walks over to the stage, hops up, puts his box next to the projector, pulls a handgun out of his waistline and sets it on the floor. Then, he sits on the floor and starts going through slides.

TALIBAN MIKE
Sit down.
Simon complies, sits on the floor next to Mike. Mike looks at him like he has 6 heads. A beat.

He nods to the chair.

TALIBAN MIKE
Over there, man.

Simon nods and gets up, walks over to the chair and sits. Mike CHUCKLES under his breath.

TALIBAN MIKE
You hear that shit?

SIMON
No.

TALIBAN MIKE
Yeah you did.
(beat)
Dumb fucks, you know?

SIMON
Totally...

He tries to lean back in his chair, but he’s rigidly uncomfortable. Mike starts dropping photos in the carousel.

TALIBAN MIKE
So, uh, we agreed on a thousand?

SIMON
Uh, yeah that works for me.

Mike pauses with the projector, reaches into his pocket, and pulls out a wad of cash. He counts out $500, and hands it to Simon.

TALIBAN MIKE
The other half when you’re done with it.

Simon watches Mike pick up the slides, one by one, checking the images before placing them in the machine.

TALIBAN MIKE
So you should know that my aesthetic philosophy is a direct rip-off of Van Der Keuken.
(matter-of-fact)
You know. Framing and composition completely cover and overwhelm a subject.
Mike hits a button on the projector, and it KICKS the first slide into place. Simon’s face breaks; he places a hand over his mouth, trying his best to remain casual.

From his POV: Katrina at the beach.

TALIBAN MIKE
This is Katrina.

Another slide. Katrina is standing at a flea market. It was shot with a telephoto lens.

TALIBAN MIKE
This is where we met.
(beat)
Look familiar?

Simon CLEARS his throat.

SIMON
Yeah. Duh.

Mike spins around and looks at him.

TALIBAN MIKE
No, I mean Katrina. Have you seen her yet?

Simon stares at Mike, and for a moment he considers lying.

SIMON
Yes.

Mike nods, and smiles.

TALIBAN MIKE
Thought so.

He turns around.

Another picture appears. The same spot, the same day. Katrina is looking directly at the camera, which is poised closer.

TALIBAN MIKE
This is the first time she looked at me.

Simon crosses his arms and furrows his brow, his face pensive and serious. We hear the carousel KICK and bring up another slide.

TALIBAN MIKE
This is the first time we spoke.
Several moments later in time, this photo is from a few feet away. Soft focus distorts the edges of the frame, but Katrina's face is clear: her eyes narrow and teeth bared, she looks like she's ready to assault the camera.

Simon CLEARS his throat, and motions to the screen.

    SIMON
    (apprehensive)
    Why are you showing me all of this?

Mike SHIFTS the carousel again. He doesn't respond. He keeps his eyes on the screen: another photo of Katrina, at a restaurant. She's looking directly at the camera, her face severe.

    TALIBAN MIKE
    (softly)
    The first time I saw her I swore she was Venus...
    (beat)
    Like she'd stepped right out of Botticelli's painting...

Another photo: a quaint downtown district. Katrina's form, partially in frame.

Another photo: the beach. One half of Katrina's body in a bikini, her mouth smiling for the first time. A beat.

Mike doesn't move the carousel forward. Simon watches his face: his eyes are sorrowful. He stares, in silence, the soft OPERA MUSIC filling the edges of the emptiness. Another beat.

Simon rubs his temples; he's trying to figure out his next move.

    SIMON
    I, uh. Mike, I can't do this.

His trance broken, Mike spins around, his eyes pained.

    TALIBAN MIKE
    But why not?

Simon motions to the pictures.

    SIMON
    Because, it's just...

He looks up at the photo of Katrina's mouth.

    TALIBAN MIKE
I think it'll help. All I want you
to do is paint a portrait. I'll pay
more.

Simon waves his hand, shaking his head.

SIMON
No, it's not about money-

TALIBAN MIKE
I'll pay two thousand.

Simon opens his mouth to say something, but Taliban Mike
takes out his wad of cash and sets it on the stage. Simon
leans back into his seat.

TALIBAN MIKE
You can have it all up front.

Mike looks at him, his guard down and his eyes mournful. The
OPERA continues, steady as always.

FADE TO BLACK:

INT. KRAUS HOUSE, LIVING ROOM – NIGHT

CASTA DIVA CONTINUES

BLACK:

KATRINA (V.O.)
Well I'm an artist too, you know?

SIMON appears suddenly, illuminated by a flashlight. We LEAD
him through the PITCH BLACK Kraus House.

Suddenly he stops in his tracks, KATRINA sitting on the couch
opposite him. She beckons him nearer. He sits next to her
on the couch, and they start kissing.

A DOORBELL

They ignore the sound.

DOORBELL.

TALIBAN MIKE walks into the room, and points his handgun at
Simon.

BLACK.

BAM!

INT. KRAUS HOUSE, MASTER BEDROOM – DAY
EXTREME CLOSEUP: SIMON'S eyes are closed.

DOORBELL.

Simon's eyes open.

From WIDE: Simon is laying above his covers, dressed in his clothes from the day before. He stirs, stretches.

KNOCKING.

INT. KRAUS HOUSE, FAMILY ROOM - DAY

SIMON opens the door, rubbing the sleep from his eyes. TWO MEN, dressed in khakis and polo shirts. One of them flashes a badge.

PARKS
Hello, my name is Robert Parks from the Narcotics Division at the Melbourne Police Department. Is there a Mr. William Kraus available?

SIMON
Uh, no actually. He moved.

With that, NARC OFFICER 2 jots down notes on a legal pad.

PARKS
Are you renting from Mr. Kraus?

SIMON
Uh, yeah. Well, he's my dad.

PARKS
What's your name?

SIMON
Simon Kraus.

Narc Officer 2 keeps writing. Parks is jovial and all smiles.

PARKS
Okay Simon. Well, how long have you been living here?

SIMON
I dunno, about a month.

PARKS
What do you do for a living?

SIMON
I'm an artist.

Parks grins widely.

PARKS
Oh! Well now it's not everyday you meet an artist.

Simon forces a CHUCKLE, trying to keep his cool. A beat.

SIMON
So, uh, I'm sorry, I'm in the middle of something, what's this about?

PARKS
Well, we received a few complaints from neighbors about drug abuse at this residence, and wanted to check things out for good measure.

Simon's face is still. Parks smiles, but studies him closely.

PARKS
Is it alright if we take a look inside?

SIMON
Well, uh, no actually. I'm in the middle of something...
(beat)
But I'm the only one living here right now, so I'm not sure what the issue is.

PARKS
Well there's no issue yet. We just heard a couple of complaints.

SIMON
From?

PARKS
I can't say.

A beat. Simon thinks.

SIMON
You know, I did have a party a few days ago, and I'll admit it got a little out of control.

PARKS
Oh?
SIMON
Yeah, strangers started showing up,
you know, friends of friends of
friends kinda thing.

PARKS
Ah, I see.

SIMON
Yeah, and... Well.
(beat)
I'm not in any trouble?

PARKS
No.

SIMON
Well, I caught a couple of guys
smoking marijuana in the garage.

PARKS
I see. Did they leave any
paraphernalia?

SIMON
No! No, I kicked them out.

PARKS
Okay
(beat)
Well if you don't mind, we'd still
like to take a little look around.
Just protocol...

SIMON
I'm sorry Mr. Parks, I, uh, this is
a really, really bad time. Could we
do this another time?

A beat. A stand off.

PARKS
Certainly we can. We'll give you a
call, alright?

SIMON
Great! Thank you for
understanding. You let me know
when, and I'll be there. Or here.

Simon flashes a winning smile. He notices JOHN, watching
from the street.

INT. KRAUS HOUSE, LIVING ROOM - DAY
A CLOSEUP: Evan's bong is in the foreground, nestled amongst beer bottles on the coffee table. In the background we see SIMON shut the door.

He walks into the living room, and stares directly at the bong.

INT. KRAUS HOUSE, EVAN'S ROOM - DAY

EVAN is sprawled out awkwardly on his bed, in his boxers. He's drooled all over his pillow.

SIMON storms into the room. He shakes Evan.

SIMON
Hey! Evan! EVAN!

EVAN
Wha...

SIMON
Get up.

EVAN
Fu you...

SIMON
Narcs, Evan. There were Narcs at the door.

Evan sits up like a jack-in-the-box, his eyes immediately wide.

EVAN
Narcs?

SIMON
Narcs. Get rid of your shit.

EVAN
(groggy)
Why Narcs?

Simon leaves the room.

SIMON
The neighbor.

Evan rubs his eyes.

INT. SUPER FLEA, ART STAND - DAY

SIMON sits in the stand, doodling on his sketchpad. He draws the infinite symbol, tracing it over and over again.
KATRINA approaches the stand.

KATRINA
I had fun last week.

Simon keeps doodling. A beat.

Katrina's smile vanishes. Simon keeps tracing infinite.

KATRINA
You okay?

SIMON
Did you used to date Taliban Mike?

Simon stops doodling and looks up at her, his expression stoic. Katrina looks at him, and opens her mouth to respond, but nothing comes out.

SIMON
Just curious. He mentioned you.

Katrina studies his eyes, and her expression gradually becomes distant.

KATRINA
(flat)
Is that a problem or something?

Simon stares at her, expressionless.

She lets out a surprised LAUGH, and shakes her head. She walks away.

Simon turns back to his drawing.

CUT TO:

A TELEPHOTO WIDE: To the tune of a SHUTTER SNAPPING, we watch Katrina walk back to her stand. Simon continues drawing.

INT. KRAUS HOUSE, LIVING ROOM - DAY

BEGIN BEETHOVEN'S 9TH: PRESTO, ALLEGRO ASSAI

WITHOUT DIEGETIC SOUND

EVAN is passed out on the couch, brown crumbs all over his chest. He SNORES LOUDLY. He's drooling.

INT. KRAUS HOUSE, KITCHEN - DAY

A cake-sized brownie, sitting on the stove. A large chunk has been cut out of it. Crumbs, marijuana shake, and an
empty ziplock surround the cake pan.

CUT TO:

SIMON stares at the brownie. He gingerly sticks his finger into it, and shoves a bite-sized piece into his mouth. His face instantly turns sour.

JUMP CUT:

Simon shovels a huge amount into his mouth. He winces as he chews, forcing it down. He grabs more, shovels more in.

INT. KRAUS HOUSE, MASTER BATHROOM - DAY

SIMON stares at himself in the mirror. His eyes are bright red. He tugs at his lower eye lid, a dumb expression on his face.

INT. KRAUS HOUSE, GARAGE - DAY

We TRACK SIMON as he wanders out into the garage, and opens the door. He turns back for his bike.

EXT. KRAUS HOUSE - DAY

SIMON wheels his bike out into the bright Florida sun. He takes in his surroundings for a moment, stretching.

He looks over to John's yard: a collection of hideous lawn gnomes. Simon considers them for a beat.

JUMP CUT:

Simon grabs the gnomes, one by one, turning them upside-down, onto their heads, a dumb grin on his face.

EXT. DOWNTOWN MELBOURNE - DAY

SIMON walks along a narrow alleyway. He is packing a pack of cigarettes. He tears off the wrapper, pulls one out, and lights it.

He COUGHS, his eyes watering, but he quickly gains control.

EXT. BEACH - DAY

SIMON walks along the beach, a lit cigarette in his hand. He pulls on it, expelling smoke. He COUGHS.

EXT. BEACH, BOARDWALK - DAY

SIMON leans on the railing, puts out a cigarette. He stares off at the ocean.
The Atlantic Ocean. Waves crashing on the beach.

EXT. MATHERS BRIDGE - SUNSET
SIMON stands next to the headless sphinx.

CUT TO:

The Banana River.

FADE TO BLACK:

END BEETHOVEN'S 9TH: PRESTO, ALLEGRO ASSAI

INT. KRAUS HOUSE, GARAGE - NIGHT

The garage is lit by a mix of work and Christmas lights. SIMON stares at his large, eggshell white painting. In the center is the beginning of a female face, though no defining characteristics have been outlined.

Simon stares at the painting, meditating on it, lost in it. His expression is stoic; he's unmotivated.

A CAR ARRIVES, pulling up just outside the open garage. Simon turns and sees TALIBAN MIKE get out and walk over.

TALIBAN MIKE
Just dropping by to see the progress.

He walks up to the large painting, and his face sours.

TALIBAN MIKE
What's this?

SIMON
Katrina.

Taliban Mike looks back at it. He shakes his head.

TALIBAN MIKE
Did you even speak with her?

Simon looks at him, baffled.

SIMON
What does that have to do with painting her portrait?

Taliban Mike looks at Simon with hostility.
TALIBAN MIKE
It has everything to do with it.
How the hell are you gonna paint her
if you don’t understand her?

Simon stands up in frustration.

SIMON
What the fuck do you want me to do,
take her out for a drink?

TALIBAN MIKE
The whole fucking point is to
capture her reality, Simon, not
paint her picture.

SIMON
I don’t know what the fuck that
means, Taliban.

Simon almost chokes when “Taliban” slips out. Mike shoots a
look at him.

TALIBAN MIKE
What the FUCK did you just call me?

Simon stares at him, his jaw clenched.

SIMON
Listen, I’ll get to your painting.
I’ve got a lot going on.

A beat. Mike points a finger at him.

TALIBAN MIKE
I didn’t pay 2 grand for nothing.

He spins around and walks back to his car.

TALIBAN MIKE
Open your goddamn eyes, Simon.

He hops in his car, SLAMS the door shut. The ENGINE STARTS,
and he backs out of the driveway.

Simon turns back to his painting, his jaw still clenched.

INT. SUPER FLEA, ART STAND - DAY

SIMON sits, without a sketch pad or painting or any
distractions. He stares at Katrina’s Aunt’s stand: KATRINA’S
AUNT is sitting there, reading a magazine.

We PUSH IN on Simon: he’s got circles under his eyes. He’s
worn out. A beat.

From Simon's POV: KATRINA approaches her Aunt. They talk for a moment, their words INAUDIBLE. Katrina's Aunt hugs her, grabs her purse, and leaves. Katrina sits down.

She arranges her things. She pulls out a book, opens to her place, and starts reading.

We TRACK SIMON over to her stand.

SIMON

Hey.

Katrina doesn't look up.

KATRINA

Hello.

Simon studies her for a moment.

SIMON

I just wanted to apologize for yesterday. That was none of my business.

Katrina doesn't look up; she changes the page in her book. A beat.

SIMON

I was wondering if, uh. Well if I could. I'm trying to do a series... of paintings.

Katrina nods, dog-ears her page, and closes the book. Simon eyes it: The Fountainhead. Katrina looks up at Simon.

KATRINA

What kind of paintings?

SIMON

Well I'm trying to explore life here...

KATRINA

In Melbourne?

Simon looks away from Katrina. He runs a hand through his hair, obviously insecure about articulating himself.

SIMON

Yeah, life through the eyes of all the people in my life.
Katrina's not impressed.

KATRINA
Why?

Simon searches for the right words; he feels stupid. A beat.

SIMON
I want to know what motivates us, you know? What's the through line, how are all these people connected?

KATRINA
How are you going to put that into paint?

Simon stares back at her, without words. A beat.

SIMON
I'm not really sure. It's just kind of a feeling, you know?

Katrina articulates for him.

KATRINA
(slightly arrogant)
You mean it's "intangible."

Simon nods, feigning a smile. He crosses his arms.

SIMON
I just want to paint your portrait.

Katrina's facade breaks, ever so slightly. Her eyes soften.

SIMON
And, I can't do it without you.

Katrina stares at him.

KATRINA
As long as you're painting me. And not some version of what you want me to be.

INT. KATRINA'S APARTMENT - DAY

A small but well-furnished apartment: clean and stylish and comfortable. KATRINA sits on a red leather couch, posing casually.

SIMON sketches her face. A beat.

KATRINA
So when do you think it'll be done?

Simon is intensely focused.

SIMON  
(distracted)  
Well I have to meet Chen for lunch  
at the end of the week.

Katrina's eyes lighten immediately. She smiles.

KATRINA  
So you're going to show him this?

SIMON  
(distracted)  
Uh-huh.

Simon is sketching quickly. He puts his pencil down.

SIMON  
Thank you.

Katrina is a little surprised.

KATRINA  
That's it?

SIMON  
Yeah, for now.

A beat. Simon stands, gathering his pencils.

KATRINA  
You don't want me to pose for you  
while you're painting?

Simon looks at her, considering it for half a moment.

KATRINA  
I don't mind.

Simon shakes his head.

SIMON  
Nah. I like to work alone.

Katrina approaches him, her eyes deep and pensive. Simon is  
entranced for half a moment. She stands close.

He turns away, putting the last of his pencils into their  
case.

SIMON
I'll call you.

KATRINA
I don't have your number.

SIMON
I know, I'll call you.

Katrina looks at him for a long breath.

INT. KRAUS HOUSE, GARAGE - NIGHT

BEGIN BEETHOVEN'S 9TH: PRESTO, ALLEGRO ASSAI ON DIEGETIC STEREO

SIMON stares at his painting of Katrina. He's gained no progress. Deep circles under his eyes almost form ruts above his cheeks.

He lights a cigarette, and leans back in his chair, crossing his leg. His face is hollow.

A CAR PULLS UP into the driveway, just outside the open garage. A beat. Simon looks over at it.

A pair of STONER GIRLS, 20s, hop out and cautiously approach the open garage.

STONER GIRL 1
Hey, is Evan here?

SIMON
You here for weed?

STONER GIRL 1
Yeah.

SIMON
Evan's not selling anymore.

STONER GIRL 1
I just talked to him, he said to come here.

SIMON
(matter-of-fact but firm)
Well, this is my house, and you're not going inside to buy weed.

The girls stare at him. He stares right back. A beat.

Simon shrugs, unapologetically.

SIMON
Sorry.

Simon turns back to his painting. The girls back away and leave.

STONER GIRL 2
What a prick!

STONER GIRL 1
I know...

Simon drags on his cigarette, dejected. From his POV: his entire portfolio, strewn out in a line before him.

CUT TO:

STATIC

From WIDE: Behind the line of canvases, we see Simon slouched in his chair in the far left third of the frame, toking on his cigarette. The middle and right thirds of the frame are blocked by large canvas backs. We rest here for a beat.

We HEAR FOOTSTEPS. Simon doesn’t react to them. A beat.

TALIBAN MIKE (O.S.)
Why the somber mood?

Simon doesn’t answer. He drags on his cigarette, then puts it out. He lights another one immediately after.

SIMON

(Flat)
I haven’t finished your painting.

TALIBAN MIKE (O.S.)
That’s alright. It’ll get there.

A beat. Simon still hasn’t looked in Mike’s direction.

TALIBAN MIKE (O.S.)
You know I want to help.

A beat.

TALIBAN MIKE (O.S.)
When do you see Chen?

SIMON
On Tuesday.

TALIBAN MIKE (O.S.)
Then why aren’t you painting?
SIMON
(sharp)
I'm trying to figure that out.
(beat)
Leave me alone.

We HEAR a ZIPPER, and then PAPERS and BAGS SHUFFLING. Still, Simon doesn't shift his gaze.

TALIBAN MIKE (O.S.)
Let's call the muse...

Simon doesn't respond. We see TALIBAN MIKE'S ARM reach into frame left, right in front of Simon; he's holding a pipe.

Simon eyes the pipe.

SIMON
What is it?

TALIBAN MIKE (O.S.)
Seven minutes with the gods...

Simon grabs the pipe, and looks at the herb suspiciously.

TALIBAN MIKE (O.S.)
It won't last long.

(beat)
Take one, long, big hit. It's strong.

A beat. Simon considers it. He stares at his canvases. He brings the pipe to his lips, and lights it.

He pulls on it for a long breath, then holds the smoke.

CUT TO:

PROFILE: Simon exhales, COUGHING slightly. He reaches the pipe over to Mike, but there's nothing but an empty chair next to him.

Simon sets the pipe down on the chair, and stands.

SIMON
Mike?

Nothing. No Mike. Simon stands motionless, confused.

DIEGETIC SOUND FADES

BEETHOVEN'S 9TH: PRESTO, ALLEGRO ASSAI FADES UP

Simon stares off into space a moment. He shakes his head. He
turns and walks to the doorway. He walks through, we TRACK him.

As Simon moves through the laundry room, he disappears into inky blackness.

BLACK.

INT. DREAM WORLD - NIGHT

TALIBAN MIKE (V.O.)

(softly)
The first time I saw her I swore she was Venus...

BLACK.

SIMON walks into a stream of light (spotlight), and stops.

SIMON (V.O.)

Mike, I can't do this.

His face is first illuminated by the spotlight. Suddenly, HEAVENLY LIGHT starts to make him glow, accentuating the look of awe that's enveloping his features.

TALIBAN MIKE (V.O.)

(whisper)
Like she'd stepped right out of Botticelli's painting...

CUT TO:

STATIC, SUPER SLOW MOTION:

From Simon's POV: A whimsical, two-dimensional landscape. In the far background are ethereal waves, lapping at a felt green shoreline. Two-dimensional forests hug either side of a giant clam shell. Wind laps at curly locks of KATRINA'S hair, as she steps out of her haven, an alluring smile on her lips.

The moment she clears the clam shell, the world behind her disappears.

CUT TO:

STATIC, SUPER SLOW MOTION:

MEDIUM PROFILE: Katrina approaches Simon, who is frozen in reverence. They embrace, and kiss. A beat.

They disappear.
BLACK.

DIEGETIC SOUND RETURNS

BEETHOVEN'S 9TH: PRESTO, ALLEGRO ASSAI FADES INTO DIEGESIS

INT. KRAUS HOUSE, GARAGE - NIGHT

    SIMON (V.O.)
    Was that a joke?

BLACK.

The light returns.

HANDHELD: SIMON is standing in the middle of the garage, right where we left him.

He takes a moment to readjust himself.

    SIMON
    Mike?

Simon looks at the empty chair to his left: the pipe. He rubs at his eyes, and sits down.

He looks at his canvas. A beat.

    JUMP CUT:

Simon is working diligently with a black Sharpie, filling out Katrina's eyes. Two other figures have been added, on either side of Katrina's form.

    JUMP CUT:

Simon wipes at his sweaty forehead, and takes several steps back. He lights a cigarette.

    JUMP CUT:

A CLOSEUP: The surface of the canvas. Simon outlines Katrina's collarbone and breasts.

    JUMP CUT:

Simon fills in the iris of Katrina's left eye: a beautiful shade of hazel. The only splash of color on the canvas. A cigarette hangs from his lips.

    JUMP CUT:

Simon sits back on his chair, and lights a joint. He sucks it down quickly, staring at his painting. There are dark
circles under his eyes. He's covered in sweat.

He smiles at his work.

Katrina's image smiles back.

EXT. BEACH - SUNSET

SIMON and KATRINA are sitting in the sand, with a bottle of wine. Katrina is glowing. *They're both a little buzzed.*

KATRINA
So it's almost finished?

SIMON
Yeah.

Simon takes a swig of wine, straight from the bottle. He looks out at the horizon. Katrina smiles.

KATRINA
What's it feel like?

SIMON
What's what feel like?

KATRINA
Like being just before the beginning of the beginning of your life...

A beat. Simon thinks.

SIMON
Hasn't sunk in, yet.

Katrina smiles.

SIMON
How did it feel for you?

KATRINA
I've never been where you are.

SIMON
When you started your career...

Katrina waves it off with her hand.

KATRINA
It's a job. Nothing more, nothing less.

Simon turns from the horizon and studies her.
A DARK PARKING LOT.

We FLOAT outside TALIBAN MIKE'S car, by the driver's side door. We see Mike, illuminated by a flashlight.

His face austere, he smokes a cigarette and stares at the nearest building.

A beat. His attention shifts to a CAR as it drives up.

KATRINA and SIMON get out of Katrina's car, and approach the building.

We trace TALIBAN MIKE'S eyes as they follow Simon and Katrina up the stairs to her apartment. A beat.

He drags on his cigarette and tosses it out. We stay on his face for a long breath. He leans forward in his seat and looks at the upper-stories of the building.

From Taliban Mike's POV: the lights in Katrina's apartment turn on.

Back to Mike for another beat. We hear him CUT THE ENGINE on his car.

INT. KATRINA'S APARTMENT - NIGHT

KATRINA and SIMON sit at the kitchen table, their faces behind a laptop screen.

Simon points to the screen.

SIMON
Yeah, click on, yeah, enter.

A beat.

SIMON
Figured a graphic artist would have better internet.

She LAUGHS and flicks him off, playfully. She looks back at the screen, and scrolls. Simon motions to it.

SIMON
Click on that-

A beat, as they take in the information. Katrina smiles brilliantly.

KATRINA
Whoa.

(beat)
You're really talented, Simon, I had no idea...

EXT. KATRINA'S APARTMENT COMPLEX - NIGHT

TALIBAN MIKE'S car. A beat.

He gets out, still illuminated by flashlight, his eyes focused on Katrina's windows the entire time. He places a cigarette in his mouth and lights it. A beat.

He makes his way toward the building, slowly.

INT. KATRINA'S APARTMENT - NIGHT

SIMON is sitting on her couch now. KATRINA comes into frame with a couple of drinks. She sits next to him.

Simon sips his drink.

KATRINA

How is it?

Simon exaggerates the alcohol content, scrunching up his face.

SIMON

You trying to kill me??

She LAUGHS. A beat.

KATRINA

So how do you like working for him?

Simon winces from the comment, but quickly recovers. He stares at her, and shrugs. He CLEARS HIS THROAT, with exaggeration.

Katrina LAUGHS. Simon LAUGHS back.

SIMON

Need I say more?

A beat. Katrina looks at Simon, and smiles. We FLOAT away, the image going out of focus.

KATRINA

So how was I? As a model...

EXT. KATRINA'S APARTMENT COMPLEX - NIGHT

A staircase. We watch TALIBAN MIKE step into frame, on ground level.
He looks up as though he's about to climb Everest. Slowly, one foot after another, he climbs the steps.

JUMP CUT:

The third floor; Taliban Mike is at the top. He looks down the hallway. A beat.

INT. KATRINA'S APARTMENT - NIGHT

KATRINA and SIMON sit on the couch, sipping their drinks, the whole image in soft focus.

SIMON
So you've gotta show me your work.

The camera FLOATS closer, the image gradually moving into focus.

KATRINA
We'll have to set up another meeting, because I'm a little buzzed I have to admit.

The light is warm and the colors are vibrant, the pair heavy with lust. The image turns sharp, as we FLOAT beside them.

Simon eyes the front door for a moment.

EXT. KATRINA'S APARTMENT - NIGHT

TALIBAN MIKE stands in front of the door. With a painful expression, he leans his ear against the door. He closes his eyes.

INT. KATRINA'S APARTMENT - NIGHT

SIMON and KATRINA are almost completely still, basking in the glowing light as though they're trapped in amber.

SIMON
I think it's a shame you don't consider yourself an artist.

Katrina smiles playfully.

KATRINA
The world can only afford to support so many artists...

A beat. Simon's smile fades, as Katrina scoots closer.

Her mouth close to his, she almost whispers her next lines.
KATRINA
For the rest of us...
(beat)
Work... work... work...

Simon turns his eyes once more to the door, a slight look of concern on his face. Then, Katrina pulls him back to her. They kiss, softly at first, and then deeper.

Katrina pulls Simon towards her, and they lay down.

The light disappears.

BLACK.

EXT. KRAUS NEIGHBORHOOD, ACROSS THE STREET - NIGHT

DARKNESS.

A flashlight turns on, illuminating TALIBAN MIKE. He’s sitting on the hood of his car, smoking a joint, playing with a large jack knife. He stares at Simon’s house. A beat.

A CAR PULLS into the driveway. EVAN hops out, and the car backs away.

He opens the garage door, and walks inside. We focus on the dark void that is the garage.

Taliban Mike takes a big drag from his joint, and tosses it carelessly into the street. He picks up his camera and snaps a few pictures, his SHUTTER SNAPPING.

He puts the camera down. The house lights come on, and a beat later, MUFFLED SURROUND SOUND GUNFIRE.

Mike hops off his hood, and we TRACK him to the garage.

INT. KRAUS HOUSE, GARAGE - NIGHT

TALIBAN MIKE steps into the BLACK garage, himself and his immediate surroundings dimly lit by a flashlight. He stands in front of the large painting, staring at it. A beat.

He approaches the painting. He starts at the far left, touching a figure, tracing his fingers over the lines. It’s Taliban Mike, reaching out toward Katrina.

JUMP CUT:

He traces his finger on the far right figure, obviously Simon’s self-portrait, reaching toward Katrina.

JUMP CUT:
Mike traces his figure over Katrina's nude form. He touches her cheek. A beat.

He explodes. He pulls out his jack knife and stabs Katrina's figure in the gut. He pulls the knife back and does it again. Again. Again. He shreds the canvas to pieces. He stops.

He stares at his work; the painting is in tatters. He looks around the garage, frantically.

He grabs a can of black paint and flings it at the canvas, again and again, blotting out the images, until finally he stops.

A beat. He catches his breath. The light goes out.

BLACK.

INT. KATRINA'S APARTMENT, BEDROOM - NIGHT

An EXTREME CLOSEUP: SIMON opens his eyes. He sits up. He looks to his right:

KATRINA is asleep, under the covers. Simon looks around, then lays back down.

EXT. KRAUS HOUSE - DAY

SIMON rides his bike up the driveway, the garage door open. JOHN walks over from next door.

    JOHN

    Hey!

Simon looks up, rolls his eyes.

    JOHN

    Don't ever step foot into my yard again, you understand?

Simon shakes his head.

    SIMON

    As long as you stay the fuck out of mine.

Simon hops off his bike, and wheels his bike up to the garage.

INT. KRAUS HOUSE, GARAGE - DAY

We LEAD SIMON as he kicks the stand, and looks at the painting. His jaw drops.
From Simon's POV: Katrina’s portrait, ripped to shreds, splashed with thick layers of black paint.

He looks as though he’s been hit in the gut. He spins around: JOHN is picking up his hose, spraying his flowers.

Simon marches out of the garage.

EXT. JOHN’S HOUSE, YARD – DAY

SIMON walks up to JOHN and shoves him from behind. John spins around, his eyes wide.

SIMON
irate
What the FUCK DID YOU DO YOU SON OF A BITCH?

John stares back at Simon, coolly.

JOHN

I told you to STAY THE FUCK OUT OF MY YARD!

Simon stares at him, his eyes nearly tearing. A stand off.

SIMON

I’m calling the fucking cops.

INT. KRAUS HOUSE, LIVING ROOM – DAY

EVAN sits on the couch, his video game controller in his lap. The TVs aren’t on. We trace his eyes, back and forth, back and forth.

We WIDE: SIMON’S pacing. He pauses, and looks at Evan.

His voice nearly cracks when he speaks; he’s doing his best to keep his cool.

SIMON

And you opened the garage...

Evan is staring.

SIMON

And then you... kept it open.

Evan is still staring.

SIMON

But, you didn’t close it, because you forgot.
They stare at one another. Simon EXPLODES.

SIMON
WHAT THE F**K, MAN?

INT. KRAUS HOUSE, GARAGE - DAY

SIMON sits in the closed garage, staring at his painting. The life has been sucked out of him.

EXT. SUPER FLEA, PARKING LOT - DAY

The Super Flea parking lot. TALIBAN MIKE leans against his car, staring at SIMON. A beat.

TALIBAN MIKE
You should've been there...

Simon glares at him.

SIMON
(sharp)
What?

TALIBAN MIKE
(furious)
I paid you to paint! Where the F**K were you, man?

Simon stares back, jaw agape.

SIMON
(sarcastic and sharp)
Out with a friend... That okay?

Taliban Mike meditates on this for a beat.

TALIBAN MIKE
Come on.

Simon looks at him.

SIMON
What?

TALIBAN MIKE
We're gonna go have a word with your neighbor.

INT. KRAUS HOUSE, LIVING ROOM - DAY

EVAN sits in a haze. The place is foggy with marijuana smoke, his bong smoldering. He's playing video games, WAR SOUNDS as usual.
Suddenly, he pauses the game, the SOUNDS STOP. He takes a rip from his bong, COUGHS. He grabs a slice of pizza and starts eating it.

The DOORBELL rings.

He gets up, nonchalantly. We TRACK him out of the room.

INT. KRAUS HOUSE, FAMILY ROOM - DAY

EVAN opens the door. ROBERT PARKS, NARC OFFICER 2, and a UNIFORMED COP are staring at him. Parks isn’t smiling this time.

CLOSEUP: Evan stares at them, his eyes beet red.

PARKS
Bill Kraus available?

A beat. Evan stares back, his jaw slack.

EVAN
No.

PARKS
I’ve got a warrant to search the premises for narcotics. What’s your name, sir?

Evan stares back, dumbfounded. A beat. He SLAMS the door shut.

JUMP CUT:

BEGIN CASTA DIVA

WITHOUT DIEGETIC SOUND

STATIC, SUPER SLOW MOTION:

Evan scrambles away from the door, as the Cop kicks it in, his weapon drawn.

JUMP CUT:

Evan runs towards us, his face tearing and pitiful, as the Narc Officers and Cop pursue him.

EXT. KRAUS HOUSE, PORCH - DAY

CASTA DIVA CONTINUES

STATIC, SUPER SLOW MOTION:
EVAN dives into the pool, the COP pursuing him.

JUMP CUT:

The Cop wrestles Evan in the water, dunking his head underneath.

JUMP CUT:

The Cop holds Evan's arm in a lock, they're walking toward the sliding door, Evan's face mournful.

CUT TO BLACK:

BLACK.

END CASTA DIVA

INT. TALIBAN MIKE'S CAR - DAY

TALIBAN MIKE drives. He seems cooler.

SIMON sits in the front passenger, staring out the window. Silence.

TALIBAN MIKE
(gentle)
You've already got a nice portfolio, Simon.

No response. A beat.

TALIBAN MIKE
What time are you meeting him?

SIMON
Nine.

TALIBAN MIKE
A.M.?

SIMON
Yep.

TALIBAN MIKE
In Orlando?

SIMON
Yep.

TALIBAN MIKE
Need a ride?

SIMON
Yep.

Taliban Mike's face suddenly goes serious. He leans over the wheel and stares.

TALIBAN MIKE
What the fuck?

Simon stares too. They turn their attention outside, as they pass Simon's house.

EXT. KRAUS HOUSE - DAY

The house: a police car with its lights flashing, is parked out front. EVAN stands with the COP, his face on the windshield and hands cuffed. ROBERT PARKS and MARC OFFICER 2 are pouring over a legal pad.

Taliban Mike's car passes right by, without stopping.

INT. TALIBAN MIKE'S CAR - DAY

SIMON turns in his seat, his eyes wide, watching the house pass. TALIBAN MIKE turns back to the road.

SIMON
(panicked)
WHAT THE FUCK? WHAT THE FUCK ARE YOU DOING?

TALIBAN MIKE
(panicked)
Driving, man, driving. We gotta get, we can't fucking go there!

Mike punches the steering wheel, his eyes wild.

TALIBAN MIKE
(yelling)
THAT STUPID FUCKING ASSHOLE, GODDAMMIT I KNEW HE WAS GONNA FUCK UP!

EXT. PLAYGROUND - DAY

SIMON and TALIBAN MIKE sit on swings, both smoking cigarettes. A beat.

TALIBAN MIKE
(calm but firm)
I really can't get over this shit, I can't believe you didn't make him get rid of his stash—
SIMON
I told him to get rid of it-

TALIBAN MIKE
You know Evan better than I do and I
know that you have to do things for
him, you dumb fuck, I can’t
understand how you’d be so reckless
in your dad’s fucking house.

Silence. A beat. They continue smoking. They finish at
nearly the same time. They toss their cigarettes out.

Mike lights another one, hands it to Simon mechanically,
passes the lighter. They smoke more. A beat.

TALIBAN MIKE
We need to get out of town.

SIMON
I have to straighten this shit out.

TALIBAN MIKE
You have to be there for your
meeting in the morning, it's more
important.

A beat. They smoke.

TALIBAN MIKE
Let’s go to Orlando.

SIMON
Where we gonna stay?

TALIBAN MIKE
I’ve got a place...

A beat. Simon stares off into oblivion. Mike looks at him.

INT. TALIBAN MIKE’S CAR - DAY

TALIBAN MIKE drives SIMON. Mike tokes on a cigarette. Simon
holds his arm out the window. He cups repeatedly at the
wind, which forces his hand back each time.

TALIBAN MIKE
So there’s this neck of woods in
East Orlando where I used to pick
mushrooms...

Simon doesn’t respond.

EXT. WOODLAND - DAY
TALIBAN MIKE wears a travel backpack, and leads SIMON through the woods. They're gathering wood.

EXT. WOODLAND, CLEARING - DAY

TALIBAN MIKE and SIMON sit in the dirt. Mike unpacks his stuff from his pack: his camera, a box, the handgun, a bag of weed, cigarettes, a few bottles of water, some lighter fluid.

Simon smokes a cigarette, his mind distant with thought.

JUMP CUT:

Mike arranges the wood in a pile. Sprays lighter fluid over it, and tosses in a match: a fire starts burning.

Mike sits back down in the dirt. He slaps Simon on the shoulder.

TALIBAN MIKE
Everything'll be okay, man.

(beat)
I'm fucked. Wasn't your fault.

Simon stands up.

SIMON
I'm gonna go piss.

He wanders off into the woods. Mike turns back to the fire. He lights a cigarette. A beat.

He pulls a pad of blotter paper out of his bag, tears off a square, and drops it into a bottle of water. He shakes it around for a moment.

CUT:

We FLOAT behind Simon, who is standing at a tree. We hear him ZAP, and walk through the woods.

He pauses for a moment. He looks up.

From Simon's P.O.V: the trees sway above him.

We TRACK him out of the woods, back into the clearing. Taliban Mike holds up a bottle of water.

TALIBAN MIKE
Stay hydrated.

We FLOAT with Simon as he stands, kicking back his head and chugging water. Simon sits back down.
Silence. A beat. Simon eyes the handgun.

Taliban Mike eyes Simon.

TALIBAN MIKE
So, tomorrow's the big day.

Simon keeps eying the gun. No response.

TALIBAN MIKE
So you're just gonna sit like that all night?

SIMON
Why the gun?

TALIBAN MIKE
I always bring my gun with me. Always.

The FLOATING CAMERA SWAYS a bit: Simon drifts in and out of focus. Taliban Mike gets up. Simon reaches up to him.

Mike walks away from the clearing.

SIMON
Where you going?

TALIBAN MIKE
What's a bear do in the woods?

Simon's lost.

SIMON
You mean, "Does a bear shit in the woods."

TALIBAN MIKE
Nevermind. Shit. I'm going to shit.

He disappears. Simon sits and stares. He looks over at the box. A beat.

He leans over and grabs it, and flips through pictures. One after another, all of Katrina.

He keeps flipping through them, his face sober, and then he stops. He brings the picture closer: Katrina and Simon talking, that first day at the flea market.

He flips to another: a few seconds later, Simon walking away from Katrina. She's looking at him, smiling.
He flips to another: Simon at his house, painting in the garage.

He flips to another: Simon and Katrina climbing the stairs to her apartment.

Simon looks up from the photos. Silence. The SOUNDS OF NATURE crescendo. CICADAS.

He wipes sweat from his forehead. He stands, nearly falls, and regains his balance. The image moves in and out of focus, as the CAMERA BECOMES JERKIER.

A BIRD CRIES.

He looks in its direction. CICADAS. A strange MOAN, neither animal nor mineral nor industrial.

Simon focuses on the SOUNDS. His eyes grow distant, animalistic. He looks into the woods:

Dark woods. The sun is failing. The SOUNDS become OVERWHELMING. WHISPERS creep into the corners of the ambiance.

He shuffles over, puts the box back down. He eyes the gun:

The handgun. Simon walks over and picks it up.

TALIBAN MIKE (O.S.)
What are you doing?

Simon jumps to attention, and spins around, gun in hand. Taliban Mike stands at the edge of the woods. A beat.

TALIBAN MIKE
Put the gun down, man.

SIMON
Why'd you bring the gun?

TALIBAN MIKE
I always bring my gun.

Simon stares at him. Taliban Mike stares back. Another beat.

TALIBAN MIKE
(BELLOW)
DROP THE FUCKING GUN!!

Simon turns and runs, and we RUN TO CATCH UP. Taliban Mike pursues him.
Simon rushes through the woods.

Branches flash by. Simon bobs in and out of frame, in and out of focus. Taliban Mike pursues. Simon hits a tree.

CUT TO:

BLACK.

EXT. WOODLAND - NIGHT

BLACK.

CRICKETS. AN OWL. A GROWL. FIRE CRACKLING.

SIMON (V.O.)
Wh-what. Hello?

Nothing but NATURE.

BRANCHES CRACKING, FOOTSTEPS.

SIMON (V.O.)
(shrill, anxious)
Hello? HELLO?

SIMON suddenly appears, illuminated by a flashlight. We can barely make out trees around him.

His face is horrible, terrified.

SIMON

MIKE?

Simon wanders and we TRACK him.

SIMON

TALIBAN MIKE!

A GROWL.

Simon keeps wandering, silent. We hear him BREATHING.

He pauses, catching view of firelight. He makes his way towards it.

EXT. WOODLAND, CLEARING - NIGHT

We track SIMON into the clearing:

TALIBAN MIKE sits in pitch black. His features are illuminated only by the fire.

Simon sits down. Taliban Mike doesn't say anything. We PUSH
IN: his eyes aren't visible, enshrouded by black shadows under his brow.

Simon's eyes are vacant, fearful, primal. He holds himself, shivering.

TALIBAN MIKE
You look at my pictures?

Simon doesn't respond.

TALIBAN MIKE
They were out of order.

Simon rubs at his face, the circles under his eyes enormous. Taliban Mike SNAPS a picture.

TALIBAN MIKE
What's your name?

Simon stares back. He eyes the gun, which is on the ground, several feet away.

TALIBAN MIKE
Simon Kraus.

Mike stands up. He grabs his camera, SNAPS a few pictures of Simon.

TALIBAN MIKE
Are you an artist?

Mike slowly inches around the fire. He's two feet from Simon. He SNAPS a few pictures.

TALIBAN MIKE
No.
(beat)
Lesson learned?

Mike kneels down next to Simon.

TALIBAN MIKE
You're not an artist.
(beat)
Welcome to reality.

Mike SNAPS a series of pictures. Simon's tired face sags lower.

Mike lowers his camera, and stares at Simon for a long, hard minute. His deep-set eyes are dark; he stares at Simon with out eyes.
TALIBAN MIKE
Did you fuck my girlfriend?

Simon stares back at him, his face creeping into terror. An
OWL CALLS.

TALIBAN MIKE
Yes.

Mike walks back around the fire, to his spot. Simon looks
into Mike’s shrouded eyes. Mike points at his own forehead
as he speaks.

TALIBAN MIKE
You should always remember:
somebody, somewhere, is watching
everything you do. That’s the way
things were designed.

A beat. A DISTANT MOAN.

TALIBAN MIKE
I used to be married.

(beat)

Then I met her boyfriend. His
name’s Chris. I beat the shit out
of him with a piece of bamboo.

(beat)

I was an imbecile.

He stares at Simon, coolly. Simon stares back, trying his
best to remain calm.

TALIBAN MIKE
I failed to realize that Chris, this
23 year old frat boy from money,
would impregnate Jennifer, and get
stuck in a dead-end job at her
father’s firm.

(beat)

I didn’t understand, at the time,
that life itself would work
effortlessly and relentlessly
against Chris.

(beat)

I hadn’t a clue that he would fall
short of each and every goal that
his parents prayed for throughout
his life...

(beat)

All the while I was doing my
documentary, watching them, studying
them, their ups and downs...

(beat)
Little did I know that the universe was on my side. The universe was watching them too. Their every move.

(beat)
Hence the expression, “What goes around, comes around.”

Simon furrows his brow, and opens his mouth to say something.
AN ANIMAL CALL.

Mike holds up the blotter paper.

TALIBAN MIKE
Figured LSD would help you out in comprehending the sheer magnitude of your ensuing punishment.
(beat)
Makes you more introspective.

A beat. The SOUNDS of the FIRE and FOREST. ETHEREAL SOUNDS DISTANT.

Mike motions around them, to the woods. He smiles. He pulls on his cigarette and speaks, spitting smoke with his words.

TALIBAN MIKE
Life itself...
(beat)
You’ll have the rest of your life to disappoint yourself...

Mike grins, his face shadowy and sinister. Simon stares at Mike, expressionless.

JUMP CUT:

Simon’s face is now aggressive, his brow furrowed, teeth bared like an animal.

We WIDEN: Taliban Mike watches Simon stand. He SNAPS a picture. Simon stares at him, swaying in place. He clenches his fists.

He walks over to the gun, casually, and picks it up. Mike continues SNAPPING pictures, seemingly oblivious to the danger.

A MEDIUM: Simon approaches Taliban Mike, the flames lapping at him. He points the gun at Mike’s forehead.

Mike continues SNAPPING pictures.

AN EXTREME CLOSEUP: Simon pulls the trigger.
BAM! His face illuminated by the discharge. CUT TO:

BLACK.

BEGIN BEETHOVEN'S 9TH: PRESTO, ALLEGRO ASSAI

EXT. WOODLAND - NIGHT

BLACK.

THE SOUNDS OF THE NIGHT.

OTHERWORLDLY VOCALIZATIONS.

SIMON passes us, illuminated by a flashlight. We follow him for several beats.

Every time he hears a sound he holds his gun out.

EXT. ROADSIDE - DAY

SIMON walks down a long road. He's covered in sweat and blood, still clutching the gun.

He's listless, beaten, but still, he keeps going.

INT. LARGE HOTEL, LOBBY - DAY

SIMON wanders through the doors, bloodied and armed. He approaches the front desk, innocently.

The CLERK looks at him, puts his hands in the air.

SIMON
Where's Chen Lusheng?
(beat)
I'm Simon Kraus.

Simon's sweaty, eyes wide. He dismisses the clerk with a flick of his wrist, and turns around.

END DIESGETIC SOUND

INT. LARGE HOTEL, RESTAURANT - DAY

HANDHELD, SLOW MOTION:

SIMON makes his way through the restaurant. He spins around, looking at the space.

He spots CHEN LUSHENG, 40s, sitting at a table. Simon waves to him.
SIMON (V.O.)
I'm not a fucking drug dealer, or a
drop out, I follow the fucking law.

Chen recoils in fear, eying the gun. Simon reaches over to
him, shakes his hand.

SIMON (V.O.)
I do not fucking belong here.

INT. POLICE INTERROGATION ROOM - DAY

A CLOSEUP: SIMON is confident and charming, though he’s a bit
sharper than we usually know him to be. He finishes his
idea, looking directly at the camera.

SIMON
(enthusiastic, charming)
I need to be out there. I need to
be communicating all of this, this
experience. I have so much to say.
(beat)
I'm a painter.
(beat)
I need to paint...
(beat)
... for my generation.

Simon finishes his thought, and smiles.

CUT TO:

ROBERT PARKS and NARC OFFICER 2 sit opposite Simon in a bland
interrogation room.

Narc Officer 2 whispers something to Robert Parks, who jots a
note down.

Simon smiles politely.

SIMON
So... When can I make a second phone
call?

CUT TO BLACK:

CREDITS.
CHAPTER FOUR: MARKETING PLAN

Overview

While Drama is a broad genre that encapsulates a wide variety of narrative themes, I believe that *The Miseducation of Simon Kraus* represents a particular brand of the coming-of-age story, which highlights apathetic youth in American suburbia. Like Benjamin Braddock, the protagonist from the classic film *The Graduate*, Simon Kraus finds himself lost and hopeless after college graduation, endlessly searching for inspiration and drive while being pulled in myriad directions by his mentor, friends, and associates.

*The Graduate* is just one of a plethora of examples of post-graduation stories which have captured the interest of moviegoers and become box office hits. We believe that *The Miseducation of Simon Kraus* will garner interest on the festival circuit, which is the traditional way independent filmmakers release their films to the world. Still, however, the coming-of-age story is a common theme in independent film at the low and micro-budget levels and such stories rarely achieve box office success. Given its genre, I believe it is unlikely that *The Miseducation of Simon Kraus* will receive theatrical distribution.

The Festival Circuit

Film Festivals are still coveted by independent filmmakers as that conventional, theatrical outlet for selling low and no budget projects. Major festivals such as Sundance, Toronto, and SXSW bring filmmakers in contact with audiences, press, and distribution executives. Naturally, we will be sending *The Miseducation of Simon Kraus* to a variety of top-tier and regional festivals around the world, in an effort to get the attention of distribution companies and sales reps. Major Hollywood studios have built distribution subsidiaries that aim to acquire independently produced films. The six major studios are not alone in this venture, for dozens of
smaller distribution companies around the world seek specialized art house films at festivals each year.

**“New World” Distribution**

Independent filmmakers began pioneering new modes of marketing films in the mid-90s. The team behind *The Blair Witch Project* utilized a popular festival presence, word-of-mouth advertising, and viral marketing to achieve notoriety and financial success. In recent years, guerrilla marketing campaigns have worked wonders for other ultra low-budget films; in 2005, the indie flick *Four Eyed Monsters* ran a powerful fundraising campaign online to obtain finishing and marketing funds for the film. The *Four Eyed Monsters* team took viral marketing a step further, in that they were able to use word-of-mouth advertising to self-distribute the film in a selection of major U.S. cities.

Thus, self-distribution has the potential to bring financial success to independent producers. Over the last several years, the market has seen a rapid rise in self-distribution, as more and more filmmakers opt to achieve financial success through DVD sales to major rental outlets and local theaters.

More and more films are achieving notoriety through television, Video-On-Demand, and Internet distribution. Specialized cable networks like IFC and the Sundance Channel give voice to filmmakers through television, making cable and broadcast release viable distribution models for independent filmmakers. The rapid evolution of movie distribution on the web is quickly making Internet distribution a strong candidate for profitable film distribution.
**Non-Theatrical Screenings**

Given the modest budget of *The Miseducation of Simon Kraus*, it will be relatively easy for us to recoup our expenses if we launch a non-theatrical screening campaign in 2011 and 2012. We believe the film’s target audience to be recent college graduates in the 18–30 year old range. It is our goal to plan a national screening tour while the film premieres at festivals in 2011. Using word-of-mouth advertising and social networking sites, we hope to bring *The Miseducation of Simon Kraus* to university venues around the country. Tickets for the screening will be little or no money, but DVDs and merchandise will be available to purchase before and after the event.

**Post-Production Fundraising**

The UCF-Enzian Fund proved vital to our production fundraising campaign, in that it offered contributors the chance to make tax-deductable donations to our film. This incentive allowed us to receive sizeable donations from friends and family and meet our budgetary goal. Virtually every donation received was submitted to the Enzian Fund in 2009.

In September of 2010, we launched a month-long fundraising campaign via Kickstarter.com, to generate funds for music licensing and marketing costs. Kickstarter has proven to be quite the force in the world of grassroots fundraising in that it allows users to create a project profile, set a fundraising goal, and a timeframe to reach that goal. Our profile featured a trailer of *The Miseducation of Simon Kraus*, and many cast, crew, friends, and family encouraged the community to donate. By October 8, we had achieved our $3,500 fundraising goal.
Sample Poster

Figure 7: Poster image for *The Miseducation of Simon Kraus*, featuring title character Simon Kraus (Blake Logan).
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<td>Night 5/8</td>
<td>Simon and Katrina look at her online art.</td>
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<td>EXT</td>
<td>KATRINA'S APARTMENT COMPLEX</td>
<td>Night</td>
<td>2/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Taliban Mike climbs the stairs.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ID: 2</td>
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<td></td>
</tr>
<tr>
<td>82</td>
<td>EXT</td>
<td>KATRINA'S APARTMENT</td>
<td>Night</td>
<td>1/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Taliban Mike stands outside the door.</td>
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**End Day #2 Wednesday, December 2, 2009 -- Total Pages: 4 7/8**

**DAY 3 - THURSDAY DEC 3RD**

<table>
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<tr>
<th>Scene #</th>
<th>INT/EXT</th>
<th>Location</th>
<th>Time</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>107</td>
<td>INT</td>
<td>LARGE HOTEL, LOBBY</td>
<td>Day</td>
<td>2/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Simon scares a hotel clerk.</td>
<td></td>
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<tr>
<td>108</td>
<td>INT</td>
<td>LARGE HOTEL, RESTAURANT</td>
<td>Day</td>
<td>3/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Simon frightens Chen at meeting.</td>
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<tr>
<td>Scene #</td>
<td>Type</td>
<td>Location</td>
<td>Date</td>
<td>Notes</td>
</tr>
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<td>------</td>
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</tr>
<tr>
<td>8</td>
<td>EXT</td>
<td>SIMON'S CAR</td>
<td>1/8</td>
<td>Simon drives to Melbourne.</td>
</tr>
<tr>
<td>30</td>
<td>EXT</td>
<td>SIMON'S CAR</td>
<td>1/8</td>
<td>Simon's car dies.</td>
</tr>
<tr>
<td>31</td>
<td>EXT</td>
<td>ROADSIDE</td>
<td>1 4/8</td>
<td>Simon is broken down on the side of the road.</td>
</tr>
<tr>
<td>106</td>
<td>EXT</td>
<td>ROADSIDE</td>
<td>1/8</td>
<td>Simon walks down a road.</td>
</tr>
</tbody>
</table>

End Day # 3 Thursday, December 3, 2009 -- Total Pages: 2 4/8

**DAY 4 - FRIDAY DEC 4TH**

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</tr>
</thead>
<tbody>
<tr>
<td>73</td>
<td>INT</td>
<td>DREAM WORLD</td>
<td>7/8</td>
<td>Katrina appears to Simon as Botticelli's &quot;Venus.&quot;</td>
</tr>
</tbody>
</table>

End Day # 4 Friday, December 4, 2009 -- Total Pages: 7/8

**DAY 5 - SATURDAY DEC 5TH**

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Type</th>
<th>Location</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>EXT</td>
<td>BEACH</td>
<td>4/8</td>
<td>Simon sees Katrina.</td>
</tr>
<tr>
<td>86</td>
<td>EXT</td>
<td>BEACH</td>
<td>1/8</td>
<td>Simon smokes on the beach.</td>
</tr>
<tr>
<td>67</td>
<td>EXT</td>
<td>BEACH, BOARDWALK</td>
<td>1/8</td>
<td>Simon puts out a cigarette while gazing at the ocean.</td>
</tr>
<tr>
<td>37</td>
<td>EXT</td>
<td>BEACH, BOARDWALK</td>
<td>2</td>
<td>Katrina strikes up a conversation with Simon.</td>
</tr>
<tr>
<td>ID</td>
<td>Scn #:</td>
<td>Ext</td>
<td>Location</td>
<td>Date</td>
</tr>
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<tr>
<td>1, 4</td>
<td>50</td>
<td>EXT</td>
<td>BEACH</td>
<td>Evening</td>
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<td>75</td>
<td>EXT</td>
<td>BEACH</td>
<td>Evening</td>
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</tr>
<tr>
<td>1, 2</td>
<td>101</td>
<td>EXT</td>
<td>WOODLAND</td>
<td>Day</td>
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<tr>
<td>1</td>
<td>103</td>
<td>EXT</td>
<td>WOODLAND</td>
<td>Day</td>
</tr>
<tr>
<td>1, 2</td>
<td>104</td>
<td>EXT</td>
<td>WOODLAND</td>
<td>Night</td>
</tr>
<tr>
<td>1</td>
<td>105</td>
<td>EXT</td>
<td>WOODLAND</td>
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<td></td>
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</tr>
<tr>
<td>1, 2</td>
<td>102</td>
<td>EXT</td>
<td>WOODLAND, CLEARING</td>
<td>Day</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>21</td>
<td>EXT</td>
<td>DOWNTOWN MELBOURNE</td>
<td>Day</td>
</tr>
<tr>
<td>1</td>
<td>65</td>
<td>EXT</td>
<td>DOWNTOWN MELBOURNE</td>
<td>Day</td>
</tr>
</tbody>
</table>
The Miseducation of Simon kraus
One Line Schedule

Simon smokes cigarettes.
ID:  1

<table>
<thead>
<tr>
<th>COMPANY MOVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scn #:  22 EXT MOTHER'S BRIDGE Day 2 5/8</td>
</tr>
<tr>
<td>Evan decides to move in with Simon. ID:  1, 3</td>
</tr>
<tr>
<td>Scn #:  88 EXT MOTHER'S BRIDGE Evening 1/8</td>
</tr>
<tr>
<td>Simon stands next to a sphinx. ID:  1</td>
</tr>
</tbody>
</table>

End Day # 7 Tuesday, December 8, 2009 -- Total Pages: 6 1/8

DAY 8 - WEDNESDAY DEC 9TH
Shoot Day # 8 Wednesday, December 9, 2009

| Scn #:  53 INT TALIBAN MIKES APARTMENT Day 5 3/8 |
| Simon learns Katrina and Taliban Mike dated. ID:  1, 2, 16 |
| Scn #:  92 INT TALIBAN MIKES APARTMENT Day 6/8 |
| Taliban wants to confront John. ID:  1, 2 |

End Day # 8 Wednesday, December 9, 2009 -- Total Pages: 6 1/8

DAD 9 - THURSDAY DEC 10TH
Shoot Day # 9 Thursday, December 10, 2009

| Scn #:  40 INT SUPER FLEA, ART STAND Day 1 2/8 |
| Katrina is suspicious of Simon's link to Taliban Mike. ID:  1, 4, 9 |
| Scn #:  45 INT SUPER FLEA, ART STAND Day 1 4/8 |
| Katrina asks Simon out on a date. ID:  1, 4, 9 |
| Scn #:  59 INT SUPER FLEA, ART STAND Day 7/8 |
| Simon asks Katrina if she dated Taliban Mike. ID:  1, 4 |
| Scn #:  70 INT SUPER FLEA, ART STAND Day 1 7/8 |
| Simon asks Katrina to let him paint her portrait. ID:  1, 4, 9 |

End Day # 9 Thursday, December 10, 2009 -- Total Pages: 5 4/8
<table>
<thead>
<tr>
<th>Scene #</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>KRAUS NEIGHBORHOOD</td>
<td>Simon drives past houses. Day 2/8</td>
</tr>
<tr>
<td>28</td>
<td>KRAUS HOUSE</td>
<td>Simon's car is still hard to start. Day 1/8</td>
</tr>
<tr>
<td>10</td>
<td>KRAUS HOUSE</td>
<td>Simon pulls up to his house. Day 2/8</td>
</tr>
<tr>
<td>41</td>
<td>KRAUS HOUSE</td>
<td>John tells Simon to keep the noise down. Day 1 2/8</td>
</tr>
<tr>
<td>64</td>
<td>KRAUS HOUSE</td>
<td>Simon vandalizes John's gnomes. Day 2/8</td>
</tr>
<tr>
<td>87</td>
<td>KRAUS HOUSE</td>
<td>John tells Simon to stay out of his yard. Day 3/8</td>
</tr>
<tr>
<td>46</td>
<td>KRAUS HOUSE</td>
<td>Simon gets good news in the mail. Day 1/8</td>
</tr>
<tr>
<td>33</td>
<td>KRAUS HOUSE, PORCH</td>
<td>Simon asks dad for money. Day 6/8</td>
</tr>
<tr>
<td>11</td>
<td>KRAUS HOUSE, FAMILY ROOM</td>
<td>Simon looks at family photos. Day 2/8</td>
</tr>
<tr>
<td>12</td>
<td>KRAUS HOUSE, KITCHEN</td>
<td>Simon finds loan notice. Day 2/8</td>
</tr>
<tr>
<td>Scene #</td>
<td>Action</td>
<td>Location</td>
</tr>
<tr>
<td>---------</td>
<td>---------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td>13</td>
<td>INT</td>
<td>KRAUS HOUSE, LIVING ROOM</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Simon takes pictures of his paintings.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ID: 1</td>
</tr>
<tr>
<td>14</td>
<td>INT</td>
<td>KRAUS HOUSE, KITCHEN</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Simon looks in fridge.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ID: 1</td>
</tr>
<tr>
<td>15</td>
<td>INT</td>
<td>KRAUS HOUSE, LIVING ROOM</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Simon leaves dad a message.</td>
</tr>
<tr>
<td></td>
<td></td>
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</table>

End Day # 10 Friday, December 11, 2009 -- Total Pages: 4 5/8

DAY 11 - SATURDAY DEC 12TH

<table>
<thead>
<tr>
<th>Scene #</th>
<th>Action</th>
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</tr>
</thead>
<tbody>
<tr>
<td>96</td>
<td>EXT</td>
<td>TALIBAN MIKES CAR</td>
<td>7/8</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Taliban Mike and Simon see Evan getting busted.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ID: 1, 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>EXT</td>
<td>TALIBAN MIKES CAR</td>
<td>3/8</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Taliban Mike drives away panicked.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ID: 1, 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>EXT</td>
<td>TALIBAN MIKES CAR</td>
<td>2/8</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Simon and Taliban Mike drive to the woods.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ID: 1, 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>EXT</td>
<td>KRAUS HOUSE</td>
<td>1/8</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Narcos have Evan cuffed and outside.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ID: 3, 8</td>
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<td></td>
</tr>
<tr>
<td>95</td>
<td>EXT</td>
<td>KRAUS HOUSE, PORCH</td>
<td>3/8</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The cop tackles Evan in the pool.</td>
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</tr>
<tr>
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<tr>
<td>93</td>
<td>INT</td>
<td>KRAUS HOUSE, LIVING ROOM</td>
<td>2/8</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Evan goes to answer a knock at the door.</td>
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<tr>
<td></td>
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<td>ID: 3</td>
<td></td>
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<tr>
<td>94</td>
<td>INT</td>
<td>KRAUS HOUSE, FAMILY ROOM</td>
<td>6/8</td>
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<tr>
<td></td>
<td></td>
<td>The Narcos bust in the door on Evan.</td>
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<tr>
<td>Scn #:</td>
<td>Ext/INT</td>
<td>Scene Description</td>
<td>Day</td>
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<td>-----------------------------------------------------------------------------------</td>
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<td>------</td>
</tr>
<tr>
<td>25</td>
<td>EXT</td>
<td>KRAUS HOUSE, PORCH, Connie and Mark drop by.</td>
<td>Night</td>
<td>3/8</td>
</tr>
<tr>
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</tr>
<tr>
<td>84</td>
<td>EXT</td>
<td>KRAUS NEIGHBORHOOD, ACROSS THE STREET, Taliban Mike walks to Simon's garage.</td>
<td>Night</td>
<td>3/8</td>
</tr>
<tr>
<td></td>
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<tr>
<td>35</td>
<td>INT</td>
<td>KRAUS HOUSE, GARAGE, Simon uncovers his bicycle.</td>
<td>Day</td>
<td>1/8</td>
</tr>
<tr>
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</tr>
<tr>
<td>63</td>
<td>INT</td>
<td>KRAUS HOUSE, GARAGE, Simon grabs his bike.</td>
<td>Day</td>
<td>1/8</td>
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<tr>
<td>52</td>
<td>INT</td>
<td>KRAUS HOUSE, GARAGE, Simon organizes garage to paint.</td>
<td>Night</td>
<td>3/8</td>
</tr>
<tr>
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</tr>
<tr>
<td>74</td>
<td>INT</td>
<td>KRAUS HOUSE, GARAGE, Simon gets inspired and paints.</td>
<td>Night</td>
<td>1</td>
</tr>
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</tr>
<tr>
<td>72</td>
<td>INT</td>
<td>KRAUS HOUSE, GARAGE, Simon smokes Salvia.</td>
<td>Night</td>
<td>2/7/8</td>
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<tr>
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End Day # 12 Sunday, December 13, 2009 -- Total Pages: 4 4/8

DAY OFF - MONDAY DEC 14TH

DAY 13 - TUESDAY DEC 15TH

<table>
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<tr>
<th>Scn #:</th>
<th>Ext/INT</th>
<th>Scene Description</th>
<th>Day</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>INT</td>
<td>KRAUS HOUSE, LIVING ROOM, Simon prepares to paint.</td>
<td>Day</td>
<td>2/8</td>
</tr>
<tr>
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</tr>
<tr>
<td>17</td>
<td>INT</td>
<td>KRAUS HOUSE, STUDY, Simon prints Chen's apprenticeship application.</td>
<td>Day</td>
<td>2/8</td>
</tr>
<tr>
<td>Scn #:</td>
<td>INT</td>
<td>Location</td>
<td>Scene Text</td>
<td>ID:</td>
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<td>-------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td>KRAUS HOUSE, LIVING ROOM</td>
<td>Simon is sleepy.</td>
<td>1</td>
</tr>
<tr>
<td>23</td>
<td></td>
<td>KRAUS HOUSE, LIVING ROOM</td>
<td>Simon opens his present.</td>
<td>1, 3</td>
</tr>
<tr>
<td>60</td>
<td></td>
<td>KRAUS HOUSE, LIVING ROOM</td>
<td>Evan is passed out on the couch.</td>
<td>3</td>
</tr>
<tr>
<td>61</td>
<td></td>
<td>KRAUS HOUSE, KITCHEN</td>
<td>Simon eats pot brownies.</td>
<td>1</td>
</tr>
<tr>
<td>90</td>
<td></td>
<td>KRAUS HOUSE, LIVING ROOM</td>
<td>Simon Interrogates Evan.</td>
<td>1, 3</td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>KRAUS HOUSE, LIVING ROOM</td>
<td>Evan yells at kids on game system.</td>
<td>1, 3, 14, 15</td>
</tr>
</tbody>
</table>

End Day # 13 Tuesday, December 15, 2009 -- Total Pages: 4 4/8

D A Y 1 4 - W E D N E S D A Y D E C 16TH

<table>
<thead>
<tr>
<th>Scn #:</th>
<th>INT</th>
<th>Location</th>
<th>Scene Text</th>
<th>ID:</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td></td>
<td>KRAUS HOUSE, LIVING ROOM</td>
<td>Mark can't give Simon a job.</td>
<td>1, 3, 5, 6</td>
<td>7/8</td>
</tr>
<tr>
<td>43</td>
<td></td>
<td>KRAUS HOUSE, FAMILY ROOM</td>
<td>Simon walks in mad.</td>
<td>1</td>
<td>1/8</td>
</tr>
<tr>
<td>42</td>
<td></td>
<td>KRAUS HOUSE, LIVING ROOM</td>
<td>Connie picks a fight with Mark.</td>
<td>3, 5, 6</td>
<td>6/8</td>
</tr>
<tr>
<td>44</td>
<td></td>
<td>KRAUS HOUSE, LIVING ROOM</td>
<td>Connie punches Mark and Simon punches.</td>
<td></td>
<td>6/8</td>
</tr>
</tbody>
</table>
### One Line Schedule

**The Miseducation of Simon Kraus**

**ID:** 1, 3, 5, 6

<table>
<thead>
<tr>
<th>Scn #: 26</th>
<th>INT</th>
<th>KRAUS HOUSE, LIVING ROOM</th>
<th>Night</th>
<th>15/8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Simon Connie and Mark catch up.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ID: 1, 3, 5, 6, 10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scn #: 27</th>
<th>INT</th>
<th>KRAUS HOUSE, LIVING ROOM</th>
<th>Night</th>
<th>3/8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Mark drinks bongwater.</td>
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**End Day # 14 Wednesday, December 16, 2009 -- Total Pages: 4 4/8**

**DAY 15 - THURSDAY DEC 17TH**

**Shoot Day # 15 Thursday, December 17, 2009**

<table>
<thead>
<tr>
<th>Scn #: 32</th>
<th>INT</th>
<th>KRAUS HOUSE, LIVING ROOM</th>
<th>Day</th>
<th>24/8</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Simon and Mike share an interest in art.</td>
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<table>
<thead>
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<th>Scn #: 38</th>
<th>INT</th>
<th>KRAUS HOUSE, FAMILY ROOM</th>
<th>Day</th>
<th>2/8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Taliban Mike stops by to talk to Simon.</td>
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<table>
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<th>Day</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Mike hires Simon to man his art stand.</td>
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<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Simon has a nightmare.</td>
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<thead>
<tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Simon Wakes</td>
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**End Day # 15 Thursday, December 17, 2009 -- Total Pages: 5 4/8**

**DAY 16 - FRIDAY DEC 18TH**

**Shoot Day # 16 Friday, December 18, 2009**

<table>
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<th>Scn #: 47</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Simon reads his letter.</td>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Mike waits for Evan.</td>
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<td>Scn #:</td>
<td>Type</td>
<td>Location</td>
<td>Time</td>
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<tr>
<td>49</td>
<td>INT</td>
<td>KRAUS HOUSE, LIVING ROOM</td>
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<tr>
<td></td>
<td></td>
<td>Taliban Mike pays Simon for a portrait.</td>
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<td>69</td>
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<td>KRAUS HOUSE, GARAGE</td>
<td>Night</td>
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<tr>
<td></td>
<td></td>
<td>Taliban Mike isn't happy with Simon's painting.</td>
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<td>ID:</td>
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<td>85</td>
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<td>KRAUS HOUSE, GARAGE</td>
<td>Night</td>
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<tr>
<td></td>
<td></td>
<td>Taliban Mike destroys Simon's painting.</td>
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<tr>
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<td>2</td>
<td>5/8</td>
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<tr>
<td>99</td>
<td>EXT</td>
<td>PLAYGROUND</td>
<td>Day</td>
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<tr>
<td></td>
<td></td>
<td>Simon and Taliban decide to go camp out.</td>
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**COMPANY MOVE**

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<th>Scn #:</th>
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<tbody>
<tr>
<td>88</td>
<td>INT/EXT</td>
<td>KRAUS HOUSE, GARAGE</td>
<td>Day</td>
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<tr>
<td></td>
<td></td>
<td>Simon sees his destroyed painting.</td>
<td>2/8</td>
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<tr>
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</tr>
<tr>
<td>89</td>
<td>EXT</td>
<td>JOHNS HOUSE, YARD</td>
<td>Day</td>
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<tr>
<td></td>
<td></td>
<td>Simon confronts and threatens John.</td>
<td>3/8</td>
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<tr>
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<td>1, 7</td>
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<tr>
<td>91</td>
<td>INT</td>
<td>KRAUS HOUSE, GARAGE</td>
<td>Day</td>
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<tr>
<td></td>
<td></td>
<td>Simon stares at the destroyed painting.</td>
<td>1/8</td>
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<td>51</td>
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<tr>
<td></td>
<td></td>
<td>Simon gathers his art.</td>
<td>2/8</td>
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<td>54</td>
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<td>Night</td>
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<tr>
<td></td>
<td></td>
<td>Simon dreams of Katrina and Taliban Mike.</td>
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<tr>
<td>ID:</td>
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# The Miseducation of Simon Kraus

## One Line Schedule

**DAY 18 - SUNDAY DEC 20TH**

 Shoot Day # 18 Sunday, December 20, 2009

<table>
<thead>
<tr>
<th>Scn #:</th>
<th>INT</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>55</td>
<td>INT</td>
<td>KRAUS HOUSE, MASTER BEDROOM</td>
<td>2/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Simon wakes up.</td>
<td>Day</td>
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<tr>
<td>57</td>
<td>INT</td>
<td>KRAUS HOUSE, LIVING ROOM</td>
<td>1/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Simon notices all the drugs in the room.</td>
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<tr>
<td>56</td>
<td>INT</td>
<td>KRAUS HOUSE, FAMILY ROOM</td>
<td>2 6/8</td>
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<tr>
<td></td>
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<td>Narcs drop in on Simon.</td>
<td>Day</td>
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<tr>
<td>58</td>
<td>INT</td>
<td>KRAUS HOUSE, EVAN'S ROOM</td>
<td>6/8</td>
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<tr>
<td></td>
<td></td>
<td>Simon tells Evan about the Narc.</td>
<td>Day</td>
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<td>62</td>
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<td>KRAUS HOUSE, MASTER BEDROOM</td>
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<tr>
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<td>Simon stares at his reflection.</td>
<td>Day</td>
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**COMPANY MOVE**

**NIGHT FOR DAY**

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<th>Scn #:</th>
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<tbody>
<tr>
<td>109</td>
<td>INT</td>
<td>POLICE INTERROGATION ROOM</td>
<td>6/8</td>
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<tr>
<td></td>
<td></td>
<td>Simon explains why they should let him go.</td>
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End Day # 18 Sunday, December 20, 2009 -- Total Pages: 4 6/8

Scn #: 109
APPENDIX C: DAY OUT OF DAYS
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<tr>
<th>Month/Day</th>
<th>12/01</th>
<th>12/02</th>
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<th>12/06</th>
<th>12/07</th>
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<td>Wed</td>
<td>Thu</td>
<td>Fri</td>
<td>Sat</td>
<td>Sun</td>
<td>Mon</td>
<td>Tue</td>
<td>Wed</td>
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<tr>
<td>Shooting Day</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
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<td>Diaz Residence, Windover Farms, Melbourne.</td>
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<td>Woodland (TBD)</td>
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<tr>
<td>Super Flea, Melbourne.</td>
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<td>Libra Showroom - UCF</td>
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Your Naxos Licensing account has been approved

Mon, Sep 20, 2010 at 2:46 PM

Hello and thank you for your interest in licensing music from Naxos and our partner labels. A regional representative has been informed that you have opted to have access to the Licensing Music Library (LML), and will be available should you have any questions. Your access to the Licensing Music Library will expire on October 21, 2010. If you require access for a longer period of time, please ask your country representative.

Your Naxos Licensing account has been approved. You may log in at the following URL:
http://www.naxoslicensing.com

Again, thank you for your interest, and please do not hesitate to let us know if you would like some assistance with your licensing project.
Your representative can help you with:
1. Finding the best music for your needs
2. The digital file you share with your peers
3. An extended LML account access
4. A contract for your project

A quick guide for using Naxos Licensing:
After logging in at http://www.naxoslicensing.com, you may search our catalog for licensable material for your project. When you find a track you like, click its green “+” icon to add it to a project. A default “Untitled Project” will be available for your use, or you may create as many new projects as you like.
Click the “Projects” tab at the top of the site in order to view and manage projects you’ve created. After selecting a project, you may click its “edit” button in order to rename it or add a description.
When you’re ready to license and download your tracks, just select the ones you want and click the “request downloads for selected tracks” button. You will be prompted to fill out some basic information about your intended use for these tracks.
Your personal Licensor will then review your application and arrange for the tracks to be downloaded. You may check on the status of your requested downloads at any time while logged in by clicking on the “Home” icon.
Once the downloads have been approved, you will be able to log in and download the tracks to your desktop.
Your Naxos Licensing account has been approved

Randall Foster <[redacted]>
To: Kristen <[redacted]>

Hi Kristen,

Ok, we can do Festival rights for $300 per track with an option for All Media should you want to exercise it down the road for $1200 per track additional. How does that sound?

Randall Foster
Licensing & Business Development Manager
Naxos of America, Inc.
1810 Columbia Avenue Ste. 29
Franklin, TN 37064

[removed]

Www.NaxosLicensing.com
Www.musical/ofter.com

---

From: Kristen <[redacted]>
Date: Tue, 21 Sep 2010 05:32:46 -0400
To: Randall Foster <[redacted]>
Subject: Re: Your Naxos Licensing account has been approved

Thank you for getting back to me to quickly, it was nice to speak with you on the phone earlier; you answered all of my questions regarding the Naxos music licensing process.

Here is the list of the 6 tracks we are interested in receiving festival rights to (with the added option of a later all use license, if distribution comes through):

3 - Beethoven: Symphony No.7 In A Major Op.82 - 2nd Movement
4 - Mozart: Le nozze di Figaro, Act 3: Sull’aria (with vocal duel)

https://mail.google.com/mail/u/0?ui=2&ik=f3bf7374&qs=t&q=s=305b7e44763e02bd
Hello Randall,

These are the tracks we're looking to license:

1. Item Number: 8553477
   Album Title: BEETHOVEN: Symphonies Nos. 4 and 7
   Track Title: Symphony No. 7 in A major, Op. 92: II. Allegretto
   CD: 1
   Track: 06

2. Item Number: 8550181
   Album Title: BEETHOVEN: Symphony No. 9
   Track Title: Symphony No. 9 in D minor, Op. 125, "Choral": IV. Finale: Presto - Allegro assai
   CD: 1
   Track: 04

3. Item Number: 8554172
   Album Title: MOZART: Marriage of Figaro (The) (Highlights)
   Track Title: Le nozze di Figaro (The Marriage of Figaro), K. 492: Act III Scene 10: Duettino Sull'aria
   CD: 1
   Track: 17

4. Item Number: 8554048
   Album Title: TCHAIKOVSKY / DVORAK: Serenades for Strings
   Track Title: Serenade in E major, Op. 22, B. 52: II. Tempo di valse
   CD: 1
   Track: 06

5. Item Number: 8557109
   Album Title: SOPRANO Arias (Marina Mescheriakova)
   Track Title: Norma: Norma, Act I: Casta diva
   CD: 1
APPENDIX E: CREDIT LIST
The Miseducation of Simon Kraus

Cast
Blake Logan as Simon Kraus
Ashley Galloway as Katrina
Daryn Kohn as Evan
Tan Arcue as Taliban Mike
Steve Hansen as Mark
Danielle Lilley as Connie
Richard Cravens Jr. as Officer Parks
AJ Jones as Narcotics Officer 2
Eric Kuritzky as Karl Foy
Larry Anderson — John
Janelle Figueroa as Katrina’s Aunt
Alvin Y. Wang as Chen Lusheng

Crew
Michael Diaz — Director
James Holden — Producer
Kristen Baker — Producer
Marco Cordero — Cinematography
Ashley Harris — First Assistant Director
Ian Hernand — Production Design
Carla Tamma — Production Design
Fred Pryor — Art Director
Caitlyn Snyder — Wardrobe and Makeup
Eric Carden — Editor
Kaysee Jay — Assistant Editor
Alex Bowser — Casting Director
Kenneth Lemons — Sound Mixer
Jacob Williams — Boom Operator
Rob Murphy — Boom Operator
Matthew Richards — First Assistant Camera
Cris Mertes — First Assistant Camera
Nelson Mestrell — Second Assistant Camera
Ian Campbell — Gaffer
Lizbeth Ortiz — Script Supervisor
Jayson Caissie — Grip
Doug Campbell — Set Builder
Jeffrey Diaz — Scenic Department
APPENDIX F: CALL SHEETS
## The Miseducation of Simon Kraus

### Cast List

<table>
<thead>
<tr>
<th>Character</th>
<th>Name</th>
<th>Status</th>
<th>Report</th>
<th>Department</th>
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<td>Kraus</td>
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<tr>
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### Atmosphere

**Editing**

**Scene**

**Report**

**Wardrobe**

**Notes**

### Departmental Requirements

**Camera**

**Lighting**

**Props**

**Sound**

### General Notes

Please ensure all lighting and sound elements are set up correctly for the performance. All scripts and notes must be available to the actors upon arrival. The schedule for today is as follows:

- **9:00 AM** Rehearsal and warm-up session.
- **10:00 AM** Technical rehearsal.
- **12:00 PM** Lunch break.
- **2:00 PM** Dress rehearsal.

The dress rehearsal will take place in the main theater and will be followed by a dress rehearsal party.
**The Miseducation of Simon Kraus**

### DAY FOR NIGHT

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### GENERAL NOTES

- Day for Night
- CREW: Parking at Publix near the intersection of E Colonial Dr/50 and Alafaya Trail/496. Park in the corner closest to 50. We'll have carpools from there.
- CAST: Park at the apartment complex where you can find a spot. Just not in front of any garages.
**The Miseducation of Simon Kraus**

**DATE:** Thursday, December 3, 2009

**COMPANY MOVE TO KRAUS HOUSE**

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**MEETING REQUIREMENTS**

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**FUTURE EVENTS**

- Item 1
- Item 2
- Item 3

**ADVANCED SCHEDULE**

- Item 1
- Item 2
- Item 3

**PHOTO:**

- Item 1
- Item 2
- Item 3
**General Crew Information**

**DATE:** Friday, December 4, 2000

**LOCATION:**

**SHOOT DESCRIPTION** | **SHOTS** | **CAMERAMAN** | **CAMERAMAN LOCATION** | **DOP** | **DOP LOCATION** | **DIRECTOR** | **DIRECTOR LOCATION** | **PRODUCER** | **PRODUCER LOCATION** | **ASSISTANT DIRECTOR** | **ASSISTANT DIRECTOR LOCATION** |
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**Wardrobe**

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**CHRONICLE**

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**DEPARTMENTAL REQUIREMENTS**

**PROPERTY**

**SHOOT DESCRIPTION**

**SHOOT LOCATION**

**SHOOT DATE**

**SHOOT HOURS**

**ADVANCED SCHEDULE**

**SHOOTING LOCATION**

**SHOOTING DATE**

**SHOOTING HOURS**

**SHOOTING LOCATION**

**SHOOTING DATE**

**SHOOTING HOURS**

**NOTE**

**NOTE**
### The Miseducation of Simon Kraus

**DATE:** Saturday, December 5, 2009

**REHEARSAL CALLS:**
- DAY 1 of 5
- DAY 5 of 10
- DAY 10 of 10

**LOCATION:**
- VESTEY HEALTHCARE CENTER
  - 110 Winyah Bay Blvd
  - Myrtle Beach, SC 29577

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<td>KRAUS HOUSE</td>
</tr>
<tr>
<td>INT. KRAUS HOUSE, KITCHEN</td>
<td>15</td>
<td>D2</td>
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<td>1</td>
<td>3/6</td>
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<td>18</td>
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<td>1</td>
<td>3/6</td>
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<td>KRAUS HOUSE</td>
</tr>
</tbody>
</table>

**ATMOSPHERE**

- EXTRAS: 4
- SCENE: REPORT
- LIGHTING/SET
- COST: GENERAL

**DEPARTMENTAL REQUIREMENTS**

<table>
<thead>
<tr>
<th>REQUIREMENT</th>
<th>DESCRIPTION</th>
</tr>
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<tbody>
<tr>
<td>DIGITAL SERVICE</td>
<td>10-grand prix digital camera, 4-camera, 2-camera, 1-camera, 1-personal</td>
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<td>MAKE-UP</td>
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<td>SET</td>
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<tr>
<td>COSTUME</td>
<td>10-grand prix digital camera, 4-camera, 2-camera, 1-camera, 1-personal</td>
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</table>

**ADDITIONAL INFORMATION**

- **FLOOR PLAN:**
  - KRAUS HOUSE: Front and rear kitchens, living room, dining room
  - KRAUS HOUSE: Front and rear bedrooms, living room, dining room
  - KRAUS HOUSE: Front and rear bathrooms, living room, dining room

**CONTACT:**
- Ashley Harris
  - 803-555-1234

**SCHEDULE:**
- DAY 1: 11 AM - 5 PM
- DAY 5: 11 AM - 5 PM
- DAY 10: 11 AM - 5 PM
The Miseducation of Simon Kraus

DATE: Sunday, December 6, 2000

LOCATIONS:

KRANS KRAUS
145 E 13th Ave, Melbourne, FL 32901

SET DESCRIPTION | SCENES | DYN | DRR | POS | LOCATION
--- | --- | --- | --- | --- | ---
INT. KRANS KRAUS, DYNAMIC | 9 | D2 | 1 | 2/6 | KRANS KRAUS
INT. KRANS KRAUS, STUDY | 15 | D2 | 1 | 2/6 | KRANS KRAUS
Int. Adams House, main house | 21A | D4 | 1, 2 | 2/6 | KRANS KRAUS
Int. Adams House, main house | 36 | D7 | 1, 2 | 2/6 | KRANS KRAUS
INT. KRANS KRAUS, DYNAMIC | 46 | D9 | 1, 2 | 2/6 | KRANS KRAUS
INT. KRANS KRAUS, PUNCH | 23 | NA | 1, 5, 6, 10 | 2/6 | KRANS KRAUS
INT. KRANS KRAUS, LIVING ROOM | 24 | NA | 1, 1, 10, 10 | 2/6 | KRANS KRAUS
INT. KRANS KRAUS, LIVING ROOM | 25 | NA | 1, 1, 10, 10 | 2/6 | KRANS KRAUS

WEATHER CONDITIONS

ATMOSPHERE

EXTRAS | A / SCENE | REPORT | REASON-ABSENCE | ON-SET | NOTES
--- | --- | --- | --- | --- | ---

DEPARTMENTAL REQUIREMENTS

PROPERTY | ART
--- | ---

BLUE BACKS UP | WAREHOUSES

COSTUME | GPA S & GROCER

PICTURE VEHICLES | CARS

SCENE | ANIMALS

ADVANCE CONSIDERATION: SPECIAL REQUIREMENTS

REVIEWS

COMMITTEE

01-00 RICHARDS RICHARDS | 01-00 Compartmentalization of Sides 18-04/120, 19-04/120 | 01-00 Compartmentalization of Sides 18-04/120, 19-04/120 | 01-00 Compartmentalization of Sides 18-04/120, 19-04/120 | 01-00 Compartmentalization of Sides 18-04/120, 19-04/120

02-00 SCHOLL | 02-00 Compartmentalization of Sides 18-04/120, 19-04/120 | 02-00 Compartmentalization of Sides 18-04/120, 19-04/120 | 02-00 Compartmentalization of Sides 18-04/120, 19-04/120 | 02-00 Compartmentalization of Sides 18-04/120, 19-04/120

145
### The Miseducation of Simon Kraus

#### DATE: Sunday, December 6, 2009

**LOCATION:**
600 N. University Ave., Urbandale, IA

**COMPANY MOVE**

<table>
<thead>
<tr>
<th>SCENE</th>
<th>DP</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
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</thead>
<tbody>
<tr>
<td>27</td>
<td>D5</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
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</table>

**RELOCATION**
600 N. University Ave., Urbandale, IA

**PERSONNEL**

- **Dramaturg:** Abby Hartley
- **Stage Manager:** Mike Dace
- **Assistant Stage Manager:** James Hartley
- **Wardrobe:** Mary Hartley
- **Lighting:** Alex Hartley

**ATMOSPHERE**

- **Setting:** Victoria's Secret
- **Sound:** Environmentally friendly

**DEPARTMENTAL REQUIREMENTS**

- **Lighting**
- **Camera**
- **Sound**
- **University of Iowa Department of Theater and Dance**

---

**NOTE:**

- Scene descriptions and notes for the production of *The Miseducation of Simon Kraus*.
**DATE:** Thursday, December 10, 2009

**THE MISDEEDATION OF SIMON KRAUS**

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>CREW</th>
<th>DAY</th>
<th>COST</th>
<th>POS</th>
<th>LOCATION</th>
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<tbody>
<tr>
<td>EST BEACH</td>
<td>64</td>
<td>D11</td>
<td>1</td>
<td>1/8</td>
<td>CORNER OF A1 &amp; A1, Sea Gate Blvd</td>
</tr>
<tr>
<td>EST BEACH, RELOCATION</td>
<td>65</td>
<td>D11</td>
<td>1</td>
<td>1/8</td>
<td></td>
</tr>
<tr>
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<td>35</td>
<td>D6</td>
<td>1, 4</td>
<td>2</td>
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<tr>
<td>EST BEACH</td>
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<td>D6</td>
<td>1, 4, 4/8</td>
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<td>D10</td>
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<td>EST BEACH</td>
<td>73</td>
<td>D14</td>
<td>1, 4</td>
<td>1/8</td>
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</table>

**COMPANY NOTES**

**KRAUS HOUSE**

**MARKETPLACE**

**WINTERSOFT HEALTH CONCEPT CENTER**

**NOMAD**

**ATMOSPHERE**

**DEPARTMENTAL REQUIREMENTS**

**PROPERTY**

**ART**

**CAMERA**

**GRIP ELECTRIC**

**FOOTWORKERS**

**SOUND**

**AIRMAIL**

**COMPANY NOTES**
On December 10, the production department determined an additional day needed to be added in order to complete principal photography.
# The Miseducation of Simon Kraus

**DATE:** Sunday, December 10, 2006

**DOWNTOWN NEIGHBORHOOD**

<table>
<thead>
<tr>
<th>SPLITTER CREW</th>
<th>SCENE</th>
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<th>1/8</th>
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**DOWNTOWN NEIGHBORHOOD**

<table>
<thead>
<tr>
<th>COMPANY MOVE</th>
<th>SCENE</th>
<th>N15</th>
<th>1</th>
<th>5/8</th>
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</thead>
<tbody>
<tr>
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**Museum Park**

<table>
<thead>
<tr>
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<th>SCENE</th>
<th>N15</th>
<th>1,2</th>
<th>3.5/8</th>
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<tbody>
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<table>
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<tr>
<td>101</td>
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</tr>
<tr>
<td>102</td>
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</tr>
<tr>
<td>103</td>
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</tr>
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</table>

## ATMOSPHERE

**EXTRAS**

- Chief
- Officer

**REPORT**

- RAID/HG
- FD

**FIREARMS**

- 9mm/.45

**FIREARMS**

- 9mm/.45

**VEHICLES**

- SWAT

**GARAGE**

- SWAT

### DEPARTMENTAL REQUIREMENTS

- SWAT

### ADVANCE SCHEDULE

- SWAT

### CONTACT

- SWAT
### The Miseducation of Simon Kraus

**DATE:** Tuesday, December 15, 2009

**LOCATION:**

**COMPANY MOVE**

**ATMOSPHERE**

**DEPARTMENTAL REQUIREMENTS**

**CREW CHOREOGRAPHER**

---

**EXTERIORS/GROUND**

**INTERIORS/SET**

**CAMERAS**

**DIRECTOR:** Nancy King

**PRODUCTION SALE:**

**PRODUCTION COORDINATOR:** Nancy King

**VANGUARD:**

**POLICE DEPARTMENT**

---

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>CAST MEMBER</th>
<th>STATUS</th>
<th>REPORT</th>
<th>SUB/UP/DOW</th>
<th>WAREHOUSE</th>
<th>CRESSET</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Simon</td>
<td>John Smith</td>
<td>Male</td>
<td>W</td>
<td>1234</td>
<td>5678</td>
<td>9012</td>
<td></td>
</tr>
<tr>
<td>2. Officer</td>
<td>Jane Doe</td>
<td>Female</td>
<td>W</td>
<td>1234</td>
<td>5678</td>
<td>9012</td>
<td></td>
</tr>
<tr>
<td>3. Officer</td>
<td>Michael</td>
<td>Male</td>
<td>W</td>
<td>1234</td>
<td>5678</td>
<td>9012</td>
<td></td>
</tr>
</tbody>
</table>
# The Miseducation of Simon Kraus

**Date:** Thursday, December 17, 2000

**Production Office:**
**Address:** 610 N. Magnolia Ave., Orlando, FL

**Contact:** Ashley Banks
**Phone:** 407-226-5199

<table>
<thead>
<tr>
<th>SCENE</th>
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<th>CAST</th>
<th>PERIOD</th>
<th>LOCATION</th>
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<tr>
<td>3</td>
<td>5</td>
<td>D15</td>
<td>6/8</td>
<td>Hospital</td>
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<tr>
<td>3</td>
<td>5</td>
<td>D15</td>
<td>3, 8</td>
<td>Hospital</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>D15</td>
<td>3, 8</td>
<td>Hospital</td>
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</tbody>
</table>

**Notes:**
- The hospital scene is set in a hospital room.
- There is a brief interlude where Simon Kraus is seen in a hospital gown.
- The scene concludes with Simon Kraus leaving the hospital.

---

**Character List:**
- Simon Kraus
- Dr. Johnson
- Nurse
- Patient

**Set Design:**
- The hospital room is dimly lit with medical equipment.
- Simon Kraus is wearing a hospital gown.

**Lighting:**
- Soft lighting in the hospital room.
- The scene ends with Simon Kraus leaving the hospital.
### LOCATION

<table>
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<tr>
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<th>SCENE</th>
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<th>PIN</th>
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<td>1, 18</td>
<td>2, 6</td>
<td>KRUS HOUSE</td>
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<tr>
<td>INT. KRAUS HOUSE, KITCHEN</td>
<td>55</td>
<td>D11</td>
<td>1, 6</td>
<td>2, 6</td>
<td>KRUS HOUSE</td>
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<tr>
<td>INT. KRAUS HOUSE, LIVING ROOM</td>
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<td>D11</td>
<td>3, 6</td>
<td>1, 6</td>
<td>KRUS HOUSE</td>
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<td>N11</td>
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<td>GARDEN</td>
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<td>3, 6</td>
<td>ACROSS STREET</td>
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<td>EXT. KRAUS HOUSE, ACROSS THE STREET</td>
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<td>N14</td>
<td>2, 6</td>
<td>5, 6</td>
<td>ACROSS STREET</td>
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### AT很不错

### DEPARTMENTAL REQUIREMENTS

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<th>DEPARTMENT</th>
<th>REQUIREMENTS</th>
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<tbody>
<tr>
<td>LIGHTING</td>
<td>Lights (10) for general illumination, (12) for exterior shots, (3) for close-ups, (2) for interiors</td>
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<tr>
<td>CAMERAS</td>
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### COMPANY CREDITS

- **INT. KRAUS HOUSE, ACROSS THE STREET:** Adam Smith, Director of Photography
- **INT. KRAUS HOUSE, LIVING ROOM:** John Doe, Camera Operator
- **INT. KRAUS HOUSE, OFFICE:** Jane Smith, Assistant Director
- **INT. KRAUS HOUSE, GARDEN:** Michael Brown, Set Designer
- **INT. KRAUS HOUSE, ACROSS THE STREET:** Emily Johnson, Script Supervisor
- **INT. KRAUS HOUSE, ACROSS THE STREET:** Robert White, Production Designer
### The Miseducation of Simon Kraus

#### MINI COMPANY MOVE

<table>
<thead>
<tr>
<th>ITEM DESCRIPTION</th>
<th>MEMBERS</th>
<th>D15</th>
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<th>2</th>
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<tbody>
<tr>
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<td>1</td>
<td>2</td>
<td>1/8</td>
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<tr>
<td>Other branch move</td>
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<td>D5</td>
<td>1</td>
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<td>1/8</td>
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<tr>
<td>Other branch move</td>
<td>104</td>
<td>D16</td>
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</table>

#### NEAREST HOSPITAL

- **Address:** 1000 Hospital Rd, Milwaukee, WI 53201
- **Contact:** 414-752-8099
- **Phone:** 414-752-8099
- **Website:** www.hospital.com

#### DEPARTMENTAL REQUIREMENTS

<table>
<thead>
<tr>
<th>ITEM DESCRIPTION</th>
<th>MEMBERS</th>
<th>D15</th>
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<th>3/8</th>
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<tbody>
<tr>
<td>Other branch move</td>
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<td>D15</td>
<td>1</td>
<td>2</td>
<td>1/8</td>
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<td>Other branch move</td>
<td>28</td>
<td>D5</td>
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<td>Other branch move</td>
<td>104</td>
<td>D16</td>
<td>1</td>
<td></td>
<td>1/8</td>
</tr>
</tbody>
</table>

#### ATMOSPHERE

- **Temperature:** 72°F
- **Humidity:** 40%
- **Lighting:** 500 lux
- **Sound:** 35 decibels

#### SAFETY

- **Smoke detectors:** Yes
- **Fire extinguishers:** Yes
- **First aid kits:** Yes

#### COMPANY MOVE

- **Date:** Saturday, December 10, 2009
- **Location:** Milwaukee, WI
- **Person in Charge:** John Doe

---

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**The Miseducation of Simon Kraus**

**DATE:** Sunday, December 20, 2009

**DEPARTMENTAL REQUIREMENTS**

- Décor
- Lighting
- Sound
- Animals

**GENERAL CREDITS**

- **DIRECTOR:** James Role
- **WRITER:** Nancy Neely

**TIME:**

- **10:00a:** Rehearsal
- **11:00a:** Rehearsal
- **1:00p:** Rehearsal

**LOCATION:**

- **BRUS HOUSE**
  - 5608 West Ave., Melbourne, FL 32904

**COMPANY WOOKIE**

- **48:** D10 1, 4 (1/4)
- **68:** D15 1, 1 (1/8)

**ATMOSPHERE**

- **3** Dust: 13, 20
- **5** Smoke: 13, 20
- **Report:** 13, 20
- **Special Effects:** 13, 20
- **Curtain:** 13, 20

**DEPARMENTAL REQUIREMENTS**

- **Décor:**
  - 1. Green Tree: 13, 20
  - 2. Pillar: 13, 20

- **Lighting:**
  - 1. White: 13, 20
  - 2. White: 13, 20

- **Sound:**
  - 1. White Noise: 13, 20
  - 2. White Noise: 13, 20
### Scene Information

**Date:** Monday, December 21, 2009  
**Time:** 11:00a

**General Info:**

- **Director:** [Name]  
- **Location:** [Location]

**Cast:**

<table>
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<tr>
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<th>Name</th>
<th>Status</th>
<th>Report</th>
<th>Film/Line</th>
<th>Wardrobe</th>
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</tr>
<tr>
<td>Role2</td>
<td>Character 2</td>
<td>Status2</td>
<td>Report2</td>
<td>Film/Line2</td>
<td>Wardrobe2</td>
<td>Makeup2</td>
<td>Hair2</td>
<td>Notes2</td>
</tr>
<tr>
<td>Role3</td>
<td>Character 3</td>
<td>Status3</td>
<td>Report3</td>
<td>Film/Line3</td>
<td>Wardrobe3</td>
<td>Makeup3</td>
<td>Hair3</td>
<td>Notes3</td>
</tr>
<tr>
<td>Role4</td>
<td>Character 4</td>
<td>Status4</td>
<td>Report4</td>
<td>Film/Line4</td>
<td>Wardrobe4</td>
<td>Makeup4</td>
<td>Hair4</td>
<td>Notes4</td>
</tr>
</tbody>
</table>

### Departmental Requirements

- **Camera:** [Camera details]
- **Sound:** [Sound details]
- **Production Vehicles:** [Vehicle details]
- **Stunt Coordinator:** [Coordinator details]

### Notes

- [Additional notes here]
# | Position | Name | Call | Phone |
--- | --- | --- | --- | --- |
1 | Director | Mike Cobb | 11:00 AM | 321-880-2358 |
1 | First Assistant Director | Alaric Watts | 7:00 AM | 407-227-8159 |
1 | Second Assistant Director | Eric Danielson | 9 AM | 772-385-7239 |
1 | SPMF | Doug Campbell | n/a | 772-241-6380 |
1 | Set Dresser | LinkedIn On-Line | 7:00 AM | 321-276-3202 |
1 | Production Designer | Jeff Hall | 11:00 AM | 321-659-7644 |
1 | Art Director | Fred Pepper | 11:00 AM | 407-453-1247 |
1 | Art PA | Jolissa Davis | 11:00 AM | 352-635-8428 |
1 | Art PA | Robby Baker | n/a | 352-695-4442 |
1 | Gaffer | Ian Campbell | n/a | 631-491-2747 |
1 | Best Boy Electric | Andy Happe | 11:00 AM |
1 | Key One | David | n/a |
1 | Best Boy Grip | | |
1 | Grip | | |
1 | Boom Operator | Easton Harris | 11:00 AM | 321-465-3207 |
1 | Post Sound Design | Traci Akin | 11:00 AM | 321-286-3166 |
1 | Assistant Editor | Kayza Raji | 11:00 AM |
1 | Key Grip Services | Brian | n/a | 321-635-9468 |
1 | WRAP PARTY TOMORROW!!!! Tuesday, Dec. 22nd Avalon Park 16330 Birchwood Way Orlando FL 32828 Code to get in 1010 Flyer will be emailed out on Monday. Thank you for your hard work!
APPENDIX G: PRODUCTION REPORTS
# Daily Production Report

**Location:** University of Central Florida, 6000 Central Florida Blvd, Orlando, FL 32816

**Date:** 12/13/09

**Scheduled Finish Date:** 12/20/09

**Day:** 12-13

**No. Days:** 18

<table>
<thead>
<tr>
<th>No. Days</th>
<th>School</th>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>Rehearsal</th>
<th>Tests</th>
<th>Travel</th>
<th>Holidays</th>
<th>Pick-Ups</th>
<th>Total</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**File:** The Midshipman of St. Simons, Pos A 444, Dec: 12/13/09

**Director:** Mike Doo

**Scheduling:**
- **File:** The Midshipman of St. Simons, Pos A 444, Dec: 12/13/09
- **Director:** Mike Doo

**Script Scenecies and Pages**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>PREV.</th>
<th>PREV.</th>
<th>PREV.</th>
</tr>
</thead>
<tbody>
<tr>
<td>107</td>
<td>81</td>
<td>95</td>
<td>95</td>
<td>95</td>
</tr>
</tbody>
</table>

**Minutes**

<table>
<thead>
<tr>
<th>MINUTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Script</td>
</tr>
<tr>
<td>107</td>
</tr>
</tbody>
</table>

**Added Scenes**

<table>
<thead>
<tr>
<th>SCENES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.2.3.4.5.6.7</td>
</tr>
</tbody>
</table>

**Scenes shot today:**

1. 2. 3. 4. 5. 6. 7

**Scenes to be rescheduled:**

- 1.2.3.4.5.6.7

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>TR</th>
<th>F T</th>
<th>Work Time</th>
<th>REST</th>
<th>OUT</th>
<th>TR</th>
<th>TR</th>
<th>TR</th>
<th>TR</th>
<th>TR</th>
<th>TR</th>
<th>TR</th>
<th>TR</th>
<th>SUIT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blake Logan</td>
<td>Simon Kraus</td>
<td>7:55a</td>
<td>10:00a</td>
<td>7:54p</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eric Kortney</td>
<td>Karl Roy</td>
<td>4:00</td>
<td>9:30p</td>
<td>7:54p</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**X = Not Photographed**

**XX = No Break**

**Days:**

- **12/12/09:**
  - **Time:** Starts at 8:00 am, Ends at 4:30 pm
  - **Location:** Pos A 444, Central Florida Blvd, Orlando, FL 32816

**Assistant Director:** Ashley Harris

**Production Manager:**

**Producer:** James Holder

**Director:** Mike Doo

---

UCF Film May 2009
# Daily Production Report

**1st Unit** | **2nd Unit** | **Rehearsal** | **Tests** | **Travel** | **Holidays** | **Pick-Ups** | **Total** | **Schedule**
---|---|---|---|---|---|---|---|---
18 | 0 | 1 | 0 | 0 | 0 | 1 | 18 | Ahead

**Note:** The Microlocation of Simon Kraus.

**Producer:** Jamiel Holden

**Director:** Mike Day

**Date Started:** 12/1/09

**Scheduled Finish Date:** 12/20/09

**Estimated Finish Date:** 12/20/09

**Scene:** INT. KATRINA'S APARTMENT

**Location:** 12156 Magnolia St Orlando, FL 32818, Apt #206/Building 2

**Crew Call:** 8:00 am

**Shooting Call:** 9:00 am

**First Shot:** 10:00 am

**Lunch:** 12:00 pm

**Wrap:** 2:00 pm

**Exterior:** 12:00 pm

**Camera Wrap:** 9:00 pm

**Last Person Out:** 10:30 pm

**Location & Prod. Office Round Trip Mileage:**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prev.</strong></td>
<td><strong>Prev.</strong></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>Total</strong></td>
</tr>
<tr>
<td><strong>Sound Takes</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Scenes on call sheet:</strong></td>
<td></td>
</tr>
<tr>
<td>69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79</td>
<td></td>
</tr>
</tbody>
</table>

Scenes shot today:

| 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79 |

Scenes to be rescheduled:

| 71, 72, 73, 74 |

**CAST - WEEKLY & DAY PLAYERS**

<table>
<thead>
<tr>
<th>Character</th>
<th>Week</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Baldi Logan</strong></td>
<td>Simon Kraus</td>
<td>W 9:00a</td>
</tr>
<tr>
<td>Ashley Galloway</td>
<td>Katrina McRae</td>
<td>SW 9:00a</td>
</tr>
</tbody>
</table>

**EXTRA TALENT**

**Note:** No breakfast

**Time:** *10:00 am-5:00 pm

**Notes:** Makeup 15 min, Wardrobe removal

**Production Manager:**

**Producer:** James Holder

**Director:** Mike Day

UCF Film May 2009
1. **Title:** The Monologization of Simon Soares
2. **Producer:** James Holden
3. **Director:** Mike Diaz
4. **Date:** 12/1/09
5. **Location:** Room Plaza Hotel 9700 International Drive, Orlando, FL 32819, Kram House 3510 Big Pine Rd., Melbourne, FL 3294
6. **Crew Call:** 10:00 am
7. **Shooting Day:** 11/28/09
8. **End of Day:** 9:25 pm
9. **Last Person Out:** 10:00 pm
10. **SCRIPT SCENES AND PAGES:**
    - **MINUTES:**
      - **SCENES:**
        - 107: 8.68
        - **PAGES:**
          - **Prev:** 16.44
          - **Prev:** 29
          - **Today:** 14
          - **Today:**
11. **TAKEN:**
    - **Prev:** 7.58
    - **Scene No.:** 68, 74, 77, 79, 81, 84
    - **Today:** 5
    - **105, 106, 26, 17, 18
12. **To Be Taken:**
    - **9:** 4.19
    - **6:** 4.2
13. **CAST - WEEKLY & DAILY PLAYERS**
    - **Blake Logan:** Simon Soares
    - **Nancy Wang:** Chen Linberg
14. **WORKTIME:**
    - **MAKEUP:**
      - **W W,**
      - **H H,**
      - **B B,**
      - **S S,**
      - **T T,**
15. **MEALS:**
    - **OUT:**
      - **IN:**
      - **ARRIVE ON SET:**
      - **ARRIVE BACK:**
      - **SUIT ADJ:**
      - **STUNT ADJ:**
16. **EXTRA TALENT**
    - **No:**
      - **Rate:**
      - **1st Call:**
      - **Set Location:**
      - **Final Location:**
      - **Adj:**
      - **MPV:**
    - **1:**
      - **9:00a:**
      - **1:10a:**
      - **12:20p:**
17. **ASSISTANT DIRECTOR:** Ashley Harris
18. **PRODUCTION MANAGER:**
    - **Producer:** James Holden
    - **Director:** Mike Diaz

---

UCF Film May 2009

---

163
### DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>No. Days</th>
<th>Schedule</th>
<th>Actual</th>
<th>Ahead</th>
<th>Behind</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>5 scenes</td>
</tr>
</tbody>
</table>

**Title:** The Moetation of Simon Knus  
**Prod #:** 001  
**Date:** 12/5/09

**Producer:** James Holden  
**Director:** Mike Diaz

**Date Started:** 12/10/9  
**Scheduled Finish:** 12/20/09  
**Actual Finish:** 12/20/09

**Location:** Rosen Plaza Hotel 9700 International Drive, Orlando, FL 32819, Knus House 3510 Big Pine Rd., Melbourne, FL 32934

**Crew Call:** 7:00 am  
**Shooting Call:** 8:30 am  
**First Shot:** 11:43 am  
**Lunch:** 1:30 pm  
**Wrap:** 4:13 pm  
**Last Person Out:** 5:00 pm

**Location to Prod/Office Round Trip Mileage:**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES Prev</th>
<th>MINUTES</th>
<th>SETUPS</th>
</tr>
</thead>
<tbody>
<tr>
<td>107</td>
<td>22/02</td>
<td>78.68</td>
<td>3.19</td>
</tr>
<tr>
<td>107</td>
<td>22/02</td>
<td>78.68</td>
<td>3.19</td>
</tr>
<tr>
<td>Taken Prev</td>
<td>9.18</td>
<td>Today</td>
<td>10</td>
</tr>
<tr>
<td>Taken Today</td>
<td>3.5/8</td>
<td>45, 47, 60</td>
<td></td>
</tr>
<tr>
<td>Taken to Date</td>
<td>20.68</td>
<td>Added Scenes</td>
<td></td>
</tr>
<tr>
<td>Te Be Taken</td>
<td>85</td>
<td>Sound Takes</td>
<td></td>
</tr>
</tbody>
</table>

**Scenes on call sheet:**
44, 45, 46

**Scenes shot today:**
45, 47, 60

**Scenes to be re-scheduled:**
44, 46

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>Name</th>
<th>Character</th>
<th>Worked W</th>
<th>Rehearsal R</th>
<th>Tied F</th>
<th>chill</th>
<th>Holds H</th>
<th>Test T</th>
<th>Start S</th>
<th>Premature</th>
<th>Set Dom</th>
<th>Final Durni</th>
<th>MPV</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dom</th>
<th>Final Durni</th>
<th>Adj</th>
<th>MPV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mike Logan</td>
<td>Simon Knus</td>
<td>W</td>
<td>7:09a</td>
<td>7:00a</td>
<td>4:30p</td>
<td>1:50p</td>
<td>2:20p</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tan Aman</td>
<td>Talibin Mike</td>
<td>W</td>
<td>7:09a</td>
<td>7:00a</td>
<td>3:50p</td>
<td>1:50p</td>
<td>2:20p</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

**Extra Talent**

**Assistant Director:** Ashley Harris  
**Production Manager:**

**Producer:** James Holden  
**Director:** Mike Diaz

UCF Film May 2009
# DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>Rehearsal</th>
<th>Tee</th>
<th>Travel</th>
<th>Holidays</th>
<th>Pick-Ups</th>
<th>Total</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ahead</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Behind</td>
</tr>
</tbody>
</table>

No. Days Scheduled: 18  
No. Days Actual: Behind 5 scenes

Title: The Molestation of Simon Kramer  
Prod. #: 001

Date: 12/5/09  
Start: 12/20/09  
Estimated Finish Date: 12/20/09

Sets: INT. KRAUS HOUSE, LIVING ROOM

Location: Kraus House 3510 Big Pine Rd., Melbourne, FL 32901

Crew Call: 7:00 am  
Shooting Call: 8:15 am  
First Shot: 8:29 am  
Lunch: 1:12 pm  
Till: 1:51 pm

1st Shot: Attic Lunch 8:30 am  
2nd Meal 8:55 am  
Camera Wrap 8:15 pm  
Lunch Prep: 9:00 pm

Location w/ Prod. Office Round Trip Mileage:

---

### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th>SCENE</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SCENES ON CALL SHEET:

11, 12, 14, 16, 13, 21, 30, 22

### SCENES SHOT TODAY:

13, 13, 14, 16, 13, 21, 30, 22

### SCENES TO BE RESCHEDULED:

21A

---

### CAST - WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>NAME</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>T</th>
<th>R</th>
<th>T</th>
<th>CAST CHARACTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mike Logan</td>
<td>S</td>
<td>T</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Simon Kraus</td>
</tr>
<tr>
<td>Tim Arcan</td>
<td>W</td>
<td></td>
<td>1:30</td>
<td></td>
<td></td>
<td></td>
<td>Talibas Mike</td>
</tr>
<tr>
<td>Daryn Kahn</td>
<td>SW</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Evan Maxwell</td>
</tr>
</tbody>
</table>

---

### CF DOWNLOADS TODAY:

- Storage: 3,000 GB
- Digital Storage (GB): 1,000
- Downloaded Today: 26.48
- Previously Downloaded: 184
- Remaining: 2,769.55

---

### TRAVEL TIME:

XX = N.D., BREAKFAST  
*= DISMISS TIME INCLUDES 15 MIN. MAKEUP/WARD REMOVAL
X = NOT PHOTOGRAPHED
S = SCHOOL ONLY

---

### EXTRA TALENT

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Domains</th>
<th>First Domain</th>
<th>Adj.</th>
<th>MPV</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Domains</th>
<th>Final Domain</th>
<th>Adj.</th>
<th>MPV</th>
</tr>
</thead>
</table>

---

Assistant Director: Ashley Harris  
Production Manager: Mike Diaz

---

UCF Film May 2009
DAILY PRODUCTION REPORT

1st Unit 2nd Unit Rehearsal Tests Travel Holidays Pick-Ups Total Schedule

No. Days Scheduled 18 0 0 0 0 0 0 18 Ahead

No. Days Actual 18 0 0 0 0 0 0 Behind 7 scenes

Title The Mincing of Simon Kraus Prod # 001

Prod. # 001
Date 12/6/09

Producer James Holden Director Mike Diaz

Day Started 12/109 Scheduled Finish Date 12/20/09

Days Start 12/109 Estimated Finish Date 12/20/09

Site KRAUS HOUSE - LIVING ROOM, FAMILY ROOM, PORCH

Location Kranus House 3510 Big Pine Rd., Melbourne, FL 32934

Crew Call 1:00 pm

Shooting Call 2:15 pm 1st Shot 2:45 pm

1st Shot 8:15 am 1st Meal 10:30 am 2nd Meal 1:30 pm

Camera Wrap 7:45 pm Last Person Out 2:30 am

Location to Prod. Office Round Trip Mileage

SCRIPT SCENES AND PAGES

SCENES PAGES MINUTES SETUPS ADDED SCENES


107 78.62 Today 14:14 Today 10 Today ______

Script 107 78.62 Total 39:35 Total 53 Total

Taken Prev. 24 18.78 Taken No. 10, 11, 12, 13, 14 16, 22, 23

Taken Today 7 3:78 9, 15, 21A, 36, 46, 23, 24, 25

To Be Taken 22 Sound Takes

Scenes shot today:

9, 15, 21A, 26, 46, 23, 24, 25

Scenes to be re-scheduled:

82

CAST WEEKLY & DAY PLAYERS

W R MAKEUP

S F WORKTIME MEALS TRAVEL TIME

NAME CHARACTER W T H R T REPORT ON SET ON CALL GROSS NET OUT IN TRAVEL TIME

Blake Kraus Simon Kraus W 1:00p 2:15p 1:35p 7:00p 7:43p

Tarin Arcan Talian Mike W 1:30p 2:45p 3:35p 7:00p 7:43p

Darin Kahn Evan Maxwell W 1:00p 2:15p 1:00p 7:00p 7:43p

Steve Hansen Mark Saimin SW 4:00p 7:50p 1:00p 7:00p 7:43p

Danielle Lilley Connie Saimin SW 4:00p 7:50p 1:00p 7:00p 7:43p

Jordan Masters Jason SWF 4:00p 7:50p 12:30p 7:00p 7:43p

XX = N.D. BREAKFAST *= DISMISS TIME INCLUDES 15 MIN. MAKEUP + WARD. REMOVAL

S = SCHOOL ONLY

No Rate 1st Call Set District Final District Adj. MPV No Rate 1st Call Set District Final District Adj. MPV

EXTRA TALENT

Assistant Director Ashley Harris Production Manager

UCF Film May 2009
**Daily Production Report**

<table>
<thead>
<tr>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>Rehearsal</th>
<th>Tests</th>
<th>Travel</th>
<th>Holidays</th>
<th>Pick-Ups.</th>
<th>Total</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>18</td>
<td>Ahead</td>
</tr>
</tbody>
</table>

**Title:** The Misadventure of Simon Kraus  
**Prod. #:** 001  
**Date:** 12/6/09

**Producer:** James Holden  
**Director:** Mike Diaz

**Date Started:** 12/19  
**Scheduled Finish Date:** 12/29  
**Estimated Finish Date:** 12/29

**Location:** UCF Film - dreamworld, Roadside - Nova Road  
**Address:** 500 W. Livingston St., Orlando, FL 32801  
**Nova Roadside - off of 192 between 528 and 95**

<table>
<thead>
<tr>
<th>Crew Call</th>
<th>Shooting Call</th>
<th>First Shot</th>
<th>Last Shot</th>
<th>Camera Wrap</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00 am</td>
<td>9:00 am</td>
<td>11:26 am</td>
<td>12:35 pm</td>
<td>3:06 pm</td>
</tr>
</tbody>
</table>

**Other Locations:** 1:30pm, 6:00pm, 7:00pm, 7:05pm

---

### Script Scenes and Pages

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Pages</th>
<th>Minutes</th>
<th>Setups</th>
<th>Added Scenes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **Scrip:** 107  
- **Prev.:** 78.68  
- **Today:** 19.42  
- **Prev.:** 78.68  
- **Total:** 28.03  
- **Today:** 50  
- **Total:** 50  

---

### CF Downloads Today

- **Gigabytes:** 0
- **Starting Available:** 1,000
- **Downloaded Today:** 0
- **Previously Downloaded:** 0
- **Total Downloaded:** 0
- **Remaining Available:** 0

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### Cast - Weekly & Day Players

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<th>Character</th>
<th>W</th>
<th>H</th>
<th>R</th>
<th>T</th>
<th>M/S</th>
<th>Worktime</th>
<th>Meals</th>
<th>Travel Time</th>
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<td>Simon Kraus</td>
<td>8.00</td>
<td>11.00</td>
<td>5.40</td>
<td>12.25</td>
<td>1.00</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tim Arcan</td>
<td>Talihah Mike</td>
<td>3.70</td>
<td>4.00</td>
<td>3.40</td>
<td>6.30</td>
<td>7.00</td>
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<td></td>
<td></td>
</tr>
<tr>
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<td>Evan Maxwell</td>
<td>12.00</td>
<td>4.15</td>
<td>5.48</td>
<td>12.25</td>
<td>1.00</td>
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<tr>
<td>Ashley Galloway</td>
<td>Katrina McDaniel</td>
<td>9.00</td>
<td>11.00</td>
<td>13.35</td>
<td>12.25</td>
<td>1.00</td>
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### Extra Talent

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<th>Final Domain</th>
<th>Adj</th>
<th>MPV</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Domain</th>
<th>Final Domain</th>
<th>Adj</th>
<th>MPV</th>
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---

**Assistant Director:** Ashley Harris  
**Production Manager:** Mike Diaz

**Producer:** James Holden  
**Director:** Mike Diaz

---

UCF Film May 2009
# Daily Production Report

## Schedule

<table>
<thead>
<tr>
<th>No. Days</th>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>Rehearsal</th>
<th>Tests</th>
<th>Travel</th>
<th>Holidays</th>
<th>Pick-Ups</th>
<th>Total</th>
<th>Schedule</th>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>18</td>
<td>Behind</td>
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</table>

Title: The Memoirement of Simon Kraus
Prod # 001
Date: 12/09

Producer: James Holden
Director: Mike Diaz

Date Shot: 12/10
Date Scheduled: 12/09
Scheduled Finish Date: 12/20
Estimated Finish Date: 12/29

Set: KAUSS HOUSE, MATHERS BRIDGE

Location: Krauss House - 3510 Big Pine Rd, Melbourne, FL 32903; Mathers Bridge - Corner of 111 and Banana River Dr

Crew Call: 7:30 am
Shooting Call: 8:30 am
First Shot: 8:30 am
Lunch: 12:22 pm
Til: 2:02 pm

1st Shot: As per script, 8:02 am
2nd Shot: 3:12 pm
Til: 2:02 pm

Final Wrap: 3:42 pm
Last Person Out: 6:33 pm

Location to Prod. Office Round Trip Mileage: 

## Script Scenes and Pages

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
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<tbody>
<tr>
<td>Scene 107</td>
<td>78.6</td>
<td>8.56</td>
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<td>14:56</td>
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<td>78.6</td>
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<td>30</td>
<td>2.1</td>
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<td>Scene No.</td>
<td>71, 79</td>
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<td>Taken to Date</td>
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<td>28.5</td>
<td>Added Scenes</td>
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<tr>
<td>To Be Taken</td>
<td>69</td>
<td>50.5</td>
<td>Sound Takes</td>
<td></td>
</tr>
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Scenes on call today:
7, 9, 10, 12, 42, 45, 59, 63, 20, 66

Scenes shot today:
7, 9, 10, 12, 42, 45, 59, 63, 20, 66

Scenes to be re-scheduled:
19, 63

## Cast - Weekly & Day Players

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>WEEKEND</th>
<th>REHEARSAL</th>
<th>EXTRAS</th>
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<tbody>
<tr>
<td>Blake Logan</td>
<td>Simon Kraus</td>
<td>W</td>
<td>7:40</td>
</tr>
<tr>
<td>Steven Hansen</td>
<td>Mark Saimon</td>
<td>WF</td>
<td>10:30</td>
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<td>Daryn Kahn</td>
<td>Evan Maxwell</td>
<td>W</td>
<td>10:30</td>
</tr>
<tr>
<td>Danielle Lilley</td>
<td>Connie Saimon</td>
<td>WF</td>
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<tr>
<td>Larry Anderson</td>
<td>John</td>
<td>SW</td>
<td>8:00</td>
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## Digital Storage

Starting Available: 1,050 GB
Downloaded Today: 16 GB
Previously Downloaded: 130 GB
Total Downloaded: 146 GB
Remaining Available: 2,813.52 GB

Assistant Director: Ashley Harris
Production Manager: Mike Diaz

UCF Film May 2009
### DAILY PRODUCTION REPORT

#### Cast - Weekly & Day Players

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<tr>
<th>Character</th>
<th>W</th>
<th>H</th>
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<th>T</th>
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<tr>
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<td>H</td>
<td>F</td>
<td>T</td>
</tr>
<tr>
<td>Blake Logan</td>
<td>Simon Kraus</td>
<td>W</td>
<td>8:15</td>
<td>9:10</td>
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<td>Ashley Galloway</td>
<td>Krista McDonald</td>
<td>W</td>
<td>10:00</td>
<td>10:15</td>
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<td>Daryn Kahn</td>
<td>Evan Maxwell</td>
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<td>8:00</td>
<td>4:30</td>
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<tr>
<td>Tan Anam</td>
<td>Talibhan Mike</td>
<td>W</td>
<td>6:30</td>
<td>7:00</td>
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#### Cast - Character

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<td>H</td>
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<td>F</td>
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<tr>
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#### Cast - Weekly & Day Players

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<th>F</th>
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<tbody>
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<tr>
<td></td>
<td>W</td>
<td>H</td>
<td>F</td>
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#### Script Scenos and Pages

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<th>Pages</th>
<th>Minutes</th>
<th>Setups</th>
<th>Added Scenes</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

#### Locations

- **Kraus House - 3510 Big Pine Rd, Melbourne, FL 32901**: Corner of A1A and Eau Gallie
- **Crew Call 7:00 am**: Shooting call 7:30 am
- **First Shot 9:17 am**: Lunch 12:27 am
- **Wrap 8:00 pm**: Last Pass Out 9:33 pm

#### Technical Information

- **Sound Takes**
- **Scenes on call slate**: 7, 8, 39, 32, 40, 42, 19, 63, 20, 66
- **Scenes shot today**: 7, 8, 39, 32, 40, 42, 20, 66
- **Scenes to be re-scheduled**: 48, 73

#### Cast - Special Effects

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<th>W</th>
<th>H</th>
<th>F</th>
<th>T</th>
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<td>H</td>
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<tr>
<td></td>
<td>W</td>
<td>H</td>
<td>F</td>
<td>T</td>
</tr>
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</table>

#### Production Manager

- **Production Manager**: Mike Diaz
- **Assistant Director**: Ashley Harris

---

**UCF Film May 2009**
## Daily Production Report

<table>
<thead>
<tr>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>Rehearsal</th>
<th>Tests</th>
<th>Travel</th>
<th>Holidays</th>
<th>Pick-Ups</th>
<th>Total</th>
<th>Schedule</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>19</td>
<td>Ahead</td>
</tr>
</tbody>
</table>

No. Days
- School: 18
- Actual: 18

No. Days Behind: 8 scenes

**Title:** The Mastication of Simon Kraus
**Prod. #:** 001
**Date:** 12/10/09

**Producer:** James Holden
**Director:** Mike Diaz

Start Date: 12/10/09
Scheduled Finish Date: 12/21/09
Estimated Finish Date: 12/22/09

**Sets:** BEACH KRAUS HOUSE

**Location:** Suite 406 - 5385 W. Gale Ave. Melbourne, FL 32934

**Crew Call:** 8:00 am
**Shooting Call:** 9:00 am
**First Shot:** 9:00 am
**Lunch:** 2:00 pm
**Til:** 2:40 pm

1st Shift: 9:00 am - 2:00 pm
2nd Shift: 2:00 pm - 7:00 pm
Camera Wrap: 7:20 pm
Last Person Out: 7:50 pm

Location to Prod. Office: Round Trip Mileage

### Script Scans and Pages

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
</tr>
</thead>
<tbody>
<tr>
<td>107</td>
<td>78.68</td>
<td>Today</td>
<td>9.49</td>
<td>Today 19</td>
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</table>

**Script:**
- Taken Prev.: 52
- Taken Today: 4
- To Be Taken: 30
- Sound Takes: 33.38

Scenes on call sheet: 58, 43, 57, 68

Scenes shot today: 38, 43, 57, 68

Scenes to be re-scheduled:

### Cast - Weekly & Day Players

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>WORKTIME</th>
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<tbody>
<tr>
<td>Blake Logan</td>
<td>Simon Kraus</td>
<td>W</td>
<td>8.13a</td>
<td>9.00a</td>
<td>4:35p</td>
<td>2:05p</td>
</tr>
<tr>
<td>Ashley Galloway</td>
<td>Katrina McDaniell</td>
<td>W</td>
<td>8.13a</td>
<td>9.00a</td>
<td>4:35p</td>
<td>2:05p</td>
</tr>
<tr>
<td>Janelle Figueroa</td>
<td>Katrina's Aunt/Vendor</td>
<td>SWF</td>
<td>8.13a</td>
<td>9.00a</td>
<td>3:45p</td>
<td>2:05p</td>
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### Extra Talent

### Notes

- XX = N.D. Breakfast
- * = Dismiss time includes 15 min. makeup, wardrobe, removal
- ** = Not photographed
- S = School Only

**Assistant Director:** Ashley Harris
**Production Manager:**

---

UCF Film May 2009
### DAILY PRODUCTION REPORT

**Title:** The Music of Simon Keene  
**Prod. #:** 001  
**Date:** 12/12/09

**Producer:** James Holden  
**Director:** Mike Diaz

**Date Started:** 12/11/09  
**Scheduled Finish Date:** 12/21/09  
**Due Date:** 12/20/09

**Location:** Super 8s - 4835 W Euclid Ave, Melbourne, FL 32934

**Crew Call:** 9:05 am  
**Shooting Call:** 3:15 pm  
**Finish Shot:** 2:13 pm  
**Wrap:** 3:52 pm  
**Last Person Out:** 2:05 am

**Location to Prod. Office Round Trip Mileage:**

<table>
<thead>
<tr>
<th>SCENES AND PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
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</thead>
<tbody>
<tr>
<td>SCENES/PAGES</td>
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<td>Scen 107</td>
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<td>Today</td>
<td>94-22</td>
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<td>Taken Prev.</td>
<td>56</td>
<td>38-28</td>
<td>38-43, 47-28</td>
</tr>
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<td>Taken Today</td>
<td>3</td>
<td>6-1/8</td>
<td>62-90, 51</td>
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<tr>
<td>Total to Take</td>
<td>48</td>
<td>33-14</td>
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<tr>
<td>Sound Takes</td>
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**SCENES on call today:** 65, 19, 90, 51

**SCENES shot today:** 65, 90, 51

**SCENES to be re-scheduled:** 19

---

**CAST - WEEKLY & DAY PLAYERS**

<table>
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<th>MEMBER</th>
<th>W/F</th>
<th>ROLE</th>
<th>R/T</th>
<th>MAKEUP</th>
<th>WORKTIME</th>
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**xx = N.D. BREAKFAST  
**xx = N.D. LUNCH  
**xx = N.D. DINNER**

**DISMISSAL INCLUDES 15 MIN. MAKEUP + WARD. REMOVAL**

**NOT PHOTOGRAPHED**

**S = SCHOOL ONLY**

---

**EXTRA TALENT**

**Assistant Director:** Ashley Harris  
**Production Manager:**

**Producer:** James Holden  
**Director:** Mike Diaz

---

**UCF Film May 2009**
### Daily Production Report

**Title:** The Monk's Necration of Simon Kraus  
**Prod. #:** 001  
**Date:** 12/13/09  
**Location:** Wickham Park – 2500 Parkway Dr., Melbourne, FL 32934  
**Schedule:** Ahead  
**Date Started:** 12/1/09  
**Scheduled Finish Date:** 12/21/09  
**Est. Finish Date:** 12/20/09  
**Sit:** WOODLAND

**Crew Call:** 6:30 pm  
**Shooting Call:** 6:30pm  
**First Shot:** 9:30 pm  
**Lunch:** 11:10 am  
**Wrap:** 4:15 pm  
**Camera Wrap:** 7:15 pm  
**Locations to Prod. Office Round Trip Mileage:**

<table>
<thead>
<tr>
<th>SCENE</th>
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<tr>
<td>Today</td>
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</tr>
<tr>
<td>Taken</td>
<td>50.68</td>
</tr>
<tr>
<td>Scene No.</td>
<td>63, 90, 51</td>
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**Script:**  
**Sound Takes:**

**Added Scenes:**

**Scenes on call sheet:**

- 12, 63, 101, 102, 103

**Scenes shot today:**

- 12, 63, 101, 102, 103

**Scenes to be re-scheduled:**

- 12, 63, 101, 102, 103

**Cast:**

<table>
<thead>
<tr>
<th>CAST</th>
<th>WEEKLY &amp; DAY PLAYERS</th>
<th>W</th>
<th>H</th>
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<td>11.50p</td>
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</table>

**Extra Talent:**

**Manager:**

**Production Manager:**

**Assistant Director:**

**Notes:**

- ** xx = N.D. BREAKFAST  
- ** = DISMISS TIME INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL  
- ** = NOT PHOTOGRAPHED  
- ** = SCHOOL ONLY

---

UCF Film May 2009

---

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**DAILY PRODUCTION REPORT**

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<tr>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>Rehearsal</th>
<th>Tests</th>
<th>Travel</th>
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<th>Pick-Ups.</th>
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**Title:** The Miseration of Simon Kraus  
**Prod #:** 001  
**Date:** 12/15/09  
**Producer:** James Holden  
**Director:** Mike Diaz  
**Date Started:** 12/10/09  
**Scheduled Finish Date:** 12/20/09  
**Estimated Finish Date:** 12/20/09  
**Site:** WOOLAND, PLAYGROUND, POLICE INTERROGATION ROOM  
**Location:** Wickham Park – 2400 Parkway Drs, Melbourne, FL 32904; Police Interrogation Room – 701 S Brevard St, Melbourne, FL 32901  
**Crew Call:** 8:00 am  
**Shooting Call:** 9:00 am  
**Reel Shot:** 9:15 am  
**Lunch:** 11:30 am  
**1st Shot:** 12:30 pm  
**2nd Shot:** 2:00 pm  
**Till:** 2:50 pm  
**Location Change:** Round Trip Mileage  

**SCRIPT SCENES AND PAGES**  
**MINUTES**  
**SETUPS**  
**ADDED SCENES**

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<td>78.68</td>
<td>Today</td>
<td>10:32</td>
<td>Today</td>
<td>21</td>
<td>Today</td>
</tr>
</tbody>
</table>

**Scenes on call shot:**  
95, 99, 100, 107

**Scenes shot today:**  
95, 99, 100, 107

**Scenes to be re-scheduled:**

**CAST - WEEKLY & DAY PLAYEES**

<table>
<thead>
<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>TN</th>
<th>W</th>
<th>R</th>
<th>S</th>
<th>F</th>
<th>MAKEUP</th>
<th>MEAL</th>
<th>TRAVEL</th>
<th>WORKTIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blake Logan</td>
<td>Simon Kraus</td>
<td>W</td>
<td>8.4</td>
<td>6</td>
<td>10</td>
<td>9</td>
<td>10a</td>
<td>9:18</td>
<td>2:20</td>
<td>2:50</td>
</tr>
<tr>
<td>Tan Arcan</td>
<td>Talibah Mike</td>
<td>W</td>
<td>8.5</td>
<td>6</td>
<td>10</td>
<td>9</td>
<td>10a</td>
<td>5:30</td>
<td>2:20</td>
<td>2:40</td>
</tr>
</tbody>
</table>

**XX - N.D. BREAKFAST**  
*** - DISMISS TIME INCLUDES 15 MIN. MAKEUP, WARDROBE REMOVAL**  
**3 - NOT PHOTOGRAPHED**  
**S - SCHOOL ONLY**  

**EXTRA TALENT**

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj</th>
<th>MPV</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dismiss</th>
<th>Final Dismiss</th>
<th>Adj</th>
<th>MPV</th>
</tr>
</thead>
</table>

**Assistant Director:** Ashley Harris  
**Production Manager:**

**Producer:** James Holden  
**Director:** Mike Diaz

UCF Film May 2009
### Daily Production Report

**Title:** The Misadventure of Simon Kraus  
**Prod #:** 001  
**Date:** 12/16/09

**Producer:** James Holden  
**Director:** Mike Diaz

**Set:** KRAUS HOUSE  
**Location:** Kraus House - 3510 Big Pine Rd, Melbourne, FL 32904

- **Crew Call:** 7:30 am  
- **Shooting Call:** 8:30 am  
- **First Shot:** 9:17 am  
- **First Call:** 1:35 pm  
- **Till:** 2:20 pm  
- **Camera Wrap:** 7:20 pm  
- **Last Person Out:** 7:17 pm

**Location to Prod. Office Round Trip Mileage:**

**Script Scenics and Pages**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **Total:**
  - Scene: 107  
  - Total: 78.68  
  - Total: 127.91  
  - Total: 203

**Sound Takes:**
- **Taken:** 68  
  - Scene No.: 97, 99, 100, 107
- **Taken Today:** 10  
  - Scene No.: 31, 33, 37, 44, 49, 53, 61, 62, 85, 87
- **To Be Taken:** 29  
  - Scene No.: 31, 33, 37, 44, 49, 53, 61, 62, 85, 87

**Digital Downloads Today:**
- **Total Downloaded:** 259.22
- **Remaining Available:** 2,360.57

**Cast - Weekly & Day Players**

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>P</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blake Logan</td>
<td>Simon Kraus</td>
<td>W</td>
<td>8:45a</td>
<td>9:10a</td>
<td>7:30p</td>
<td>1:35p</td>
</tr>
<tr>
<td>.misc.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Work Time**

- **Report On Set:** 8:30am
- **Report Off Set:** 4:30pm

**Meals**

- **Breakfast:** 10:00a
- **Lunch:** 1:00p

**Travel Time**

- **In:** 11:00a
- **Out:** 4:30pm

**Extra Talent**

- **No.:** Rate  
- **1st Call:** Set Dismiss  
- **Final Dismiss:** Adj.  
- **MPV:** No  
- **Rate:** 1st Call  
- **Set Dismiss:** Final Dismiss  
- **Adj.:** MPV

**Assistant Director:** Ashley Harris  
**Production Manager:**

---

**UCF Film May 2009**
## Daily Production Report

### Noah's Ark

**Title:** The Monetization of Simon Kness

**Producer:** James Holden
**Director:** Mike Diaz

**Date:** 12/12/09

**Location:** Vincent House - 3510 Big Pine Rd, Melbourne, FL 32934

**Crew Call:** 7:30 am

**Shooting Call:** 9:00 am

**First Shot:** 9:00 am

**Lunch:** 1:46 pm

**Wrap:** 2:30 pm

---

### Script Scenes and Pages

<table>
<thead>
<tr>
<th>Scene</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prev.</td>
<td>125:41</td>
</tr>
<tr>
<td>Prev.</td>
<td>203</td>
</tr>
</tbody>
</table>

### Script

- **Taken Prev.:** 75, 59, 13
- **Scenes No.:** 31, 33, 77, 94, 95, 96, 97, 84, 85, 87

### Cast: Weekly & Day Players

<table>
<thead>
<tr>
<th>Character</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>Cast</th>
<th>Weekly &amp; Day Players</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blake Logan</td>
<td>Simon Kness</td>
<td>W</td>
<td>2:00</td>
<td>3:15</td>
<td>9:00</td>
<td>1:46</td>
</tr>
<tr>
<td>Tim Anson</td>
<td>Talibah Mike</td>
<td>W</td>
<td>2:00</td>
<td>3:15</td>
<td>9:00</td>
<td>1:46</td>
</tr>
<tr>
<td>Daym Kuhn</td>
<td>Evan Maxwell</td>
<td>W</td>
<td>8:30a</td>
<td>9:00a</td>
<td>7:00</td>
<td>1:46</td>
</tr>
<tr>
<td>Officer Parks</td>
<td>Richard Cresens</td>
<td>W</td>
<td>8:30a</td>
<td>9:00a</td>
<td>3:30</td>
<td>1:46</td>
</tr>
<tr>
<td>Nurse Officer</td>
<td>DJ Jones</td>
<td>W</td>
<td>8:30a</td>
<td>9:15a</td>
<td>3:30</td>
<td>1:46</td>
</tr>
</tbody>
</table>

### Extra Talent

- **No. Rate:** 11:00a, 3:30p
- **Set Dismantle:** 11:00a, 3:30p
- **Final Dismantle:** 11:00a, 3:30p

---

**Assistant Director:** Ashley Harris
**Production Manager:**

**Producer:** James Holden

UCF Film May 2009
DAILY PRODUCTION REPORT

<table>
<thead>
<tr>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>Rehearsal</th>
<th>Tests</th>
<th>Travel</th>
<th>Holidays</th>
<th>Pick-Ups</th>
<th>Total</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>19</td>
<td>Ahead</td>
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<tr>
<td>19</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>19</td>
<td>Behind</td>
</tr>
</tbody>
</table>

Title: The Most Betrayal of Simon Kraus
Prod #: 001
Date: 12/18/09

Producer: James Holden
Director: Mike Diaz

Date Started: 12/10/09
Scheduled Finish Date: 12/20/09
Est. Finish Date: 12/21/09

Set: KRAUS HOUSE
Location: Kraus House - 3510 Big Pine Rd, Melbourne, FL 32934

Crew Call: 10:00 am
Shooting Call: 11:00 am
First Shot: 11:32 am
Lunch: 4:11 pm
Til: 4:55 pm

1st Shot: Other Event 6:01 pm
2nd Shot: 12:10 pm (walking)
Camera Wrap: 2:11 am
Last Person Out: 2:20 am

Location to Prod. Office Round Trip Mileage

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCENES</td>
<td>PAGES</td>
<td>MINUTES</td>
<td>SETUPS</td>
<td>ADDED SCENES</td>
</tr>
<tr>
<td>Prev.</td>
<td>133.48</td>
<td>Prev.</td>
<td>222</td>
<td></td>
</tr>
<tr>
<td>Taken</td>
<td>7</td>
<td>7.78</td>
<td>54, 59, 61, 58, 82, 90</td>
<td>7 Added Scenes</td>
</tr>
<tr>
<td>To Be Taken</td>
<td>14</td>
<td>6.88</td>
<td>14</td>
<td>Sound Takes</td>
</tr>
</tbody>
</table>

Scenes on call sheet:
56, 59, 61, 58, 82, 90

Scenes shot today:
54, 59, 61, 58, 82, 70

Scenes to be rescheduled:
72, 83

CAST: WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>R</th>
<th>T</th>
<th>CAST CHARACTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blake Logan</td>
<td>Simon Kraus</td>
<td>W</td>
<td>11:00a</td>
<td>11:15a</td>
<td>2:30a</td>
<td>4:15p</td>
</tr>
<tr>
<td>Tim Arcan</td>
<td>Talmac Mike</td>
<td>W</td>
<td>7:45p</td>
<td>8:30p</td>
<td>1:45a</td>
<td>4:15p</td>
</tr>
<tr>
<td>Daye Khee</td>
<td>Evan Maxwell</td>
<td>WF</td>
<td>2:05p</td>
<td>2:30p</td>
<td>9:00p</td>
<td>4:15p</td>
</tr>
<tr>
<td>Staur Boy</td>
<td>Eric Carden</td>
<td>SWF</td>
<td>9:30p</td>
<td>10:15p</td>
<td>10:15p</td>
<td></td>
</tr>
<tr>
<td>Staur Girl</td>
<td>Kaylee Jay</td>
<td>SWF</td>
<td>9:30p</td>
<td>10:15p</td>
<td>10:15p</td>
<td></td>
</tr>
</tbody>
</table>

X = N/D: BREAKFAST
*= DISMISSEL INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL
3 = NOT PHOTOGRAPHED
S = SCHOOL ONLY

EXTRA TALENT

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dieses</th>
<th>Final Dieses</th>
<th>Adj.</th>
<th>MPV</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dieses</th>
<th>Final Dieses</th>
<th>Adj.</th>
<th>MPV</th>
</tr>
</thead>
</table>

Assistant Director: Ashley Harris
Production Manager: Mike Diaz

Producer: James Holden
Director: Mike Diaz

UCF Film May 2009


**DAILY PRODUCTION REPORT**

<table>
<thead>
<tr>
<th>1st Unit</th>
<th>2nd Unit</th>
<th>Rehearsal</th>
<th>Tests</th>
<th>Travel</th>
<th>Holidays</th>
<th>Pick-Ups</th>
<th>Total</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>19</td>
<td>Ahead</td>
</tr>
</tbody>
</table>

No. Days Actual: 19

**Title:** The Absolution of Simon Kraus

**Prod #:** 001

**Date:** 12/21/09

**Location:** KRAUS HOUSE

Kraus House - 3510 Big Pine Rd. Melbourne, FL 32904

Crew Call: 2:00 pm

Shooting Call: 3:00 pm

First Shot: 4:08 pm

Lunch: 9:25 pm

Til: 10:00 pm

1st Shift After Lunch: 10:45 pm

2nd Shift: 11:25 am

Camera Wrap: 1:35 am

Last Person Out: 2:00 am

Location to Prod Office Round Trip Mileage

---

**SCRIPT SCENES AND PAGES**

<table>
<thead>
<tr>
<th>SCENES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SCENES</strong></td>
<td><strong>PAGES</strong></td>
<td><strong>MINUTES</strong></td>
<td><strong>SETUPS</strong></td>
</tr>
<tr>
<td>107</td>
<td>78.66</td>
<td>22:50</td>
<td>18</td>
</tr>
<tr>
<td>Taken Prev.</td>
<td>93</td>
<td>32:58</td>
<td>Scenes No. 54, 59, 41, 55, 58, 40, 70</td>
</tr>
<tr>
<td>Taken Today</td>
<td>4</td>
<td>2:38</td>
<td>6, 50, 72, 83</td>
</tr>
<tr>
<td>Taken to Date</td>
<td>107</td>
<td>78.66</td>
<td>Total 168.33</td>
</tr>
<tr>
<td>To Be Taken</td>
<td>10</td>
<td>2:38</td>
<td>Sound Takes</td>
</tr>
</tbody>
</table>

**CF DOWNLOADS TODAY: 0**

**DIGITAL STORAGE (GB):**

- Starting Available: 1,000
- Downloaded Today: 0
- Previously Downloaded: 334.99
- Total Downloaded: 334.99
- Remaining Available: 2,665.01

---

**CAST: WEEKLY & DAY PLAYERS**

<table>
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<tr>
<th>CAST</th>
<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>S</th>
<th>F</th>
<th>R</th>
<th>T</th>
<th>MARKED</th>
<th>WORKTIME</th>
<th>MEALS</th>
<th>TRAVEL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blake London</td>
<td>Simon Kraus</td>
<td>W</td>
<td>2:00</td>
<td>12:25</td>
<td>9:25</td>
<td>10:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tian</td>
<td>Tien</td>
<td>W</td>
<td>2:00</td>
<td>12:25</td>
<td>9:25</td>
<td>10:00</td>
<td></td>
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---

**XX = N.D. BREAKFAST**

**= DISMISSED INCLUDES 15 MIN. MAKEUP / WARD. REMOVAL**

**3 = NOT PHOTOGRAPHED**

**S = SCHOOL ONLY**

---

**EXTRA TALENT**

---

**Assistant Director:** Ashley Harris

**Production Manager:**

**Producer:** James Holden

**Director:** Mike Diaz

---

UCF Film May 2009

---
### DAILY PRODUCTION REPORT

**Title:** The Deposition of Simon Kraus  
**Prod #:** 001  
**Date:** 12/21/09  
**Producer:** James Holden  
**Director:** Mike Diaz  
**Foto:** RAUS HOUSE, BEACH  
**Location:** Kraus House - 1350 Big Pine Rd, Melbourne, FL 32934, Beach - Corner of AIA and Eau Gallee  
**Crew Call:** 11:00 am  
**Shooting Call:** 11:45 am  
**First Shot:** 4:08 pm  
**Lunch:** 5:58 pm  
**Till:** 4:30 pm  
**1st Shot Other Events:** 6:35 pm  
**2nd Shot:** 7:15 pm  
**Scene Wrap:** 8:15 pm  
**Last Person Out:** 9:00 pm  
**Location to Prod. Office Round Trip Mileage:**  

#### SCRIPT SCENES AND PAGES

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>107</td>
<td>78.68</td>
<td>Today</td>
<td>14:27</td>
<td>Today</td>
<td>17</td>
</tr>
<tr>
<td>Taken</td>
<td>98</td>
<td>74.28</td>
<td>Scene 6, 3, 7, 83</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taken</td>
<td>3</td>
<td>3.28</td>
<td>98, 35, 34, 48, 73, 88</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taken to Date</td>
<td>101</td>
<td>73.88</td>
<td>Added Scenes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### MINUTES

| To Be Taken | 6     | 5.8   |

#### ADDED SCENES

| Scenes on call sheet: 98, 35, 34, 48, 73, 88 |

| Scenes shot today: 98, 35, 34, 48, 73, 88 |

| Scenes to be re-scheduled: |

#### CAST: WEEKLY & DAY PLAYERS

<table>
<thead>
<tr>
<th>NAME</th>
<th>CHARACTER</th>
<th>W</th>
<th>H</th>
<th>F</th>
<th>S</th>
<th>T</th>
<th>R</th>
<th>M</th>
<th>L</th>
<th>MARKED</th>
<th>TRIMMED</th>
<th>WORKTIME</th>
<th>MEALS</th>
<th>TRAVEL TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blake Logan</td>
<td>Simon Kraus</td>
<td>W</td>
<td>11:00a</td>
<td>11:10</td>
<td>8:10</td>
<td>3:50</td>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tana Avila</td>
<td>Talia Mike</td>
<td>W</td>
<td>11:00a</td>
<td>11:10</td>
<td>12:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ashley Galloway</td>
<td>Katrina McDaniel</td>
<td>W</td>
<td>11:00a</td>
<td>12:30</td>
<td>6:00</td>
<td>3:50</td>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### XX = N.D. BREAKFAST  
* = DISMISE TIME INCLUDES 15 MINMAKEUP, WARD, REMOVAL  
3 = NOT PHOTOGRAPHED  
S = SCHOOL ONLY

#### EXTRA TALENT

<table>
<thead>
<tr>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dismus</th>
<th>Final Dismus</th>
<th>Adj.</th>
<th>MPV</th>
<th>No.</th>
<th>Rate</th>
<th>1st Call</th>
<th>Set Dismus</th>
<th>Final Dismus</th>
<th>Adj.</th>
<th>MPV</th>
</tr>
</thead>
</table>

Assistant Director: Ashley Harris  
Production Manager: Mike Diaz

UCF Film May 2009
## Daily Production Report

**1st Unit** | **2nd Unit** | **Rehearsal** | **Tests** | **Travel** | **Holidays** | **Pick-Ups** | **Total** | **Schedule**
---|---|---|---|---|---|---|---
No. days scheduled | 19 | 0 | 0 | 0 | 0 | 0 | 0 | 19 | Ahead
No. days actually worked | 19 | 0 | 0 | 0 | 0 | 0 | 0 | 19 | Behind

**Title** | The Encounter of Simon Kasus  
**Prod. #** | 001  
**Date** | 12/21/09  
**Producer** | James Holden  
**Director** | Mike Día

**Date Shown** | 12/10/09  
**Scheduled Finish Date** | 12/21/09  
**Estimated Finish Date** | 12/21/09

**Set** | KRAUS HOUSE, BEACH

**Location** | Kraus House - 3510 Big Pine Rd, Melbourne, FL 32904, Katrina's Apartment - 12126 Magazine St, Orlando, FL 32828 Apr 62006 Building 2

**Crew Call** | 11:00 am  
**Shooting Call** | 12:00 pm  
**First Shot** | 12:00 pm  
**Lunch** | 6:00 pm  
**Til** | 8:00 pm

1st Shot After Lunch 9:51 pm  
2nd Shot 5:00 pm  
Camera Wrap 11:13 pm  
Late Return Guest 12:10 am

**Location to Prod. Office Round Trip Mileage**

### Script Scenes and Pages

<table>
<thead>
<tr>
<th>SCENES</th>
<th>PAGES</th>
<th>MINUTES</th>
<th>SETUPS</th>
<th>ADDED SCENES</th>
</tr>
</thead>
<tbody>
<tr>
<td>107</td>
<td>78:28</td>
<td>Today</td>
<td>13</td>
<td>Today</td>
</tr>
<tr>
<td>Total</td>
<td>182:28</td>
<td>Total</td>
<td>284</td>
<td>Total</td>
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</table>

**Sound Takes**

To Be Taken | 0 | 0

**Scenes on call sheet:**
65, 28, 104, 74, 76, 78, 80

### Cast: Weekly & Day Players

<table>
<thead>
<tr>
<th>CAST</th>
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<th>H</th>
<th>S</th>
<th>F</th>
<th>T</th>
<th>R</th>
<th>M</th>
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<th>WORKTIME</th>
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<td>Simon Kraus</td>
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<td>12:00p</td>
<td>10:15p</td>
<td>8:20p</td>
<td>9:51p</td>
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<tr>
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<td>Talibah Mike</td>
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<td>Katrina McDaniel</td>
<td>WF</td>
<td>9:00p</td>
<td>9:45p</td>
<td>10:15p</td>
<td>8:20p</td>
<td>9:51p</td>
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**Extra Talent**

### Daily Downloads

**CF Downloads Today:** 1

**Digital Storage (Gigabytes):**

| Starting Available | 1,000 |
|Downloaded Today | 54.09 |
|Previously Downloaded | 134.99 |
|Total Downloaded | 135.98 |
|Remaining available | 1,284.48 |

## Notes:

- XX = N.D. Breakfast
- **=* Dismissal includes 15 min. Makeup / Ward / Removal
- X = Not Photographed
- S = School Only
### EP Budgeting

**Budget Title:** THE MISEDUCATION OF SIMON KRAILS

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The Entertainment Partners Services Group, EP Budgeting v.4
Electronic Articles of Organization
For
Florida Limited Liability Company

Article I
The name of the Limited Liability Company is:
WONDERLUST PRODUCTIONS LIMITED LIABILITY COMPANY

Article II
The street address of the principal office of the Limited Liability Company is:

The mailing address of the Limited Liability Company is:

Article III
The purpose for which this Limited Liability Company is organized is:
ANY AND ALL LAWFUL BUSINESS.

Article IV
The name and Florida street address of the registered agent is:
MICHAEL J DIAZ

Having been named as registered agent and to accept service of process for the above stated limited liability company at the place designated in this certificate, I hereby accept the appointment as registered agent and agree to act in this capacity. I further agree to comply with the provisions of all statutes relating to the proper and complete performance of my duties, and I am familiar with and accept the obligations of my position as registered agent.

Registered Agent Signature:  MICHAEL J DIAZ
Signature of member or an authorized representative of a member
Signature: MICHAEL J DIAZ
The Articles of Organization for WONDERLUST PRODUCTIONS LIMITED LIABILITY COMPANY were filed electronically on March 31, 2009 as verified by the letter and authentication number shown below. Please refer to this number whenever corresponding with this office.

Electronic filing and certification is provided for a fee to 18, Florida Statutes and has the same legal effect as any other filing or certificate.

A limited liability company annual report form is due one year from the date it was filed with this office between January 1 and May 1 of the year following the calendar year of the effective date. A federal Employer Identification (TE) number may be issued before this report can be filed. Please apply EIN with the Internal Revenue Service by calling 1-800-829-4933 and requesting Form SS-4.

Please be aware the limited liability company address changes, it is the responsibility of the limited liability company to notify this office.

Should you have any questions regarding this matter, please contact the office at the address given below.

Masha Thomas
Regulatory Specialist II
Registration Services

---Division of Corporations - P.O. Box 6327 - Tallahassee, Fl. 32314

Letter Number: 003401006891-303148092942

http://mail.google.com/mail/?ui=2&view=bsp&vcr=1qygpengurkoy 6/23/2009
WE ASSIGNED YOU AN EMPLOYER IDENTIFICATION NUMBER

Thank you for applying for an Employer Identification Number (EIN). We assigned you EIN 27-0395852. This EIN will identify you, your business accounts, tax returns, and documents, even if you have no employees. Please keep this notice in your permanent records.

When filling tax documents, payments, and related correspondence, it is very important that you use your EIN and complete name and address exactly as shown above. Any variation may cause a delay in processing, result in incorrect information in your account, or even cause you to be assigned more than one EIN. If the information is not correct as shown above, please make the correction using the attached tear off stub and return it to us.

A limited liability company (LLC) may file Form 8832, Entity Classification Election, and elect to be classified as an association taxable as a corporation. If the LLC is eligible to be treated as a corporation that meets certain tests and it will be electing S corporation status, it must timely file Form 2553, Election by a Small Business Corporation. The LLC will be treated as a corporation as of the effective date of the S corporation election and does not need to file Form 8832.

To obtain tax forms and publications, including those referenced in this notice, visit our Web site at www.irs.gov. If you do not have access to the Internet, call 1-800-829-3676 (TTY/TEDD 1-800-829-4059) or visit your local IRS office.

IMPORTANT REMINDERS:

- Keep a copy of this notice in your permanent records. This notice is issued only once and the IRS will not be able to generate a duplicate copy for you.
- Use this EIN and your name exactly as they appear at the top of this notice on all your federal tax forms.
- Refer to this EIN on your tax-related correspondence and documents.

If you have questions about your EIN, you can call us at the phone number or write to us at the address shown at the top of this notice. If you write, please tear off the stub at the bottom of this notice and send it along with your letter. If you do not need to write us, do not complete and return the stub. Thank you for your cooperation.
CREW AGREEMENT
WITH DEFERRED COMPENSATION AND PROFIT PARTICIPATION

AGREEMENT made this 11 day of November, 2025, by and between MICHAEL DIAZ (hereinafter referred to as “Producer”) and ASHLEY HARRIS (hereinafter referred to as “Contractor”).

1. Producer hereby engages Contractor to render services for the Producer as a _______ in connection with a motion picture presently entitled THE MISEDUCATION OF SIMON KRAUS (the “Picture”). The services to be rendered by Contractor shall include all services usually and customarily rendered by and required of persons employed in this capacity in the motion picture industry, and such other services as may be required of Contractor by Producer from time to time. Contractor hereby accepts such employment upon all the terms and conditions herein contained, and agrees to keep and perform all such obligations and agreements.

2. The term of engagement shall commence on or about DECEMBER 1, 2009 as Producer may elect, in its sole discretion, and shall continue for so long as Contractor’s services are required hereunder, but no longer than DECEMBER 20, 2009. It is specifically understood and agreed that in addition to the foregoing, Contractor will be available to render services for retakes after the term hereof, if so requested by Producer.

3. During scheduled production Contractor will render his services solely and exclusively for Producer. During post production, if requests by Producer, Contract shall render services for retakes or otherwise as requested by Producer on a non-exclusive but first preference basis. Contractor shall keep Producer informed as to Contractor’s whereabouts so that Contractor may be reached at any reasonable time. Such services shall be rendered in a diligent and conscientious manner under the direction, supervision and control of and/or in collaboration with such person(s) as Producer designates, requests, rules, and regulations, including matters relating to artist and/or creative taste and judgment, made or issued by Producer or its designees.

4. During the term on condition that Contractor keeps and performs each and all obligations and agreements hereunder, Producer agrees to pay Contractor and Contractor agrees to accept as full compensation for all services and all rights granted hereunder, the sum of $100 Dollars per day for a twelve hour day. Contractor agrees that such compensation shall be deferred and paid pro rate with all similar deferrals of compensation, on a semi-annual basis, once such Net Picture Income exists. Production company’s Net Picture Income is defined as the gross income actually received by Production Company from the exploitation of the Picture, less the following: any distribution charges or distributors’ agents’ or other third party fees, costs of collecting delinquent accounts, sales and other taxes, the actual negative cost of production and payments to investors in the Picture.
5. Producer shall have the right to suspend Contractor’s engagement and no compensation shall accrue or be payable to Contractor for any period during which Contractor shall fail, refuse or neglect or be unable for any reasons including, without limitation, illness, accident or mental or physical disability, to render Contractor’s services as required or desired by Producer or following any statement made by Contractor that Contractor will refuse to render such services or comply with Contractor’s obligations will refuse to render such services or comply with Contractor’s obligations hereunder, and for any period during which Producer shall be hampered or interrupted in the preparation of production of the Picture or in the conduct or operation of Producer’s business by any so-called force majeure event, or by the death, illness or incapacity of the director or the director of photography or any principal cast member. Producer shall have the right to extend the term by a period equal to the aggregate and Contractor’s engagement and compensation hereunder.

6. Producer shall own, as a work-for-hire and Contractor hereby transfers and assigns to Producer, all rights of every kind and character throughout the world in perpetuity, in any and all languages and media, in and to any material and/or ideas written, suggested or submitted by Contractor, and all results and proceeds of Contractor’s services hereunder. Producer and its licensees and assigns shall have the right to adapt, change, revise, delete from, add to and/or rearrange material or any part thereof and to combine the same with other material to any extent, and in this connection Contractor hereby waives any so-called moral rights of authors.

7. Contractor agrees that Producer shall have the right to use the Contractor’s name, voice and likeness in and in connection with any production, exhibition, advertising, and other exploitation of the Picture. Contractor agrees that Producer shall have the sole and exclusive right to issue publicity concerning Contractor with respect to Contractor’s services hereunder and the Picture and any exploitation of the Picture.

8. On condition that Contractor fully performs all of contractor’s obligations and agreements, and on condition that the results of Contractor’s services are contained in the Picture as released in its first general release to the public, Contractor shall receive credit on all positive prints of the Picture distributed and released to the general public. Producer shall determine, in its sole discretion, the size, style, manner, position, prominence, mode and placement of presenting such credit. No casual or inadvertent failure, nor failure of any third party, to give the applicable credit shall contribute a breach of this agreement.

9. Producer shall not be obligated to use Contractor’s services or to use in any manner any of the results and proceeds of Contractor’s services, or to produce, release, market, distribute or otherwise exploit any motion picture.

10. All payments and notices to Contractor shall be personally delivered to Contractor or mailed to Contractor at the address listed below.

11. Contractor acknowledges and agrees that Contractor has no right or authority to, and that Contractor will not, enter into any agreements for Producer or on Producer’s behalf whereby Producer may be required to perform any obligations or to pay any monies or other consideration
including, without limitation, any agreement for the employment of any person or the purchase or rental of any article or material without Producer’s prior written consent.

12. Contractor warrants that Contractor is free to enter into this agreement and has not and will not make any agreement or commitment which might conflict or interfere with this agreement or Producer’s rights under this agreement. Contractor further warrants that all material and/or ideas contributed or submitted by Contractor to Producer shall be wholly original with Contractor and shall not violate the rights of any other person or entity. Contractor shall indemnify and hold Producer harmless from any against any loss, liability, judgment, cost or expense of any kind and character suffered or incurred by Producer by reason of any breach or alleged breach of any of the foregoing warranties.

13. If there is a breach by Producer, Contractor specifically recognizes and agrees that the damage caused by such breach is not irreparable or sufficient to entitle Contractor to injunctive or other equitable relief, or to rescind any of the rights granted or assigned to Producer, and that Contractor’s remedies shall be limited to the right, if any, to obtain money damages at law.

14. This Agreement contains the full and complete understanding between the parties and cannot be modified except by the express written agreement of both parties. Contractor shall not divulge or make known to any person or entity any matters of a confidential nature pertaining to Producer’s business and/or the Picture. This Agreement shall be governed by and construed under the laws of the State of FLORIDA. Contractor agrees to execute, acknowledge and deliver to Producer any and all agreements and/or other documents necessary or expedient, to Producer’s judgment, to carry out and effectuate the purposes and intent of this Agreement.

The parties have read and understand the above and confirm this Agreement with their signatures below.

By: ________________________________
Producer

ASHLEY HARTS
Contractor

Signature
The crew contract above was signed by the following individuals:

1. Alex Bowser, Casting Director. Signed December 1, 2009.
APPENDIX L: SAMPLE CAST AGREEMENT
FREELANCE PERFORMER AGREEMENT

Production Title: The Education of Simon Harris ("the Production")

Between: Wonderlust Productions, LLC ("the Production Company")

And: Blake Logan ("the Performer")

NAME: Blake Logan

(Print name as screen credit should read. Screen credit is at sole discretion of the Production Company with adherence to contractual obligations.)

ADDRESS: ____________________________

CITY: ____________________ POSTAL CODE: __________

PHONE: ___________ PAGER: ___________ CELL: ___________

SOCIAL INSURANCE NUMBER: ___________

START DATE: 1/1/08 FINISH DATE: 1/30/08

SCREEN CREDIT: ____________________________

RATE: DEFERRED WEEKLY: ______________ DAILY: ______________

TIME IN: ______________ TIME OUT: ______________

LUNCH: ______________ HOURS WORKED: ______________

RATE: ______________ TOTAL FEE: ______________

DEFERRED PAYMENT: Yes ☐ No ☐

VACATION PAY INCLUDED: Yes ☐ No ☐

GENERAL TERMS AND CONDITIONS:

1. Any and all deferred payments are payable to the Performer upon completion of the Production from revenues generated by the Production according to the schedule set by the Production Company.

2. Transportation to and from location is the Performer's sole responsibility.

3. The Production Company shall have customary rights of suspension and termination of this agreement and the Contractor's services in the event of the Performer's default, incapacity or force majeure.

4. There shall be no ownership or control on the part of the Performer in the Production unless otherwise expressed.
ADDITIONAL TERMS (if any):

I hereby grant to the Production Company for the Production all rights of every kind and character whatsoever in and to all work heretofore done and all poses, acts, plays and appearances heretofore made by me for Production Company as well as in and to the right to use my name and photographs, either still or moving, for commercial and advertising purposes in perpetuity.

I further grant the Production Company the right to reproduce in any manner whatsoever any recordings heretofore made by the Production Company of my voice and all instrumental, or any scenes in which I participate, or of additional scenes as required (whether originally musical, or other sound effects produced by me).

By signing this document I hereby confirm that I have read all of the terms and conditions outlined above and I understand and agree to all of them. I also agree that I am working on the Production on a DEFERRAL basis ONLY and that I expect no compensation for wages or other benefits for any work or services that I provide for or on behalf of for the period of time and until revenues are generated from the Production according to the schedule set by the Production Company.

Date signed: 10-9-09

PERFORMER

PRODUCTION MANAGER
The cast contract above was signed by the following individuals:

3. Alex Bowser, Signed December 1, 2009.
APPENDIX M: SAMPLE LOCATION AGREEMENT
LOCATION AGREEMENT/RELEASE FORM

THIS AGREEMENT made this ___ day of November, ___ by and between _______________, a COMPANY ("Production Company") and ___________________________ ("Grantor").

1. IDENTIFY OF FILMING LOCATION. Grantor hereby agrees to permit Production Company to use the property located at ___________________________ (the “Property”) in connection with the motion picture currently entitled ___________________________ (the “Picture”) for rehearsing, photographing, filming and recording scenes and sounds for the Picture. Production Company and its licensees, sponsors, assigns and successors may exhibit, advertise, promote and otherwise exploit the Picture or any portion thereof, whether or not such uses contain audio and/or visual reproduction of the Property and whether or not the Property is identified or identifiable, in any and all media whatsoever now known or later devised in the universe in perpetuity.

2. RIGHT OF ACCESS. Production Company shall have the right to bring personnel and any equipment onto the Property and to remove same following completion of its use of the Property hereunder. Production Company shall have the right, but not the obligation, to photograph, film and use in the Picture the actual name, if any, connected with the Property or to use any other name for the Property. If Production Company depicts the interior(s) of any structures located on the Property, Grantor agrees that Production Company shall not be required to depict such interior(s) in any particular manner in the Picture.

3. TIME OF ACCESS. The permission granted hereunder shall be for the period commencing on or about __________, ___ -- __________, __________. The period may be extended by Production Company if there are changes in the production schedule or other unforeseen delays such as due to weather conditions. The permission herein granted shall also apply to future retakes and/or added scenes.

4. PAYMENT. For each day that Production Company uses the location, it shall pay Grantor the sum of $____________, in consideration for the foregoing.

5. ALTERATIONS TO LOCATION. Production Company agrees that (with Grantor’s permission) if it becomes necessary to change, alter or rearrange any equipment on the Property belonging to Grantor, Production Company shall return and restore said equipment to its original place and condition, or repair it, if necessary. Production Company agrees to indemnify and hold harmless Grantor from any against any and all liabilities, damages and claims of third parties arising from Production Company’s use hereunder of the property (unless such liabilities, damages or claims arise from breach of Grantor’s warranty as set forth in the immediately following sentence).
and from any physical damage to the Property proximately caused by Production Company, or any of its employees, representatives or agents. Grantor warrants that is has the right and authority to enter into this Agreement and to grant the rights granted by Grantor herein. Grantor agrees to indemnify and hold harmless Production Company from and against any and all claims relating to breach of its aforesaid warranty.

6. **NO KICKBACKS FOR USE.** Grantor affirms that neither it nor anyone acting for it gave or agreed to give anything of value to any member of the production staff, anyone association with the Picture, or any representative or Production Company, or any television station or network for mentioning or displaying the name of Grantor as a shooting location on the Property; except the use of the Property, which was furnished for use solely on or in connection with the Picture.

7. **BILLING CREDIT.** Grantor acknowledges that any identification of the Property which Production Company may furnish shall be at Production Company's sole discretion and in no event shall said identification be beyond that which is reasonably related to the content of the Picture.

8. **RELEASE.** Grantor releases and discharges Production Company, its employees, agents, licensees, successors and assigns from any and all claims, demands or causes of action that Grantor may not have or may later have for libel, defamation, invasion of privacy or right of publicity, infringement of copyright or violation of any other right arising out of or relating to any utilization of the rights granted herein.

9. **MISCELLANEOUS.** This constitutes the entire agreement between the parties with no modifications unless in writing signed by both parties. A photocopy of this Agreement shall be as legally valid and binding as the original, construed under the laws of the State of Ohio rights herein granted shall inure to the benefit of all successors, assigns, heirs, executors, etc. of each party hereto.

The undersigned represents that s/he is either rightful and true owner of the Property or empowered as agent or otherwise to execute this Agreement for or on behalf of owner.

IN WITNESS WHEREOF, the parties have hereunto set their names and seals as of the date first above-written.

**PRODUCTION COMPANY:**

By: [Signature]

**GRANTOR:**

By: [Signature]

[Date]

[Title]
The location agreement above was signed by the following individuals/firms:

5. Rosen Plaza Hotel, Signed November 11, 2009.
APPENDIX N: LOCATION AGREEMENT, UCF CEM
AGREEMENT FOR UCF STUDENT USE OF FACILITIES

This memo of understanding is an agreement between \( \text{M. K. Diaz} \) (CLIENT) and STUDIO 500, UCF Center for Emerging Media, for use of soundstage facilities at STUDIO 500.

**CLIENT CONTACT INFORMATION**

Cell Phone: \( \text{Mike} - 321 \cdot 693-2366 \)

Email: \( \text{wonderfulproductions@gmail.com} \)

**DATES OF STAGE USE**

Access: \( \text{Dec 7 - Noon} \) (Client receives access card)

Load In / Build: \( \text{Dec 7 - Noon - ?} \)

Equipment Check Out: \( \text{Dec 7} \) (Client or KEY must be present during check out)

Shoot: \( \text{Dec 8 \cdot \text{(Tuesday) - Day}} \)

Equipment Check In: \( \text{Dec 9 \cdot \text{Wed - 5pm}} \) (Client or KEY must be present during check in)

Final Clean Up: \( \text{Dec 9 \cdot \text{Wed - 5pm}} \) (Final time for return of stage & access cards)

It's the client's responsibility to alert STUDIO 500 of any changes to the above dates and times.

Rules for studio use are listed below. Any production not adhering to these rules will be ejected and not be permitted to use the facility. CLIENT is responsible for the actions of all crew members, thus it is the CLIENT's responsibility to inform cast and crew of the rules.

1. **DEPOSIT** - a $500 deposit is required to reserve STUDIO 500 facilities. No reservation shall be considered booked until the deposit is received. The deposit should be a check made out to University of Central Florida. The check will be returned upon satisfactory check-in. Part or all of the deposit will be held for late return of facility or equipment, damage to facility or equipment or other instance of negligence.

   a. **DEPOSIT RECEIVED**

2. **INSURANCE** - CLIENT must provide a certificate for Commercial General Liability written on an occurrence basis for bodily injury and property damage with coverage limit not to be less than $2 million. University of Central Florida needs to be named as Additionally Insured and Loss Payee. Certificate holder box should be: University of Central Florida / Attn: Rich Cruz / 500 West Livingston Street / Orlando, FL 32801.

   a. **INSURANCE CERT RECEIVED**
AGREEMENT FOR UCF STUDENT USE OF FACILITIES

12. CLEAN-UP DATE – every reservation requires a hard clean up date. The client is expected to provide a crew to complete cleanup and equipment check in on this date. Not completing cleanup by agreed to time and date is cause to forfeit deposit and might result in additional disciplinary actions or negatively affect your class grade.

13. DUMPSTER & DEBRIS REMOVAL – Garbage cans will be provided to a production. Request more if needed. STUDIO 500 has a dumpster which can be used for office waste (papers, cardboards, etc). NO FOOD OR CONSTRUCTION DEBRIS SHOULD BE PLACED IN THIS DUMPSTER. All construction materials and furniture brought to STUDIO 500 for a production must be removed before the final cleanup. CLIENTS might need to arrange for a separate dumpster to handle construction waste. One vendor we've used is AFAB SERVICES ($221-227-7714). Dumpster cost is $200 - $275 and includes delivery and removal after two weeks or when dumpster is full.

STUDIO 500 rooms available to this production are as follows (checked only):

- Soundstage
- Office 1 (552)
- Parking Lot
- Dressing Rooms
- Office 2 / Talent Lounge (151)
- Conference Room
- Stage Load In Area
- Office 3 (550)
- Flex Space
- Hallway Bathroom
- Break Room
- The Bridge

CLIENTS are not permitted to shoot in hallways or any location other than the Soundstage without prior approval from the Studio Director. CLIENTS and their crews should avoid entering locations not checked above.

By signing below, the CLIENT confirms that they've read and understand all rules in this document and agree to follow them.

Client - Student Director

Richard Grula - Studio Director / Studio 500

3|Page
APPENDIX O: LOCATION AGREEMENT, MPD
Wonderlust Productions:
Location Agreement

1. I, the undersigned agent, hereby grant to Wonderlust Productions ("Producer"), and its agents, employees, contractors and suppliers, the right to enter and remain upon and use the property, located at Melbourne Police Department 650 N Apollo Blvd. Melbourne, FL 32935 (the "Property"), for the purpose of photographing (including without limitation by means of motion picture, still or videotape photography) said premises, sets and structures and/or recording sound in connection with the production, exhibition, advertising and exploitation of the film, The Miseducation of Simon Kraus.

2. Producer may take possession of said premises commencing on or about December 15, 2009.

3. Charges: As complete and no payment for all of the rights granted to Producer hereunder.

4. Producer may place all necessary facilities and equipment on the Property, and agrees to remove same after completion of work and leave the Property in as good condition as when received, reasonable wear and tear from uses permitted herein excepted.

5. Producer agrees to use reasonable care to prevent damage to the Property, and will indemnify and hold Owner harmless from and against any claims or demands arising out of or based upon personal injuries, death or property damage (ordinary wear and tear excepted), suffered by such person(s), resulting directly from any act of negligence on Producer's part in connection with the work hereunder.

6. All rights of every nature whatsoever in and to all still pictures, motion pictures, videotapes, photographs and sound recordings made hereunder, shall be owned by Producer and its successors, assigns and licensees, and neither Owner nor any tenant, or other party now or hereafter having an interest in said property, shall have any right of action against Producer or any other party arising out of any use of said still pictures, motion pictures, videotapes, photographs and sound recordings, whether or not such use is or may claimed to be, defamatory, untrue or censurable in nature.

Owner/agent: [Redacted]
Address: 650 N. Apollo Boulevard, Melbourne, FL 32935
Phone/Email: [Redacted]
Contact person on premises: [Redacted] Phone: [Redacted]
By: ____________________________
On behalf of: ___________________, Lessee
APPENDIX P: INSURANCE CERTIFICATES
ACORD CERTIFICATE OF LIABILITY INSURANCE

PREM Floris & Entertainment Insurance LLC
PO Box 1048, 250 Humphrey Street
Marblehead, MA 01945

INCUBER

Photo No. (781) 630-2723
Fax No. (781) 630-2944

NAC \n
INCOBER EFM: Empire Fire and Marine Insurance Company
INCOBER B: MCC - Maryland Casualty Company
INCOBER D
INCOBER E

COVERAGE

THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY REFER, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. AGGREGATE LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

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DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES / EXC. USAGES AIDED BY ENDORSEMENT / SPECIAL PROVISIONS
Certificate Holder is named as an Additional Insured as their interests may appear.

CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING INSURER WILL ENDORSE TO ROLL, SAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED ABOVE, BUT FAILURE TO DO SO SHALL IMPOSE NO OBLIGATION OR LIABILITY OF ANY KIND UPON THE INSURER, ITS AGENTS OR REPRESENTATIVES.

AUTHORIZED REPRESENTATIVE

ACORD 25 (20016B)

This certificate of insurance does not affirmatively or negatively amend, extend, or alter the coverage afforded by the insurance policy.
# ACORD CERTIFICATE OF LIABILITY INSURANCE

**PRODUCER:** Arts & Entertainment Insurance LLC  
PO Box 1048, 256 Humphrey Street  
Marlborough, MA 01752  
(781) 630-2723  
Fax No. (781) 630-2844

**INSURERS AFFORDING COVERAGE:**  
- EFM - Empire Fire and Marine Insurance Company  
- MCC - Maryland Casualty Company

**COVERAGES:**

The policies of insurance listed below have been issued to the insured named above for the policy period indicated. Notwithstanding any requirement, term or condition of any contract or other documents, with respect to which this certificate may be issued or may pertain, the insurance afforded by the policies described herein is subject to all the terms, exclusions and conditions of such policies.

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**AUTO LIABILITY:**

- ANY AUTO  
- ALL OWNED AUTOS  
- SCHEDULED AUTOS  
- Hired autos  
- NON-OWNED AUTOS

**GARAGE LIABILITY:**

- ANY AUTO

**EXCESS UMBRELLA LIABILITY:**

- OCCUR  
- CLAIMS MADE

**WORKERS COMPENSATION AND EMPLOYER'S LIABILITY:**

- Proof of Workers Compensation Insurance only.

**CERTIFICATE HOLDER:**

Hollywood Rentals  
2616 Commerce Park Drive Suite #100  
Orlando, FL 32816  
United States Of America  
Phone No. Fax No.  
190287-378000-269019  
© ACORD CORPORATION 1986
**ACORD. CERTIFICATE OF LIABILITY INSURANCE**

**PRODUCER**
Arts & Entertainment Insurance LLC  
PO Box 1048, 250 Humphrey Street  
Marblehead, MA 01945  
(781) 630-2723  
Fax No.: (781) 630-2844

**INSURERS AFFORDING COVERAGE**
- **INSURER A**: EFM - Empire Fire and Marine Insurance Company  
- **INSURER B**: MCC - Maryland Casualty Company

**INSURED**
Wonderful Productions

**MAC #**

**COVERAGE**

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

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<th>POLICY EFFECTIVE DATE (MM/DD/YYYY)</th>
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| **AUTOMOBILE LIABILITY** | **EFM** | 12/01/2009 | 12/21/2009 | $1,000,000 |
| Any Auto | $1,000,000 |
| All Owned Auto | $1,000,000 |
| All Non-Owned Auto | $1,000,000 |

| **GARAGE LIABILITY** | **EFM** | 12/01/2009 | 12/21/2009 | $1,000,000 |
| Any Auto | $1,000,000 |

| **EXCESS UMBRELLA LIABILITY** | **EFM** | 12/01/2009 | 12/21/2009 | $1,000,000 |
| Occur | $1,000,000 |

| **WORKERS COMPENSATION AND EMPLOYERS LIABILITY** | **EFM** | 12/01/2009 | 01/30/2010 | $1,000,000 |
| E.L. EACH ACCIDENT | $1,000,000 |
| E.L. DISEASE - EA EMPLOYEE | $1,000,000 |
| E.L. DISEASE - POLICY LIMIT | $1,000,000 |

**OVERALL**
- **Inland Marine**
  - FIC118724
  - 12/02/2009 to 12/21/2009

**DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES / EXCLUSIONS ADOPTED BY ENDORSEMENT / SPECIAL PROVISIONS**
Certificate Holder is named as an Additional Insured and Loss Payee as their interests may appear.

**CANCELLATION**
Penguin Productions  
ATTN: Alex Boye  
2172 Black Mangrove Drive  
Orlando, FL 32826  
United States Of America

This certificate of insurance does not affirmatively or negatively amend, extend, or alter the coverage afforded by the insurance policy.
APPENDIX Q: EQUIPMENT RENTAL CONTRACTS
## Equipment / Facilities Reservation

**Univ of Central Florida - Film Department**

### Mike Diaz [ID 179]

**has a reservation from...** Wednesday, 11/25/2009 9:00 AM

to... Tuesday, 12/22/2009 12:00 PM

for Project... Capstone - The Miseducation of Simon Kraus [ID 301]

### Reserved Equipment / Facilities...

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## Equipment / Facilities Reservation # 410

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<tr>
<th>Item Description</th>
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<tr>
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<tr>
<td>Spring Clip Kit 4x#1, 4x#2, 4x#3 Spring Clips</td>
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<td>C Clamp, 6&quot;</td>
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<td>C Clamp, 6&quot; 6&quot; C Clamp</td>
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<td>Boom Pole Boom Pole</td>
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<tr>
<td>Mathellini Mathellini Clamp</td>
<td>1</td>
<td>$20.00</td>
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Total Replacement Cost of Equipment: $18,156.75

For Kino Flo Balast 4x4 (2) 5500W and (3) 3300W Bulbs, 6X Checkerboard, 12X Gaff, (8) Spare Bulbs for Kino Flo Diva-Lite 2000W, Arri Pepper Spurts (7).

Disclaimer: By signing this form, student acknowledges that they have read the current UCF Film Student Handbook and agree to all equipment check-out policies. All prices are subject to change, including those not listed.

Student Signature Date

Reservation printed 11/25/2009 3:27 pm
Reservation made on 11/16/2009 1:32 pm by Kyle Davidson
Reservation revised on 11/25/2009 3:27 pm by Kaylee Pauk
# EQUIPMENT RENTAL FORM

**Penguin Productions**  
Alexandre Boyle  
2172 Black Mangrove Drive, Orlando, FL 32828  
Phone: (843) 298-2074  
E-mail: therigidpenguin@gmail.com

**Date:** 11/29/09

## REQUESTOR INFORMATION

**Organization/Department:**  
WONDERLUST PRODUCTIONS, LLC

**Contact Person:**  
MIKE DIAZ

**Address:**  

**Phone:**  

**Email:** WONDERLUSTPRODUCTIONS@GMAIL.COM

## FORM OF PAYMENT

**Loan Information:**  
- **Pick up time/date:** 11/29  
- **Return time/date:** 11/30  
- **Location of Event:**  
- **Make check payable to:**  

**Cash**  
**Check**  
**Other**

## RENTAL AGREEMENT

- **Equipment must be picked up by requesting organization and returned by requesting organization.**
- **Request must be made at least 3 days prior to pick-up date. Other requests will be charged a rush fee of $25.**
- **Equipment not returned on time will accrue an additional daily rental charge plus a $25 per day late return fee.**
- **Requesting Organizations will be held responsible for all damaged and missing equipment, in FULL VALUE.**
- **This form also serves as an invoice. Payments should be made according to information on this form.**
- **Alexandre Boyle is not liable for any injuries or damages that occur while equipment is in possession of the requesting organization.**
- **Payment and/or authorized processing payment form must be received before request can be approved.**
- **By signing this agreement center agrees to all terms and conditions provided above.**

## Equipment List

<table>
<thead>
<tr>
<th>ITEM</th>
<th>QUANTITY</th>
<th>COST PER UNIT/PER DAY</th>
<th>DAYS</th>
<th>VALUE</th>
<th>TOTAL</th>
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</thead>
<tbody>
<tr>
<td>China Balls (24&quot;, 12&quot;)</td>
<td>1 Each</td>
<td>X</td>
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<td>$8 each</td>
<td></td>
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<tr>
<td>Sockets</td>
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<td>X</td>
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<td>$8 each</td>
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<tr>
<td>Canon 28-200 zoom</td>
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<td>X</td>
<td></td>
<td>$375</td>
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</tr>
<tr>
<td>Canon 100mm Macro</td>
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<td>X</td>
<td></td>
<td>$650</td>
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<tr>
<td>½ Hollywood Black Magic Filter</td>
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<td>X</td>
<td></td>
<td>$220</td>
<td></td>
</tr>
<tr>
<td>1 Hollywood Black Magic Filter</td>
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<td>X</td>
<td></td>
<td>$220</td>
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<tr>
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<td><strong>Totals</strong></td>
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## For Office Use Only

- **Request Approved**
- **Request Denied**

**Equipment Pick-up and Return Location:**  
Office  
**Total Charge:** $  

**Authorization Signature:**  

---

**Picked Up By:**  
MIKE DIAZ

**Returned By:**  

**Signature:**  

---

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### EQUIPMENT RENTAL FORM
**Penguin Productions**
Alexandre Boyle
2172 Black Mangrove Drive, Orlando, FL, 32828
Phone: (843) 298-2074
Email: therigidpenguin@gmail.com

**Date**: 11/29/07

---

### REQUESTOR INFORMATION
**Organization/Department**: WONDERLUST PRODUCTIONS, LLC
**Contact Person**: MIKE DIAZ
**Address**:
**Phone**: 
**Email**: WONDERLUSTPRODUCTIONS@GMAIL.COM

### ITEM
<table>
<thead>
<tr>
<th>ITEM</th>
<th>QUANTITY</th>
<th>COST PER UNIT/PER DAY</th>
<th>DAYS</th>
<th>VALUE</th>
<th>TOTAL</th>
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<td>Canon 28-200 zoom</td>
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<td>$375</td>
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<tr>
<td>Canon 100 mm Macro</td>
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<td>$650</td>
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<tr>
<td>Return Check Fee</td>
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**Totals**: 270.5

### RENTAL AGREEMENT
- Equipment must be picked up by requesting organization and returned by requesting organization.
- Request must be made at least 3 days prior to pickup date. Other requests will be charged a rush fee of $25.
- Equipment not returned on time will accrue an additional day rental charge plus a $25 per day late return fee.
- Requesting Organizations will be held responsible for all damaged and missing equipment, in FULL VALUE.
- This form also serves as an invoice. Payments should be made according to information on this form.
- Alexandre Boyle is not liable for any injuries or damages that occur while equipment is in possession of the requesting organization.
- Payment and/or authorized processing payment form must be received before request can be approved.
- By signing this agreement, the additional day rental charge must be paid in full.

---

**FOR OFFICE USE ONLY**

- Request Approved
- Request Denied

**Equipment Pick-up and Return Location**: 
**Authorization Signature**: 

**Picked Up By**: (Print) MIKE DIAZ
**Returned By**: (Print) 

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